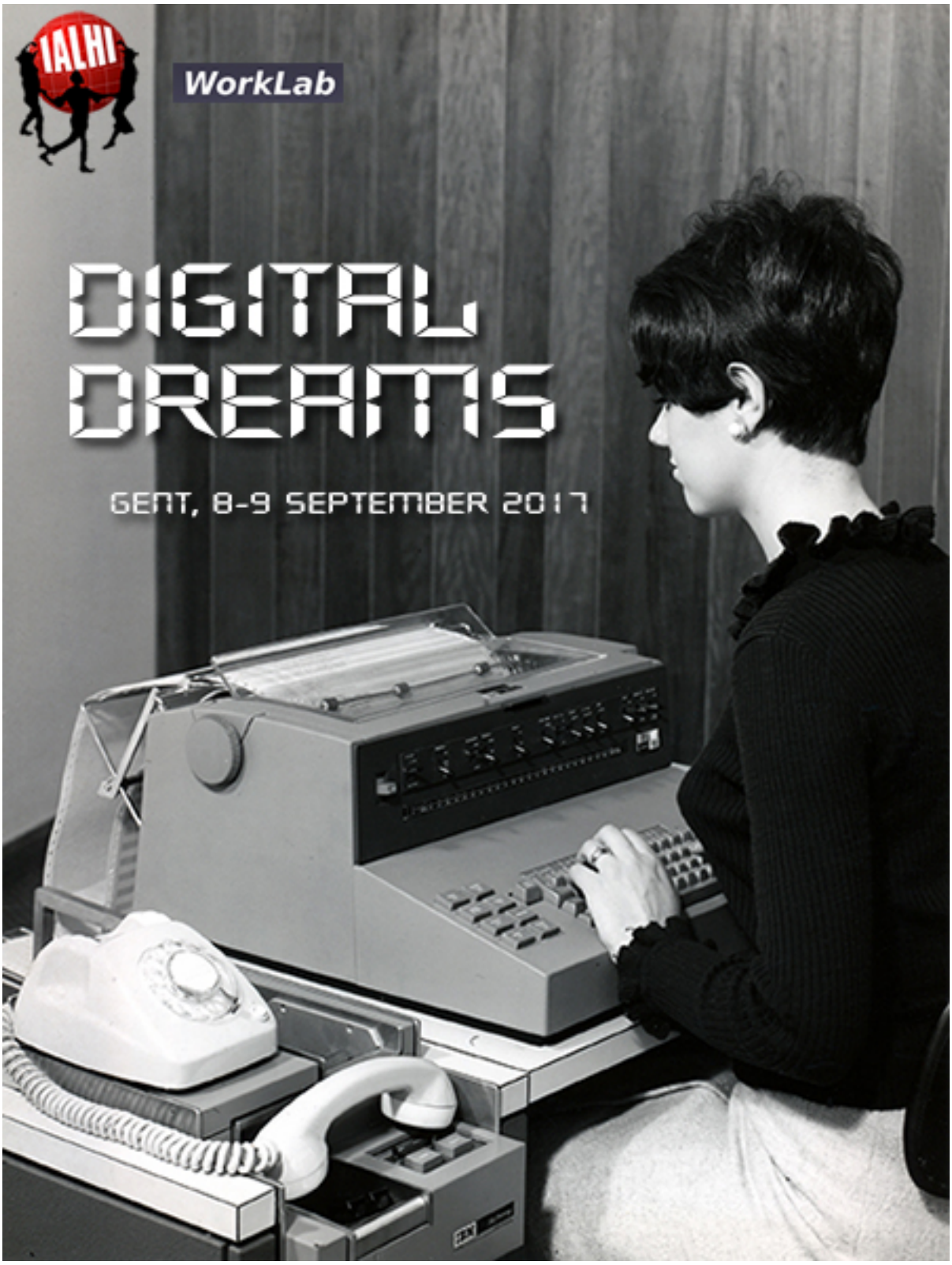

48th Annual Conference of IALHI-International Association of Labour History Institutions
20th Anniversary Conference of Worklab-International Association of Labour Museums
Ghent, Belgium, 6-9 September 2017

Digital Dreams

Information Technology, Social History Research and the Future of Archives, Museums and Libraries

Conference location: De Krook City Library of Ghent

Hosted by Amsab-Institute of Social History

Introduction

The use of computers and information technology in museums, archives and libraries has been going on for several years now, however in a number of aspects the digital era in the sector is only beginning, both in the way of opportunities (think Augmented Reality) or as a threat (think Digital Dark Age). The emerging new IT technologies are challenging and changing the traditional policies of museums, archives and research institutes. Smartphones, networks and GIS technologies open up dazzling new opportunities of transmission of our collections and new communication strategies. But will the digital era be a dream or a nightmare? At what cost will it come? Will the new technologies be global or rather widen the gap with the South?

How will IT change the agenda, methods and needs of research, collection management and public programmes in the domain of labour and social history? Can digital technology open up closed collections of workers' culture or help us bring the history of the labour movement to a larger audience? The international conference **Digital Dreams** will bring together museum curators, collection managers and researchers in the field of social history to jointly discuss common issues of existing and emerging digital opportunities. The conference will not be limited to theoretical approaches but will also consider best practices and best cases and look for prospects of collaboration on joint research projects.

Special attention will be given to the implementation of technologies that will further open up our collections for research (think Linked Open Data). This is undoubtedly a two way lane: research will help archives, libraries and museums to collect and preserve the collections in innovating ways (think Crowd Sourcing) and to disseminate cultural heritage to new and much broader user groups (think Virtual Exhibitions). On the other hand, virtualization, digitization and cloud technologies will offer new opportunities to researchers on an unseen scale (think Text Mining).

The conference Digital Dreams is organized by IALHI-International Association of Labour History Institutions and Worklab-International Association of Labour Museums, with the support of ITH-International Conference of Labour and Social History and ELHN-European Labour History Network. Hosted in Ghent, Belgium by Amsab-Institute of Social History.

We encourage museum practitioners, archivists and researchers to submit papers that relate to the wide theme of the application of IT technologies to the preservation and transmission of cultural heritage collections and social and labour history research. We welcome theoretical and methodological approaches and challenges as well as presentations of cases, tools and best practices. Papers presented to the conference are encouraged to deal with one or some of the following topics:

- The Virtual Museum: Electronic Guides and Digital Exhibitions
- Hypercities: Virtual Walking and Augmented Reality
- Cyberspaces: Blogs, Mashups and Social Media
- In The Cloud: Electronic Journals and Digital Publishing
- Distant Reading and Blended Teaching
- User Acceptance Testing: How to Poll Your Public and Get Feedback?
- Games For Heritage
- Best Practices of Digitization
- The Born-Digital Issue

- Long Term Storage, Digital Vaults and Persistent IDs
- The Meta-World of Metadata
- A New Era Of Licensing: Public Domain and Open Access
- The Challenge of Acquisition: What Are Digital Depositors Expecting?
- Crowdsourcing and You
- E-Collaboratories and Virtual Research Platforms
- Data Mining, Statistics and Data Visualization
- Text Analysis, Topic Modelling and Natural Language Processing
- Geo-data, Cartographic Modelling and GIS
- Linked Open Data, Wikidata and Wikipedia
- The Production of Meaning: OCR, Text Encoding and the Semantic Web
- Multilingual in a Global World: Translation and Transcription

The Call for Papers was closed 30 June 2017. You can still register as participant by using the form further on this page. Conference participation is without a fee if you are a IALHI or Worklab member, however travel and accommodation costs are at your expense.

IALHI brings together more than hundred archives, libraries and research centres in the field of social and labour history from all over the world. The network organises an annual conference for its members where expertise on cases and practices is exchanged. IALHI also hosts the Social History Portal (http://www.socialhistoryportal.org), which contains more than two million records of its members' catalogues and organises a widely read News Service. More info at http://www.ialhi.org. Worklab provides a forum for museums collecting and conserving working class culture, work processes and the labour movement. The network coordinates the interests of its members and publishes a newsletter. More info at http://worklab.info. This conference is the first event where IALHI and Worklab are working together. What makes it even more special is that Worklab is celebrating its 20th anniversary as a network.

Programme

Wednesday 6 September

Location Amsab-ISH, Bagattenstraat 174

16.00 – IALHI Board Meeting

18.00-20.00 – Reception and welcoming of conference participants by Amsab-ISH

Thursday 7 September

Location De Krook, Miriam Makebaplein 1

09.00 – Coffee and registration of participants

10.00 – Opening words

- Geert Van Goethem (IALHI)
- Kalle Kallio (Worklab)

10.30 – IALHI General Assembly, Worklab General Assembly

- Afelonne Doek, Eric de Ruijter and Donald Weber, New Developments In the Social History Portal

12.00 – Lunch

13.00 – IALHI and Worklab Member presentations 1

- Tilak Jang Khadka (CLASS-Center for Labour and Social Studies Nepal), Digital Dreams: Information Technology, Social History Research and the Future of Archives, Museums, and Libraries – Case of Nepal
- Anja Kruke (Friedrich Ebert Stiftung Archives), The Making of Karl Marx: His 200th Birthday in Analogue and Digital Worlds
- Marien van der Heijden (IISH, Amsterdam), Acquisition Digital Archives: A Progress Report
- Petri Marjeta (Työväen Arkisto, Helsinki), Opening up the Memories of the Finnish Civil War
- Franck Veyron (BDIC, Nanterre), News From the BDIC-Bibliothèque de documentation internationale contemporaine
- Eric de Ruijter (IISH, Amsterdam), Preservation Policy and the Use of Archivematica: Lessons Learned

14.30 – Coffee Break

15.00 – IALHI and Worklab Member presentations 2

- Henk Wals (IISH, Amsterdam), New Developments In the IISH-International Institute of Social History
- Helena Törnqvist (Museum of Work, Norrköping), Sounds of Changes: Collecting Sounds and Soundscapes
- Julie Demange (BDIC, Nanterre), BDIC's Collections on the Web
- Johanna Lemercier (PR2L, Limoges), Presentation of PR2L: Resource Cluster of Limoges and Environment For the History of the World of Labour and Social Economy
- Richard Temple (Senate House Library, London), Exile Archives At Senate House Library
- Lars-Erik Hansen (TAM Arkiv, Stockholm), Support From the Institutions of Popular Movement or Association Archives To Archive Creators (Unions) In Their Work On Digital Information Management

16.30 – Closing of the first conference day

18.00 – Reception hosted by the City of Ghent. Welcoming by Ghent City Councillor of Culture Annelies Storms (location City Hall, Botermarkt 1)

Friday 8 September

Location De Krook, Miriam Makebaplein 1

Conference Part I. Theoretical Approaches

08.30 – Coffee

09.00 – Opening word

- Krist Biebauw (De Krook, Ghent), Presentation of the Ghent City Library De Krook: A New Library for the Digital Age

09.15 – Key note speaker

- Jennifer Edmond (Trinity College, Dublin), When Worlds Emerge In a State of Collision: Social History Research, Cultural Heritage and Technology

10.00 – Session 1. Theory

- Niklas Cserhalmi (Museum of Work, Norrköping), Robotics and Autonomous Systems
- Konrad Gutkowski (LWL-Industriemuseum, Dortmund), Museum Between Virtuality and Reality: A Workshop Report On the Game-App Project 'On the Track of Colliery Sounds'
- Kimmo Kestinen (Työväen Arkisto, Helsinki), Collecte: The Next Generation of Collection Management
- Fredo De Smet (Design Museum Ghent), Hello, Robot: Design Between Human And Machine: On Interactive Design and the Future

11.15 – Coffee break

11.30 – PARALLEL Session 2. Method (co-organised by PACKED and Ghent Centre for Digital Humanities)

- Alina Saenko and Bert Lemmens (PACKED, Brussels), Challenges Implementing Persistent URI's In Memory Institutions
- Sam Donvil (PACKED, Brussels), Some Lessons Learned From Projects That Explore the Possibilities Of the Wikimedia Platforms
- Nastasia Vanderperren and Rony Vissers (PACKED, Brussels), The Management of Digital Resources In Memory Institutions
- Hans Blomme and Piraye Hacıgüzeller (Ghent Centre for Digital Humanities), Mapping the Place: 'De Krook' Quarter

11.30 – PARALLEL Hands-On Workshop

- Erhan Tuskan (IISH, Amsterdam), Introducing MINT: A Data Providers' Interface for the Social History Portal

13.00 – Lunch

Conference Part II. Cases & Practices

13.30 – Key note speaker

- Marten Düring (University of Luxembourg), On Dilettantes and Dialogues in Digital History

14.15 – Session 3. Cases

- Meirian Jump (Marx Memorial Library, London), Labour Archives for the Labour Movement: Broadening Access and Participation in the Digital Age: The Marx Memorial Library: A Case Study
- Margot Brulard and Tamar Cachet (CegeSoma, Brussels), Public History and Digital Dreams: Opportunities and Obstacles Presented by the Virtual Exhibition "Belgium WWII"
- Marcus Sommerstange (Friedrich Ebert Stiftung Library, Bonn), Development and Progress of The Digitization Process of the Periodical 'Vorwärts', 1876-1933

- Iason Jongepier and Rogier van Kooten (University of Antwerp), GIStorical Antwerp: The Historical City As Empirical Lab For Urban Studies Using High-Resolution Social Maps

15.45 – Coffee break

16.00 – Session 4. Practices

- Fawad Khan (Directorate of Archaeology and Museums Khyber Pakhtunkhwa, Pakistan), Digitization of Museums in Khyber Pakhtunkhwa, Pakistan
- Samira Hajji and Benjamin Peuch (State Archives of Belgium), Data Are Forever: Elaborating a Data Archive for Research in Social Sciences and the Humanities in Belgium
- Martine Vermandere (Amsab-ISH, Ghent), A Virtual Exhibiton For the Project 'Belgian Refugees in England, 1914-1918'
- Marieke De Baerdemaeker (MIAT, Ghent), Oral History in the Digital Era: The Project 'Their Work, Their Life: Testimonies From Ghent's Textile World, 1950-2010'

17.30 – Closing of the second conference day

19.00 – Conference dinner (Restaurant ENTR, Ham 147)

Saturday 9 September

Location De Krook, Miriam Makebaplein 1

Conference Part III. Tools & Challenges

08.30 – Coffee

09.00 – Key note speaker

- Chantal Eschenfelder (Städel Museum, Frankfurt), Digital Strategies At the Frankfurt Städel Museum

09.45 – Session 5. Tools

- Giulio Menna and Marjolein de Vos (Sexy Codicology, Leiden), Discoverability of Medieval Manuscripts Collections: The Impact of the Digitized Medieval Manuscripts App on Research
- Nico Verplancke (VIAA, Ghent), Presentation of VIAA: Flemish Institute of Digital (Audiovisual) Archives
- Steven Verstockt and Samnang Nop (Ghent University), UGESCO: Upscaling the Geo-Temporal Enrichment, Exploration and Exploitation of Scientific Collections
- Tom Willaert (KU Leuven), Equipping Academic Libraries for Digital Scholarship: Hardware, Software and Peopleware

11.15 – Coffee break

11.30 – Session 6. Challenges

- Søren Bak-Jensen (Worker's Museum, Copenhagen), Web-Based Activism As a Challenge to Archives and Museums

- Federica Bressan (Ghent University) and Cristina Ghirardini (Free Lance Organologist and Ethnomusicologist), Ethical and Technical Challenges in the Digitisation of the Songs of the Rice Workers in the Italian Region Emilia-Romagna of the 1970s-80s
- Florence Gillet (Cegesoma, Brussels), To Dialogue With the Public in the Digital Age: Issues and Challenges in the Heritage Institutions
- Bart De Nil (FARO, Brussels), Digital Archives For Educational Resources: Case 'LeerDok In Flanders'

13.00 – Closing of the conference

13.15 – Lunch

14.30 – Excursion: Guided tour of city library De Krook. Guided tour Red Walk of Ghent. Visit to MIAT Museum about Industry, Labour and Textile (location MIAT, Minnemeers 10)

Practical

Conference fee and registration

There is no conference fee. The conference is free for IALHI and Worklab members. If your institution is not a member, you are welcome to the conference. However we may invite your institution to become member of either the IALHI or Worklab networks. Free trial membership is available on demand.

Lunch and coffee at the conference are free. The conference dinner and excursion are free but for members only. Travel and subsistence are at your expense.

Please fill in the registration form. Only registered participants will be allowed at the conference. Please indicate the topic of your presentation and a short abstract and biography. You will be notified of the admission of your presentation. If you want to participate at the conference dinner please indicate any meal preferences. Please also register in advance if you want to participate in the excursion.

How to get there?

Arriving by airplane

- Brussels Zaventem Airport. The airport has a railway station at ground level with direct trains to Ghent.
- Brussels South Charleroi. There are bus connections to railway station Brussels Zuid/Midi where you can take a direct train to Ghent.

Arriving by train

- Railway stations Brussels Zuid/Midi and Antwerp Centraal or Berchem have direct train connections to railway station Ghent Sint Pieters.
- At railway station Ghent Sint Pieters take tram number 1 to the city centre. Get off at stop Savaanstraat. Pass through side street Bagattenstraat for a 10 minute walk to conference centre De Krook.

Arriving by car

- Arriving in the city centre take city ringway R40 and follow P-route signs for underground parking. Closest to the conference is Parking Gent Zuid (P3).

- Caution: Ghent has a large pedestrian zone with limited car accessibility. Beware of cyclists because they rule the streets!

Accomodation

The conference does not endorse any hotels. Conference centre De Krook is only a 15 minute walk from the historical city centre around Korenmarkt and Vrijdagmarkt. Please refer to the website of the City of Ghent for information on accommodation.

Conference dinner

The conference dinner will take place at restaurant **ENTR** of the intercultural music centre De Centrale on Friday 9 September from 7 pm onwards. The restaurant is at Ham 147 in Ghent, a good 20 minute walk from the conference centre. The dinner is free for conference participants but you need to register, please use the form above to register if you have not done so yet.

Conference excursion

The conference excursion will be a guided walking tour on Saturday 9 September through the historical centre of Ghent exploring the highlights of 150 years of social history, preceded by a guided tour of the city library De Krook and followed by an optional free visit to the industrial history museum MIAT.

Ghent in the 19th century was a pioneer of the Industrial Revolution and was known as **the Manchester of the Continent**. The city boasted an early and strong socialist movement especially known for its cooperative institutions under the umbrella name of **Vooruit** (Forwards) still visible today as landmarks in the city centre. For more information see the booklet The Red Walk at the website of Amsab-ISH.

The excursion will end at the MIAT - Museum About Industry, Labour and Textile where there will be occasion for rest and a visit to the museum's collection and exhibitions.

The excursion is free for conference participants.

Abstracts

Søren Bak-Jensen

Title: *Web-Based Activism As a Challenge to Archives and Museums*

Abstract: The internet and especially social media has transformed the face of political engagement. In contrast to the long-term, formally organised and quite bureaucratic ways of supporting political movements in the 20th Century, much political engagement now takes the form of more temporary, single cause oriented and not least digitally based participation. But how can web-centered dissent, social protest and resistance be brought onto archive shelves and into museum galleries? This question is of great concern to the Workers Museum in Copenhagen as it contemplates a strategy of documenting the rapidly changing nature of political activism. The Workers Museum has as its primary purpose to tell the story of the labour movement as a central force in the shaping of Danish society and as a clear example of how demands for social change has been organised and conducted for the past 150 years. Yet present-day activism often sits uneasily with traditional museum practice and the idea of museums as authoritative and permanent institutions. So how can the Workers Museum continue and adapt its collecting activities in ways that makes it possible to document web-based activism? The presentation will approach these questions on the basis of the museums's experiences of engaging with issues such as political youth organisations, the fight against modern slavery, and squatters movements. The presentation will also reflect on the museum's long history of collecting objects and archival material from the labour movement and on what the prerequisites for these collecting activities have been. In these ways, the presention will provide an empirical and practice-oriented contribution for professional discussion about how to form meaningful relations with activism today and thereby find new ways to document social movements.

Biography: Søren Bak-Jensen is director of the Workers Museum in Copenhagen, Denmark. He holds a ph.d. degree in history from the University of Copenhagen. As an historian and museum professional, he has carried out a number of projects on how to bring diversity and the personal experience of people today into a museum setting through collecting, research, exhibitions, learning and community projects.

Krist Biebauw

Title: *Presentation of the Ghent City Library De Krook: A New Library for the Digital Age*

Abstract: An inspiration site for knowledge, culture and innovation. De Krook assumes that the sum can be more than the whole of the parts: bringing together the city library, Ghent University and technology partner imec creates a very interesting cross-over in terms of knowledge, media, newSassevaartstraat 46/209 9000 Ghent information technology and digitization. In De Krook the public can see how top academics establish tomorrow's science. But knowledge is not enough, reflection is equally necessary: at De Krook this is made possible thanks to different meeting places.

Biography: Director of De Krook.

Hans Blomme and Piraye Hacıgüzeller

Title: *Mapping the Place: 'De Krook' Quarter*

Abstract: The objective of the “Mapping the Place” project is to harness the well demonstrated power of cartography as a participatory tool. Specifically, the project aims to contribute to the participatory governance of cultural heritage in Europe through “deep mapping” a district in Ghent (Belgium) that embodies place-based heritage such as Vooruit (a people’s palace established in 1913 that has been turned into a vibrant international contemporary arts centre), the Minard Theatre, De Krook (the newly built city library and digital innovation centre) and adjoining former Wintercircus, and the surrounding streets (Kuiperskaai) that used to connect a Latin Quarter and red light district. In collaboration with the heritage institutions responsible for management of these places, Ghent CDH will employ a variety of participatory mapping tools and methodologies in order to involve a range of communities in a deep mapping project. Deep maps are “thick spatial descriptions” of places breaking away from Cartesian paradigm in cartography. The latter, known also as “Western scientific mapping”, limit both content and methods of mapping as it traditionally aims to map only empirically observable phenomena that is considered to constitute reality exclusively. Deep maps on the other hand, inspired by the concept of “thick description” coined by anthropologist Clifford Geertz, are based on a much more flexible and fruitful definition of what can constitute a map and what constitutes places aiming to bring together a large and rich array of spatial qualities. Deep mapping is even more promising today as digital cartography opens up many possibilities to collect and crowdsource new types of geospatial information and visualize, integrate and analyse it in novel ways with the help of technologies such as geographical information systems, virtual and augmented reality and real time mapping. The participatory deep map of Ghent, displayed in De Krook and Vooruit will be an innovative, open ended, multi-vocal and largely digital cartographic process that will bring together geographical information, sensual experiences, memories, oral histories, creative narratives, emotions, knowledges, imaginations, practices and events. The map is planned to be produced through the following five types of activity: (a) playful community mapping exercises will be organised for diverse groups in order to carry out a certain cartographic task (e.g. mapping an area) and their knowledge and experiences of the places will be revealed in the process through their interaction. (b) A digital online crowdsourcing platform for heritage places will be created where people can enter cartographic information. (c) Geospatial data on people’s emotions (http://biomapping.net/), movement, sound and smell will be collected in real-time and converted into data sculptures or paintings by artists (see, e.g., www.refikanadol.com/). (d) Multi-layered geographic information systems and three-dimensional virtual reality displays will be installed in De Krook affording a diverse groups of visitors to annotate their experiences and knowledge about heritage places focused in the deep mapping project. (e) Digital and non-digital map-based or map-aided games (e.g. geocaching) will be designed, developed and/or employed in order to facilitate conversation about heritage places in question between diverse group of people as well as informing and engaging them with these places. The layers of the participatory deep map will be distributed across many locals in De Krook comprising a geographical information systems component, virtual reality room, game room, exhibition room, digital sculpture and painting rooms, screens for real time mapping, and computers with access to the digital crowdsourcing platform.

Biography:

Federica Bressan and Cristina Ghirardini

Title: *Ethical and Technical Challenges in the Digitisation of the Songs of the Rice Workers in the Italian Region Emilia-Romagna of the 1970s-80s*

Abstract: We will present a sound archive created by ethnomusicologist Tullia Magrini in the Italian region Emilia-Romagna between the 1970s and 1980s. This archive is a unique example for two themes dear to this conference: (1) social history and (2) digitisation. Magrini spent many years doing fieldwork on traditional music and dance of her native region, capturing socially and culturally relevant musical repertories, especially in the rural areas. The sound archive comprises 86 tapes, that were digitised during a research project with the University of Padua, and that are currently being catalogued and annotated. 1. During the presentation, we will focus on the songs of the Choir of rice workers of Medicina (Bologna) recorded in 1982, and on the stornelli (couplets or quatrains of hendecasyllabic lines sung in turns by two people while working, at home or in festive occasions) sung by Ida Dardi and Jolanda Vichi in Borgo Tossignano (Bologna) in 1979. Audio examples will be played, as well as multimedia material to reconstruct the social context of the era. 2. Despite being a small archive (86 tapes), this archive represents a true challenge for digitisation. Archives of fieldwork normally are one the most endangered types of archives, due to the technical quality of the recorders used at the time, the quality of the tapes, and the recording techniques aimed at maximising the duration of the recordings. Technical limitations and technical choices are interconnected with the choices imposed by the function of the recordings (analyses for research, etc.). To top the disadvantaged situation of fieldwork archives, tapes are often kept in dubious storage conditions (boxing, temperature, humidity, etc.), accelerating the carriers life expectancy. Finally, this type of archives are refractory to the workflows of mass digitisation projects (due to technical problems that will be detailed in the presentation), with the result that these archives are often excluded from digitisation funds. The presentation will put particular emphasis, with concrete examples, on the dangers of applying a mass digitisation approach to these archives, causing not only technical imprecisions but, most importantly, corrupted content. The authors are a researcher who has years long experience in the safeguard of endangered audio collections [1], and an ethnomusicologist, responsible for Magrini's collection at the “Centro per il dialetto romagnolo” in Italy [2]. [1] F. Bressan, S. Canazza, C. Fantozzi and N. Pretto. “Tape music archives: From preservation to interaction”. In International Journal on Digital Libraries: 17 pages, 2017, DOI: 10.1007/s00799-017-0208-8. [2] C. Ghirardini, S. Venturi, Siamo tutte d'un sentimento. Il coro delle mondine di Medicina tra passato e presente, Udine, Nota, 2011; C. Ghirardini, Noi siam le canterine antifasciste. I canti delle mondine di Lavezzola, Udine, Nota, 2012.

Biography: Federica Bressan is a post-doctoral researcher at Ghent University, where she leads a research project on interactive installation art under the Marie Curie funding programme H2020-MSCA-IF-2015. She holds an MD in Musicology and a PhD in Computer Science. She previously held a post-doctoral research position at the Department of Information Engineering, University of Padova, Italy, where she coordinated the laboratory for sound preservation and restoration. The core of her research lies in the study of the relationship between historical audio recordings and their digital representation – a relationship which is not only very complex, it also develops over time (digital philology, hermeneutic implications of encoding cultural objects). She is also co-founder of the University startup Audio Innova, for which she has designed and developed software modules to automatize preservation routines and controls for data integrity verification. She has published her work in international peer-reviewed journals and conference proceedings. She has participated in several international research projects. She is active in science popularization with articles and presentations, and she is a member of the Steering Committee of the Ghent Center for Digital Humanities. She is General Chair of the International Workshop on Digital Philology for the Preservation of Multimedia Archives.

Margot Brulard and Tamar Cachet

Title: *Public History and Digital Dreams: Opportunities and Obstacles Presented by the Virtual Exhibition "Belgium WWII"*

Abstract: The digital world with all its new tools looks very promising to public historians: easy and cheap to use, versatile and widely accessible for the public. This digital dream has driven the Belgian State Archives to develop an online platform about the Second World War in Belgium: Belgium WWII, to be launched in

September 2017. Digital opportunities hold many promises for public historians, but some obstacles as well. To overcome these challenges, the role of project manager needs to be redefined from (public) historian to digital curator, as the case study of Belgium WWII highlights. The website Belgium WWII meets the need for online trustworthy information about our war history by offering quality information about key themes. In a first phase these are: collaboration, repression and justice in time of war. The content is presented through an interactive encyclopedia, digital exhibitions, animation video's and trajectorieHans Blomme (Ghent Centre for Digital Humanities), Mapping the Place: 'De Krook' Quarters of individuals influenced by the war. Each format is adapted to a different target audience: students, researchers, public historians, teachers, journalists, and the broader public. The first obstacle to the project was the issue of the digital curator's profile. To ensure the success of such a digital history project, the digital curator has to establish a close collaboration between historians, web designers and developers. He or she connects and guides all partners, with a clear view not only on historical content but also on good design and innovative technology. Underestimating the technical background and creativity required for this role can therefore undermine the success of the project. Once the project is launched, the digital curator must stay on board to assure technological and content updates. Another central issue when embarking on a virtual exhibition is: what audience does the exhibition want to reach? What is their interest in and expectation of digital public history? The internet can bring history to a larger audience, but the difficulty of defining target groups can be overcome by the different historical narratives established on one platform thanks to the versatility of digital media. However, once online, these new user groups must be reached and the emerging field of virtual museums has yet to develop a clear communication strategy. What to offer online is another challenge that soon arises in digital history projects. Too often archival collections are hosted online without any historical context. Maximizing the opportunities of digital storytelling to offer a clear historical narrative is an explicit goal of Belgium WWII. Text, still and moving archival images, audio, interactive graphs and hypertextuality must enhance public engagement with history and an understanding of its concepts. Finally, in the face of "fake news", this project emphasizes a scientific label by inviting academic historians to collaborate. Although a close collaboration with historians is recommended, this also comes with some challenges that the digital curator needs to be prepared for. Hence, a successful project comes with a certain price and a degree of qualification. The digital world can be a dream for public historians, only if they are wisely prepared for it.

Biography: Margot Brulard is a history graduate of the Université catholique de Louvain. She dedicated her master thesis to the analysis of the representation of Augusto Pinochet in the photographs of the Chilean press between 1973 and 1988. She also graduated with a Master of Cultural Management at the University of Maastricht. During her traineeship at the In Flanders Fields museum (Ieper), she studied the impact of witness accounts on the museum visitors. Since October 2015, she is co-responsible for the creation and development of Belgium WWII, an online platform about the Second World War in Belgium.
Tamar Cachet studied history at Ghent University. For her master thesis she analyzed the use of photographs of the war dead in illustrated press during WWI. During her internship as assistant-curator at the Photography Museum of Antwerp, she integrated her research in the exposition 'Shooting Range: Photography in the firing line?' on photography during WWI. Tamar also graduated with a Master of Arts in Public History from the University of Western Ontario in Canada. There, she focused on the 'translation' of history into historical fiction and documentary film. Since October 2016 she is co-responsible for the creation and development of Belgium WWII.

Niklas Cserhalmi

Title: *Robotics and Autonomous Systems*

Abstract: Robotics and autonomous systems will change our way of life and work. How can European societies act today to benefit from the changes tomorrow? The Museum of Work prepares a large project on how working life and everyday life will change with robotics and autonomous systems. The Museum of Work cooperates with the National Museum of Science and Technology and the Institute for Futures Studies in creating a project where we present the opportunities and the challenges that lay ahead. We are including unions, companies, trade and industry, researchers, pupils in vocational training and people working in industry, hospitals and offices in the process. Background Immense technological leaps in IT, mechanics and material development has laid the ground for the changes we are facing. Autonomous machines and artificial intelligences will take care of work that until now has been exclusively human. Complex assembly processes (blue collar) but also calculations, process handling and diagnosis (white collar) will be done by machines and processors. Both American and Swedish studies claim that more than 50% of today's occupations will be replaced by robots and autonomous systems within 20 years. Jobs such as cashiers, machine operators and salesmen are examples on disappearing jobs. But also within middle class occupations changes will occur when economists, bankers, doctors and HR-personnel is replaced by computers doing their work faster and

with greater accuracy.
Questions that the project will pose: Will the rationalizations we are facing lead to unemployment, or will the freed working force, as during earlier stages, be sucked up in new emerging sectors? How can we act so that the process of robotization leads to re-industrialization and a broadened tax base instead of unemployment and decreasing tax base? Compare with China which today is the country in the world that buys the most industry robots to meet the challenge from rising salaries in the nation. Tax systems today are based on taxing work. How will the welfare states be financed when production companies dramatically cuts down on employers? How do we make sure that young people have sufficient knowledge in STEM (science, technology, engineering, mathematics) to be a part of the new work markets?
Historical perspectives: Technological change has repeatedly transformed human societies. Every such change has imposed a threat to established mentalities and competences. Often there has been a feeling that "jobs will run out". Up to now, new jobs and markets has emerged as the old ones have disappeared. Being a museum, we are well suited to tell the history of repeated change. Purpose The purpose of the project is to create debate material, or a base for discussion among the exhibition visitors. The Museum of Work has a strong sense that European nations lacks an open debate and discussion about our generations largest societal transformation. We see that change is driven by the possibilities in the technology, not by the wants and the needs of people supposed to interact and to live with it. We see young people, families and work places as the most important target groups.
Documentation in Japan: The project starts this autumn with a field trip to Japan to document how robots and autonomous systems are used in Japans health care. The documentation leads to a photo exhibition and will also be a part of the larger project.

Biography: Niklas Cserhalmi is the director of the Museum of Work since 2011. He has been working at the museum in periods in various positions since 1993 after having finished his museum education at the University of Umeå. 1996-97 he was the project leader of a joint landscape interpretation project between the National Office of Antiquities and the Swedish Local Heritage Federation. 2000-2005 he wrote his PhD thesis and worked as an assistant professor at the Swedish University of Agricultural Sciences before returning to the Museum of Work as the head of exhibitions. Besides the PhD thesis which was a history of mentalities study about human – animal relations in the peasant society he has published books on landscape interpretation and working life museums in Sweden. He formerly was the chairman of the national organization for museum exhibitions and is now on the board of The Association of Swedish Museums.

Marieke De Baerdemaeker

Title: *Oral History in the Digital Era: The Project 'Their Work, Their Life: Testimonies From Ghent's Textile World, 1950-2010'*

Abstract: Ghent's Museum on Industry, Labour and Textiles (MIAT) was founded back in the mid-1970s as it was feared that without this resource, traces of our industrial past would be lost for ever. At the outset, the museum set itself the task of collecting not only material relics, but also human stories. So the newly-founded MIAT carried out pioneering work for the discipline of oral history in Flanders. From 1978 to 1981 the museum worked on a project entitled 'Their work, their life. Testimonies from Ghent's textile world. 1900-1950'. Sociologist Bie De Graeve held 80 interviews with textile workers from Ghent. What makes a project of this sort invaluable is that we have recordings of the voices of people who are all too rarely documented in other sources. Thanks to the work carried out by the Flemish Association of Industrial Archaeology (or VVIA) to digitize the audio cassettes, thirteen stories are now available in audio file format. In 2016 the museum picked up the thread again and launched a similar research project. The museum interviewed 60 employers and employees with first-hand experience of Ghent's post-war textile industry (1950-2010). Whereas the earlier projects had relied on simple audiotapes, this time consideration was given to numbering and registering digital audio and video files and making them accessible to the public. The interviews now occupy an important place in the museum's collection through Adlib, its collection management system. Incorporating these oral sources into the system has its challenges. The MIAT looked at how other institutions like the AMSAB Institute of Social History register and display this material. Working with the Flemish Archiving Institute (or VIAA), MIAT staff members have investigated how best to store the digital files. Unlike Anglo-Saxon institutions, Flanders has little experience of making oral sources available structurally and little experience of using them too. The MIAT would like to play a pioneering role for institutions planning to work with this sort of material in their collection. A selection of audio and video files will be accessible to the public in the new main exhibition from September 29th 2018. But it will not stop there. These sources will continue to be available for further research in MIAT FACTory, the museum's knowledge centre. Well aware that these days the world doesn't stop at the museum walls, museum staff are also considering how best to put this material online. Possible access to these digital sources on a website does however raise a number of questions relating to privacy. How do you manage the

use of the material by third parties? How do you make these often very personal stories public? The questions relating to the online use of these oral sources is not restricted to this collection. The MIAT is putting together a digital strategy in which it looks at the various online applications and the place of its extensive collection.

Biography: Marieke De Baerdemaeker (°1986) is Master of Arts in History (University of Leuven) and Master of Science in Conservation of Monuments and Sites (RLICC, University of Leuven). She worked with SumResearch as a consultant for cultural heritage projects and shortly served as Visit Flanders' product manager for heritage and the arts. She joined Tijdsbeeld&Pièce Montée in 2014 to work on the renewal of BELvue museum's permanent exhibition. Since December 2016 she is involved in the project 'Their Work, Their Life: Testimonies From Ghent's Textile World, 1950-2010', conducting research and interviews for Danse la pluie. In 2017 she joined MIAT as a researcher for the new permanent exhibition, opening September 2018.

Julie Demange

Title: *BDIC's Collections on the Web*

Abstract:

Biography: Archivist

Bart De Nil

Title: *Digital Archives For Educational Resources: Case 'LeerDok In Flanders'*

Abstract: Doc teach! Many archives worldwide adapted this catchphrase to point to the simple methodology of learning through archival documents. Student are triggered to think by asking exciting, challenging questions which they can answer using full original documents. They are taught the skills to read archival sources with the end goal that they acquire critical (historical) research skills and learn to reflect. This works with original sources (documents, photo's), but how does it works with digital archives? Since 2015 LeerDok, a working group founded by Flemish participants of the Winter Schools Archives & Education organized by FARO and The National Archives UK , launched educational resources about 'Censorship and free speech' and 'Refugees'. Using these resources I will demonstrate that digital archives work best in an educational context when used in combination with traditional analog working methods. And that there always has to be a paper back-up.

Biography: Bart De Nil is a historian (Ghent University) who started his career in 1998 as an archivist at the Royal Academy of Dutch Language and Literature. From 1999 until 2007 he worked at Amsab-Institute of Social History. Currently he's a senior staff member for archives and digital heritage at FARO, Flemish interface centre for cultural heritage in Brussels, Belgium. From 2007 to 2009 he was project leader of the research project Heritage 2.0 (online distribution of digital cultural heritage) and from 2009 to 2011 project leader of the research project EPICS (E-learning Platform in the Cultural heritage Sector). Besides typical collection related topics (registration, digitization, etc.) he also works on different social themes such as health, welfare, dementia and poverty. He is also volunteering in the local heritage sector on such different projects as the culture of pigeon racing or the daily eating habits of industrial workers. Bart De Nil has published numerous articles and books on various subjects.

Fredo De Smet

Title: *Hello, Robot: Design Between Human And Machine: On Interactive Design and the Future*

Abstract: https://www.designmuseumgent.be/en/events/hello-robot

Biography:

Afelonne Doek, Eric de Ruijter and Donald Weber

Title: *New Developments In the Social History Portal*

Abstract: The Social History Portal was developed within the project HOPE - Heritage of the People's Europe (2010-2013, co-financed by the European Commission). The portal gives access to digital collections on social history and the history of the labour movement from the late 18th to the beginning of the 21st century. You have access to more than 880,000 digitized objects (archives, books, brochures, leaflets, photographs, posters, prints, cartoons, sound, films, and videos) from 13 specialized archives and libraries in Europe. Besides this, the Social History Portal takes over the resources and services previously found on the labourhistory.net website, such as the News Service and Serials Service, a source publication on the 1917 Stockholm Peace Conference, and the IALHI Web Museum.

Biography: Afelonne Doek and Eric de Ruijter are with IISH-International Institute of Social History, Amsterdam. Donald Weber is with Amsab-Institute of Social History, Ghent. They have been assigned by the IALHI Board to a new project further developing the Social History Portal.

Sam Donvil

Title: *Some Lessons Learned From Projects That Explore the Possibilities Of the Wikimedia Platforms*

Abstract: Research indicates that the sources mostly used by non-professional information seekers to find factual information are Google and Wikipedia. Only a small percentage of information seekers still goes directly to traditional knowledge centres as libraries, archives and museum to find the information that they are looking. This situation forces knowledge centres to look for new ways to provide access to their collections and thus create value for their collection and institutional activities. A possible solution is the use of digital technology and a collaboration with third-party platforms to facilitate the access and (re)use of their information. This presentation presents some lessons learned from projects that explore the possibilities of the Wikimedia platforms for memory institutions: sharing your authority with others, collaborating with the (Wikimedia) community and using technical platforms that are beyond your control. All projects were initiated by PACKED vzw in collaboration with Wikimedia Netherlands, Wikimedia Belgium and a group of museums in Flanders.

Biography: Sam Donvil studied archaeology and cultural anthropology at the K.U Leuven. In the past he worked at the Open Access department of the K.U Leuven universitary library and currently works at PACKED-Centre of Expertise in Digital Heritage on crowdsourcing projects with the Wikimedia community and on a project concerning the preservation of 3D modelling files. He is also involved in the annual museum hackathon Museomix.

Marten Düring

Title: *On Dilettantes and Dialogues in Digital History*

Abstract:

Biography: I hold a PhD in contemporary history and am a researcher at the Luxembourg Centre for Contemporary and Digital History (C2DH). I have spent the last years working in interdisciplinary environments with social, computer and information scientists, engineers and developers where a lot of my work has to do with network analysis and its added value for historians. I am currently contributing to three projects: I lead the conceptualisation and evaluation of BLIZAAR, a project funded by the Luxembourgish FNR and the French ANR which develops novel and accessible graph visualization techniques for digital cultural heritage data (with partners LIST (Luxembourg), EISTI (Pau, Cergy) and LaBRI (Bordeaux). I am responsible for data management and analysis in LUXSTAOPOJE, an internally funded project on the LuxembourHans Blomme (Ghent Centre for Digital Humanities), Mapping the Place: 'De Krook' Quarterg state policies towards Jews in the 1930s - 1950s. Finally, I am the national coordinator for IMPRESSO. Media Monitoring of the Past, an upcoming research

project on making accessible historical newspaper collections together with Swiss partners EPFL DHLAB and the University of Zurich's centre for computational linguistics, funded by the Swiss National Science Foundation (SNSF).

Jennifer Edmond

Title: *When Worlds Emerge In a State of Collision: Social History Research, Cultural Heritage and Technology*

Abstract: Viewed at a project-by-project level, digital technologies look to have the potential to become a key element, if not the key element, in the study of history. Excellent, high impact, technologically robust and historically excellent work is proliferating, reflecting diverse approaches and a wide range of national and/or thematic framings. From an infrastructural perspective, however, this progress is less inspiring of confidence and clarity. Democratising the potential of digital methods for historical research will be a far greater challenge than the localised successes seem to foreshadow. This talk will look at some of the endemic mismatches in the emerging environment for historical research and the hindrances they pose to the scaling of digital history, including issues that are practical, cultural, epistemic, or perhaps even metaphysical.

Biography: Dr Jennifer Edmond, is the Director of Strategic Projects for the Faculty of Arts, Humanities and Social Sciences in Trinity College Dublin and a member of the Board of Directors of the DARIAH ERIC. She has developed a significant profile in European research and research policy circles in the past 10 years, having coordinated the €6.5m CENDARI FP7 (2012-1026) project and being a partner in the related infrastructure cluster, PARTHENOS. Her other EU projects have included coordinating Researcher Night in 2013, Europeana Cloud the ESF Network NeDiMAH and the forthcoming ICT 'sister project' Knowledge Complexity (KPLEX). Jennifer also sits on the Open Science Policy Platform (OSPP), which supports the European Commission in developing and promoting Open Science Policy.

Chantal Eschenfelder

Title: *Digital Strategies At the Frankfurt Städel Museum*

Abstract: In an ever more digitized world, the conceptual development of museums is bound to change. As virtual reality increasingly shapes our societies, museum concepts must extend beyond physical walls. But how can we deliver information in a way that addresses the different expectations and cultural backgrounds of a digitally trained audience? How can we generate long-term-interest in cultural heritage and make themes of art history relevant to contemporary life? Over the past few years the Städel Museum has undergone an all-encompassing transformation. On occasion of its 200th anniversary the museum redefined its educational offers and expanded the museum experience into the digital realm. A broad spectrum of ambitious digital projects has been launched: a Digital Collection offers individual strolling through our artworks, so called Digitorials—innovative tools of digital learning—serve as introductions to our special exhibitions. An educative computer game introduces children to the world of art and the treasures of our collection. A virtual reality reconstruction offers a unique experience of the museum's historic hanging. Finally, the Städel Online Course on Modern Art guides the user through a wide array of art-historical themes, offering a unique educational experience in art from 1750 to the present. The collaborative efforts into the digital realm led to various processes of transformation of the Städel Museum's own internal structures, resulting in up-to-date management solutions. My keynote will provide background information on the complex process of change management and bring to light the various challenges and successful efforts on our museum's progress to its digital extension.

Biography: Chantal Eschenfelder is an Art Historian and currently Head of Education of the Städel Museum, the Liebieghaus Skulpturensammlung and the Schirn Kunsthalle in Frankfurt/Main, Germany. With the implementation of innovative projects she pursues the goal of making cultural institutions accessible to the multifaceted groups of contemporary society. The main focus of her educational work in Frankfurt is to present the art museum as an active platform for visitors of diverse backgrounds and expectations. Within the scope of the digital expansion of the Städel Museum and as a part of the inter-divisional digital think tank of the three institutions, she is currently developing strategies to transfer methods and practices of art education into the digital realm.

Florence Gillet

Title: *To Dialogue With the Public in the Digital Age: Issues and Challenges in the Heritage Institutions*

Abstract: For several years now, the cultural institutions have definitely entered the digital era. From the outset, digital technology has created huge expectations. Technological progress has not only brought new opportunities for managing and valorizing the collections, but has forced the institutions to rethink their work processes, to gain new competences, to secure supplementary budgets and to reconsider some of their missions. Furthermore, the transition to digital meets a global mutation towards a more connected society, where access to knowledge becomes easier and where tools and sources are increasingly virtual. The huge changes that have come about through the digital era have been compared with those brought about by the invention of writing and printing. In 2015, the Belgian State Archives, the Centre for Historical Research and Documentation on War and Contemporary Society (CegeSoma) and the Royal Library have engaged in a partnership with the aim of carrying out a totally new project. Over the last decades, the public visiting these institutions has changed considerably, both in its composition as in its practices. Furthermore, digital technology has made the collections of these institutions accessible to a larger and connected public, possibly located further away, and certainly more demanding. A public also that has, in this era of new technologies, undergone a profound change in its way of life, of thinking, producing, distributing, consuming, discussing, working or travelling. With the aim of defining a plan of action and strategy that will meet as well as possible the ongoing changes in the practices and expectations of their readers with regard to digital access to information, the State Archives, CegeSoma and the Royal Library have, for the first time, given the users the opportunity to express their views. But what is the best way to dialog with ours audiences? Which methods can be used to understand their modes of operation and anticipate their needs? These two questions were central in the study carried out by the three institutions. The goal has not only been to provide data on the practices and needs of the users in terms of access to digital information, but also to move the institutions forward in the management of methods and tools that will help them to acquire a more in depth knowledge of their audiences. Two types of data have been used for the overall project: the navigation data of the users in the catalogues and websites of the institutions, and the non-structured or semi-structured data gathered via survey questionnaires and interviews. The project is nearing completion. While it has gathered a great deal of data and has resulted in several publications, the central question is now how to make the best use of these data in the institutions. How can these results be used to their full potential? These questions will also be central in our communication.

Biography: Florence Gillet is history licentiate at the Free University of Brussels (ULB) and has also obtained a master in Sciences et Technologies de l'Information et de la Communication (STIC) at the same University. Between 2004 and 2007, she worked at CEGESOMA in the context of a research project concerning the social memory of former Belgian colonials. Since November 2007, she is in charge of the collections "Images and sounds" of the CegeSoma. She is also, since 2015, in charge of digitization projects and digital environments of the institution.

Konrad Gutkowski

Title: *Museum Between Virtuality and Reality: A Workshop Report On the Game-App Project 'On the Track of Colliery Sounds'*

Abstract: The primary aspect of a memorable and enjoyable museum experience is about allowing visitors to engage and interact with exhibits. On this issue, the development of digital technologies has opened up new possibilities, especially with the emerging use of smartphones, tablet computers and mobile applications over the last ten years. A lot of museums have already applied these technologies to these purposes or plan to use them in the future – mostly in virtual tour guides, for providing further information in the exhibitions or in the field of gamification. But it is important to exchange experiences regarding these technologies in museums in order to uncover their advantages and disadvantages. That is the reason why this paper intends to propose a workshop report on a Game-App project run by the LWL-Industriemuseum and developed in cooperation with a programmer and an elementary school. The project is a pilot study started in 2015 and deals with the question of how the museum can use mobile devices to aid visitors (especially children ages 8-12) to approach to the exhibits in new ways. The goal is to allow them to engage with different perspectives they might not have had with solely physical exhibits. The current result of the project is the design of ‘On the Track of Colliery Sounds’, a location-based Game-Application, which can best be described as a mix between scavenger hunt and sound-

memory game. The app now enables school classes to explore the headquarters of the LWL-Industriemuseum, a former colliery, through its soundscape. The typical sounds of the now closed colliery were taken from soundarchives like www.workwothsounds.eu. – such as the sounds of machines, vehicles and signal devices etc. The project is currently in the evaluation phase. It indicates that scavenger hunt applications have a high potential as a tool for engaging visitors to learn more about the museum environment and its exhibits. Especially the playful elements are important for creating exploratory experiences. In this presentation, I seek to use the example of 'On the Track of Colliery Sounds' from the ground up, to open critical discussion and exchange ideas regarding Games for Heritage.

Biography: Konrad Gutkowski is a Research Associate and senior curator in the LWL-Industriemuseum in Dortmund. He studied History and German literature at Ruhr-Universität Bochum and at the Jagiellonian University Kraków. As a curator he worked on EU-projects and exhibitions like Work with Sounds, 2013 – 2015, Energiewenden – Wendezeiten (Energy transformation- turningpoint), 2016 and is involved in an exhibition project on knowledge transfer (Alles nur geklaut/Everything just stolen) which will open in 2019. He is working and publishing on history of industrialization and work, social and cultural history of the glass industry, gender history, sound history, history of the energy transformation and material culture.

Samira Hajji and Benjamin Peuch

Title: *Data Are Forever: Elaborating a Data Archive for Research in Social Sciences and the Humanities in Belgium*

Abstract: The development of the World Wide Web along with the introduction of information technologies in museums, archives, libraries, and universities brought about great challenges for information specialists – librarians, archivists, curators, teachers, journalists, and scientists. They are not alone however, as governments worldwide acknowledge the immeasurable wealth of knowledge and possibilities of growth that researchers can unlock once granted the proper means. In Europe, collaboration between research infrastructures has become a common practice with fruitful results. One example is the Consortium for European Social Science Data Archives (CESSDA), a formal association of repositories that preserve and give access to the data produced by social science researchers and research institutions. Such data include not just scientific studies but also raw data, project proposals, intermediary results, project reports, peer-reviewed publications, and other such documents. Most members of the European Union can boast a data archive, although the dimensions, vision, missions, legal statuses, technical requirements for data depositors, and target audiences of these institutions may vary to some degree. However Belgium, even though a founding member of CESSDA, has not yet put together a data archive, in spite of its numerous and dynamical social science research groups. Led by the State Archives of Belgium, the Social Sciences and Humanities Data Archive (SOHDA) project is a pilot study that investigates the prerequisites for creating a data archive in Belgium. By drawing on the lessons learned and best practices put out by the other members of CESSDA, and with the help of two academic partners, the Vrije Universiteit Brussel and the Université catholique de Louvain, this project tackles legal and institutional issues on the one hand, and technical and technological challenges on the other. On the one hand, what could be the legal form of a data archive according to Belgian laws? Can the legal arsenal guarantee the intellectual ownership of research data while granting the data archive's copies force of law? Can researchers be persuaded to share their data when, pressured by the publish-or-perish culture, some might be tempted to hoard it? What should be the data archive's cost model? And how is CESSDA's requirement of open access to be met for sometimes sensitive research data? And on the other hand, how does one reconcile archiving standards with large dissemination needs? Can the differing standards for the management of metadata somehow be mapped? What software is most optimal for ingesting, sharing, and archiving per se heterogeneous digital objects? And will researchers agree to format their data according to possibly complex yet necessary standards and guidelines? These conundrums belong to such larger topics as user acceptance testing, as target audiences in this instance, mostly researchers, have strong and complex needs; the born-digital issue, as much if not most of the research data in social sciences nowadays is born digital; long-term storage, since archiving digital objects entails a whole world of problems and technical challenges; the meta world of metadata, since efficient dissemination is unachievable without rich and accurate metadata; a new era of licensing, as open access and open data, desirable as they may be, must be tailored to legal and institutional principles; and the challenge of acquisition, since the interests of data depositors must be addressed for there to be depositors at all. Finally, Because the SOHDA project reaches out to the humanities as well as social sciences, the ensuing data archive will provide the research communities – social scientists, such as sociologists and anthropologists, but also historians – with a valuable tool for writing social and labour history.

Biography: Samira Hajji studied at the Université catholique de Louvain where she obtained her Master's degree in Law. She works at the State Archives of Belgium where she is in charge of exploring the business model

possibilities as well as the legal implications concerning the Social Sciences and Humanities Data Archive (SOHDA) project. In 2017, she realized a poster about the Social Sciences and Humanities data for the Second Digital Research Infrastructure for the Arts and Humanities (DARIAH) Annual Event in Berlin.
Benjamin Peuch graduated in Information and Communication Sciences and Technology in 2016 after studying French and English literature at the Université libre de Bruxelles. He has a passion for sociology, critical theory and cross-media analysis. In 2015 he wrote a book chapter about literary criticism and videogame studies for an anthology published by Bebooks, Jeu vidéo et livre, edited by Björn-Olav Dozo and Fanny Barnabé from the Université de Liège. He now works at the State Archives of Belgium on the metadata management aspects related to the Social Sciences and Humanities Data Archive (SOHDA) project.

Lars-Erik Hansen

Title: *Support From the Institutions of Popular Movement or Association Archives To Archive Creators (Unions) In Their Work On Digital Information Management*

Abstract: For almost thirty years, digital information management has increased within associations and popular movements. Today, information is almost completely digital - from its creation to magnetic or optical storage. During this time, words of warning have been heard that this development can lead to "digital Dark Ages" or a "digital black hole" (Kuny 1997, s.1). The digital challenge has been known for a long time among archivists and those who research in the field. Knowledge and readiness have increased with the awareness of the need for an early introduction of an archival perspective into system development (Ross 2000). In 2010, archiving institutions that maintain, nurture and provide archives from associations and popular movements soon became aware of the scale of the digital challenge (Nash & Sosnowsky 2010, p.154-164). One remaining problem in Sweden is that these archives often lack expertise and resources (Hansen, Sundqvist 2016, p.132). The purpose of this presentation is to disseminate knowledge about experiences had by Swedish association and popular archives with work on digital information management within trade unions. At the center does a case study comprise eight union archives within the white collar union area. TAM-Arkiv – an archival institution devoted to white-collar and professional workers' unions – hosted the project. The study is a collaboration between practitioners and researchers. What has been and still is important in the implementation, management and other usage of IT systems for case and document management, long term digital archiving within eight Swedish trade unions? Areas listed are procurement, change management, management of requirements, project methodology and management. All of these areas deserve to be described in more detail, but can only be summarized in this presentation. The method used is Participatory Action Research (PAR). This approach is defined as ”a systematic investigation, with the collaboration of those affected by the issue being studied, for the purposes of education and taking action or effecting social change (Minkler, 2000, p. p. 192).” PAR constitutes three stages; inquiry, action and reflection. The multiple cycles of these stages improve the knowledge and understanding of those involved in the inquiry. This leads to social action while reflection leads to new understandings and opens up new areas of inquiry (Mackenzie, Tan, Hoverman, & Baldwin, 2012). What is distinctive of PAR is the active involvement of people whose lives are affected by the phenomenon under study. PAR gives all the institutions involved a chance to engage in the creation of a solution to the challenges they are faced with (Riel 2017). Preserving digital information and introducing an expanded digitalization office administration address issues of file formats, metadata, record management and introduction of digital preservation, archiving. A strategy for future action is made possible by creating routines that can mitigate the challenges, but first a progress report must be presented that shows what is required to minimize the risks of digitization without an archival perspective. TAM-Arkiv (the participating archival institution), researchers and practitioners have all in a reflexive process contributed to enhanced knowledge about the problem by providing solutions. What is required to ensure sustainable long-term information management?

Biography: Lars-Erik Hansen is since 2006 the Chief Archivist of The Swedish Archives of The White-Collar and Professional National Unions (TAM-Arkiv). He has also worked at the National archive of Sweden on the division for inspections and consultation. Added to this Lars-Erik is a doctor in history at the University of Stockholm. He share in the research and development of archival science at the College of Applied Sciences, Oslo and Akershus University, Norway.

Marien van der Heijden

Title: *Acquisition Digital Archives: A Progress Report*

Abstract: Last year, we presented our project 'Acquisition Digital Archives', our strategy in this respect, and some of the first results. One year later, we can give an update on the results and developments.

Biography: Marien van der Heijden is head of the department of Collection Development at the IISG

Iason Jongepier and Rogier van Kooten

Title: *GIStorical Antwerp: The Historical City As Empirical Lab For Urban Studies Using High-Resolution Social Maps*

Abstract: In their 2014 History Manifesto Guldi and Armitage provide a passionate argument for the huge societal relevance of historical data and long-term analysis, when combining new digital ways of data-analysis with in-depth historical contextualization of these data. This is precisely what GIStorical Antwerp II aims to do: creating a spatial digital infrastructure that contains and presents four centuries of Antwerp's history in a social-spatial context by using a Historical Geographical Information System (HISGIS). As long as HISGIS projects cover 19th and 20th century (city)landscapes, cadastral maps usually deliver the necessary keys (parcel or house numbers) to plot the historical data in space. In recent years, like several other HISGIS projects in the Low Countries, GIStorical Antwerp created a 19th century micro level city in GIS. However, it becomes more difficult when the scope is extended to the early modern or medieval period. House numbers were usually non-existent at those moments in time and the geographical representation by contemporary maps cannot always be trusted. Only in very rare occasions do archives provide pre-cadastral sources like the book of streets and canals of Leiden put together in 1585. To circumvent this problem, GIStorical Antwerp uses a combination of neighborhood registers, tax records, census data and a method called linear referencing in GIS for a micro level reconstruction of the inner-city and its surroundings in 1584, 1667, 1704 and 1755. These new layers will be automatically linked to the already existing ones of the 19th and 20th century. The realization of GIStorical Antwerp II as an urban lab for historic research creates the opportunity to examine all kinds of topics not only in a socio-spatial context but also against the background of profound economic and demographic developments during the 16th, 17th and 18th centuries.

Biography: Iason Jongepier studied Geography at the University of Ghent (Belgium). Since 2009 he is affiliated with the Department of History of the University of Antwerp (Belgium), where he finished his PhD on the social-ecological interrelations in the Waasland polder region (from the late Middle Ages onwards). Furthermore, he conducted several heritage oriented studies. Since 2014 he is responsible for the implementation of the GIStorical Antwerp project. Rogier van Kooten received an MSc in social sciences at Tilburg University in 1997. After a career in IT and consultancy he went to the University of Antwerp (UA) and finished his MA in history in 2016. He is now Ph.D. Candidate at the Department of History and member of the Centre for Urban History (UA). His PhD project will both contribute to the realization of GIStorical Antwerp II and try to develop and test a new approach for research into early modern neighborhoods. [Iason Jongepier's biography will follow.]

Meirian Jump

Title: *Labour Archives for the Labour Movement: Broadening Access and Participation in the Digital Age: The Marx Memorial Library: A Case Study*

Abstract: Ground-breaking work in the digital field is associated with large publicly funded institutions, pushing boundaries and setting standards with new technologies. This paper will examine how a much smaller, less well-resourced library and archive – the Marx Memorial Library & Workers' School – is confronting new digital challenges and opportunities to meet its own objectives: to democratise access to its radical archive collections and enrich its education programme as a Workers' School. How might digital technology help (and hinder) our efforts to achieve these objectives? What are the different ways we can enable access and participation using new technologies? What must our priorities be with regards best practice with limited resources? This paper will examine these questions through two examples of project work at the MML. Our first case study is a crowd-funded conservation and digøren Bak-Jensen (Worker's Museum, Kopenhagen), Web-Based Activism As a Challenge to Archives and Museumsitisation project supported by trade unions in Britain and Australia - Tolpuddle Martyrs – their story in print. Technology and new media were used to garner sponsorship for the conservation and digitisation of a set of rare newspapers in the Library's collections, previously only accessible digitally behind a paywall. Our second study focuses on the digitisation of our Daily Worker/Morning Star

archive and photo library. Its digitisation – on a bespoke photography table created by volunteers – forced us to grapple with issues of best practice, metadata, copyright and access. The digital files have proved vital resources, mobilised as part of education programme, in particular illustrating online courses with international participants. These examples show hindrances in terms of resources and expectation management, but also how innovative work on digital platforms can set standards and improve and enable access, helping us to better fulfil our remit both as a library of working class history and a workers' school.

Biography: Meirian Jump is Archivist and Library Manager at the Marx Memorial Library, London, where she has worked for the past 2.5 years. She studied Modern History at Oxford University and then at Queen Mary, University of London as a postgraduate student. She qualified as an Archivist at University College London in 2010. Before joining the MML she worked as Archivist for two acclaimed artists; Barry Flanagan and Antony Gormley. Her research interests include archives and the recuperation of historic memory in Spain and the mobilisation of radical and community archives - all three of her degree theses on these subjects were published in peer reviewed journals. She has worked extensively on innovative and independent digitisation and photography projects, both at the artists' studios and in her current position. Recent papers include: 'Radical Archives as Radical Agents', Wars of Position Conference, Peoples' History Museum, Manchester/University of Manchester, June 2017 ; 'Unusual Libraries', British Library, Organised by the Idler Academy, March 2017 ; 'The Archives of the International Brigades', Divided Loyalties conference, Kellog College Oxford University, November 2016.

Kimmo Kestinen

Title: *Collecte: The Next Generation of Collection Management*

Abstract: Several Finnish heritage organizations have worked many years in collaboration using common collection management software. These organizations – including the Finnish Labour Museum Werstas, Labour Archive and People's Archive – are now starting to utilize the second generation of the current software. During recent years the public expectations have grown. There are also stronger demands from our own staffs. On the other hand, the information and communication technology has created new opportunities. The new collection management software must meet all these and anticipate even some more. In my presentation, I'll discuss the rather unique way the software had been engineered in cooperation with the programmers and users. The software is composed using the agile software development principles. The software is never going to be "ready" but is in constant development. Some of the proposed features are perhaps not there yet, but we can wait. This collection management software is the first to be created in mind with the Finnish digital library Finna. The main idea is, that collection information should not be prisoned inside walled gardens of the organizations, but is let loose to the public. What is open to the public is of course regulated in accordance with the copyright and privacy legislation. But openness is not a one-way route. There are plans, that the information the public generates in Finna could come back directly through a filter to the management software to enrich the data. Data is moving through application programming interfaces (API's) not only in and out of the program but inside the program as well. Open API's means that in the future our material will be used in situations nobody can imagine today. Our current software had been already using geospatial data and keywords from the ontology server. The new one introduces event based and multilayer cataloguing. It will be used to - not only cataloguing the traditional objects, printed material, and photographs - but for artistic objects, audio-visual material and cultural places, which makes it very flexible. There were a several features we wanted to keep from the previous one. Simplicity and speed were high on the list. Now the field structure is based on the Cidoc CRM and national recommendations. To make things simpler and to work faster, each organization can have its own set of cataloguing forms for different purposes. This way we can simplify the process while everything is kept under the guidelines. One key element of the software is the possibility of opening it up for organizations and individuals for cataloguing their own material into the database securely without interfering other material. The simple interface enables non-professionals manage the software. Likewise, our volunteer workers can add information or pictures to the database with a minimum of effort. For researchers, we can open limited data sets with or without the possibility to make amendments. The new management system is a collective digital daydream of museum experts. This dream is now coming to life.

Biography: Kimmo Kestinen has been working at the Finnish Labour Museum Werstas almost 30 years, currently as a senior adviser. One of his main concerns is maintaining and developing the collection management system for the Akseli consortium, but he is also working with web-based services, multimedia presentations and audio-visual material.

Tilak Jang Khadka

Title: *Digital Dreams: Information Technology, Social History Research and the Future of Archives, Museums, and Libraries – Case of Nepal*

Abstract: Social Historians are building interactive digital maps, open scholars are using computers to look for patterns across millions of books, and scholars in all disciplines are taking advantage of the internet to make their work more dynamic and visually engaging. The umbrella term that describes much of this work is also called Digital Humanities. It is neither a field, a discipline, nor a methodology. Digital Humanities is the result of a dynamic dialogue between emerging technology and humanistic inquiry. The technology is changing the traditional way, how people used to have access to Archives, Museums, and Libraries. It is a scholarly community of practice that is engaged in a wide variety of projects but that collectively values experimentation, collaboration, and making. The representation of digital collections in various data formats may lead to creative programs and partnerships for instruction, collection development and strategy (as suggested in the section on text mining below), digitization, and training or "skilling up" opportunities for both librarians and researchers, including students, to name just a few possibilities. Emerging technology is making it easier than ever to expand these kinds of assignments so students not only engage in meaningful research but also develop original projects that can be shared online. This had a significant impact on the academic landscape for more than a decade. Libraries and librarians have played a crucial role in the story of Digital Humanities or Digital Dreams. From the earliest days, librarians were eager partners on collaborative digitization projects, and now they can be found negotiating text mining rights with researchers and vendors, hosting open access journals, and making room for maker spaces within their buildings. Yet despite this ongoing engagement, libraries and museums are often unsure how they should properly respond technology to attracts more and more practitioners and its definition evolves to cover an ever-expanding range of techniques and methods. Many times survey reveals that an overwhelming 97% of libraries agree that technological materials and project outcomes should be held in library collections and 51% reported that consultations about initial project development are important way librarians are helping users engage in Digital projects. While Information Technology is evolving, certain types of projects have become common ways for libraries and museums to collaborate. Digital scholarly publishing, Text mining trend is increasing. In Nepal, many national and international organizations are also working for its improvement. Nepal Library and Information Consortium (NeLIC), in collaboration with Electronic Information for Libraries and International Network for the Availability of Scientific Publications, are promoting Open Access & Intellectual Property which had dramatically increased the use of Free and Open Source Software. Open Access Journal and Massive Open Online Course are gaining more attraction. Maximum use available Open Access Repository had been made. The Social Science Baha and Madan Puraskar Pustakalaya are aiming to bring together the research community by making them aware of these things. People understand the benefits of Open publishing and how Open Access and Open Data will help each group of people like students, researchers, entrepreneurs, doctors, librarians and public. The recent statistics also reveal a dramatic growth in the use of technology by Libraries. The Directory of Open Access Books added over 2 thousand titles in the past year for a current total of over 5,000 titles (60% annual growth rate) from 161 publishers (41% annual growth rate in publishers). People gradually understand that the fundamental aspect of education is sharing and locking knowledge and education will only harm.

Biography: My name is Tilak Jang Khadka, Former General Secretary & currently executive member of CLASS Nepal (Center for Labour and Social Studies).

Fawad Khan

Title: *Digitization of Museums in Khyber Pakhtunkhwa, Pakistan*

Abstract: The Khyber Pakhtunkhwa province of Pakistan has a rich cultural heritage and beautiful landscapes. It has the roots of oldest civilizations in the world and efforts are being made to save and promote the culture of these civilizations. Despite of this unique blend of culture and natural beauty, Pakistan especially the Khyber Pakhtunkhwa province has a very small tourism industry. This is because that the area is also one of the biggest victims of terrorism which has resulted in a wide spread negative publicity around the world. In the past few years due to continuous and dedicated efforts by both the government and public situation has improved significantly however the international community is still unaware of the rich culture and heritage of Khyber Pakhtunkhwa. The Directorate of Archaeology and Museums, Govt. of Khyber Pakhtunkhwa is aiming to bridge the gap between the between international community and the rich heritage of Khyber Pakhtunkhwa through different projects i-e excavations, conservations, virtual tours, publications, seminars and museums exhibitions. One among such projects was completed recently while working upon the digital preservation of the museums

and some archaeological sites including Virtual tours, 3d laser scanning, digital databases, panorama tours and website. My presentation after the introduction to Khyber Pakhtunkhwa province and its cultural heritage will discuss the said project.

Biography: My name is Fawad Khan and I have completed my Master's degree in Archaeology in 2007 with distinction (Gold Medalist) and since that have been working with Directorate of Archaeology and Museums, Khyber Pakhtunkhwa where I have served at different museums as Assistant Curator. I also have participated and conducted exploration and excavation work at numerous Buddhist sites, settlement sites and Grave sites. Recently I have completed the project of digitization of all the museums running under the Directorate of Archaeology and Museums, Khyber Pakhtunkhwa.

Anja Kruke

Title: *The Making of Karl Marx: His 200th Birthday in Analogue and Digital Worlds*

Abstract:

Biography:

Johanna Lemercier

Title: *Presentation of PR2L: Resource Cluster of Limoges and Environment For the History of the World of Labour and Social Economy*

Abstract: The organization and functioning of the cluster are those of a shared network serving the Limousin, France and beyond. Its "cooperative" approach led to create open links, formalized or not, with any structure and person operating in the same field of activity: social history, mutualities, cooperatives and associative life. A scientific approach applies to all activities that the cluster develops according to a decentralized dynamic. It uses the digital and information technologies it implements in a democratic way. The objectives of PR2L are: to call and assist in the collection of documents and archives concerning workers' history, companies and social economy associations and trade unions in partnership with the organizations concerned; in collaboration with ministries, researchers and conservation professionals (archivists, librarians, documentalists, etc.) to promote a program to safeguard and enhance these documents and archives (guides, shared digitization of documentary corpus or surveys); conducting projects (symposiums, meetings, seminars) at the regional, national and international levels; contribute and participate in the documentary and pedagogical dissemination of existing and discovered resources.

Biography: 'Chargée de développement' PR2L

Petri Marjeta

Title: *Opening up the Memories of the Finnish Civil War*

Abstract: The 1918 Civil War had a devastative effect on Finland. The newly independent country was split into two opposing sides: the primarily Social Democratic Party led Reds and the Whites who supported the conservative-led and non-socialist senate. Over 35,000 people were killed and thousands of children were orphaned. The cruelty of the Civil War left deep wounds in the society which haven't been forgotten or conclusively dealt with. The Finnish Labour Archives has a large and diverse collection relating to the events of the 1918 Civil War. Most of the material in this 1918 Civil War collection was gathered by The Commission of Finnish Labour Tradition. It operates within the Labour Archives and collects oral history and written reminiscences. The commission was founded in 1960 and one of its objectives was to collect memoirs about the 1918 Civil War. The result of this work has been a large individual theme collection consisting of the memories from 1917-1918 of 'the Red's' that were defeated in the Civil War. It is a unique description of the

destiny of those who lost the war. The collections is still growing as there is ongoing collection organized by The Commission of Finnish Labour Tradition (https://www.muistovuosi1918.fi/). The collection of the 1918 Civil War consists of documents, photographs, memories and interviews. Majority of the collections has been digitized and is already accessible to the public online. At the moment there is an ongoing project for inventing, reorganizing and digitizing the interview tapes. The intentions is to also make these recordings - voices behind the transcribed narratives - available for the public. The main challenges in this project are not hardware or software related. Instead there are issues such as how available or open we can - or want - these materials to be. What criteria to use when making these decisions. There is also the issue relating to the contracts that have been made - or that haven't been made at all - when the interviews have been conducted. At the time when the majority of the interviews have been conducted no-one could foresee the possibilities offered by today's technology and internet. Also many of the persons interviewed are by now gone but they still have family, relatives, friends and other people they knew. How to combine the past intent of the persons interviewed to have their story to be heard and the moral and sometimes also legal obligation to be considerate to the people close to them or those who are mentioned in the interviews.

Biography: Petri Marjeta, MA, degree in history and archival studies, archivist in Työväen Arkisto (Finnish Labour Archives).

Giulio Menna and Marjolein de Vos

Title: *Discoverability of Medieval Manuscripts Collections: The Impact of the Digitized Medieval Manuscripts App on Research*

Abstract: It is of great importance to historical research that collections of medieval manuscripts are digitized and made available online. These invaluable resources provide key information to understand the social history of our past. However, merely making collections accessible online is not sufficient enough in our current information society. Working with digitized content has made us aware of an issue currently affecting this digitized material: discoverability. Many institutions put great effort into providing online access to their collections, yet it might still prove difficult for the researcher to actually find and get to this content. To address this issue, four years ago, we developed the DMMapp (Digitized Medieval Manuscripts app). An app that links to digitized repositories around the world. With the help of crowdsourcing, the amount of links to institutions in the app's database grows every week. The purpose of the tool is for researchers to obtain faster and easier access to the digitized collections of the institutions they are looking for. We aim to improve the discoverability of digitized manuscripts and increase their use in research. Additionally, we offer the metadata that forms the database of the app under an open license so it can be used in other research or the development of tools. How can digitized content be discovered? What can institutions do to make sure researchers find their digitized treasures? How can libraries promote their content? Is it enough to digitize and publish online? These are just a few examples of the questions we want to address in this paper. Additionally, we are going to explain how the DMMapp and Sexy Codicology have driven users to the app and, from there, to hundreds of institutions' digitized collections. The claims are going to be based on data we have been collecting over the months via Google Analytics, showing which libraries are the most searched for on our app, how it helps discoverability of digitized repositories on a technical level, and how many users have used the app and how. Furthermore, we are going to show how blogging about a collection can have a significant impact on driving users to a digitized collection, and how other researchers can apply our discoveries to their own projects.

Biography: Giulio Menna and Marjolein de Vos are both graduates of the Master Book and Digital Media Studies. They started the Sexy Codicology project after they graduated as a passion for medieval manuscripts. Both currently working in cultural heritage institutions, they continue improving the DMMapp and publishing content on the Sexy Codicology blog to spread the interest in manuscripts and to show the importance of preserving and studying this material.

Eric de Ruijter

Title: *Preservation Policy and the Use of Archivematica: Lessons Learned*

Abstract:

Biography:

Alina Saenko and Bert Lemmens

Title: *Challenges Implementing Persistent URI's In Memory Institutions*

Abstract: Following an assessment of their online catalogues and web applications, the Flemish Art Collection started the implementation of persistent URI's for collection objects in ten partner memory institutions. The project followed recommendations from CIDOC and ISA, creating persistent URI's for about 35.000 works of art in seven different museums, but also for the corresponding images, curators, artists and subjects. This presentation discusses the process of identifying 35.000 unique objects with persistent URI's, how they were made reusable via Wikidata, but also how we ran into a series of issues engaging memory institutions recording URI's in their systems, keeping them up-to-date and eventually using them in their daily collection management work.

Biography: Alina Saenko studied Archives and Records Management at Vrije Universiteit Brussel and currently works at PACKED-Centre of Expertise in Digital Heritage, where she is responsible for projects about linked data and persistent identification of artworks, archives, publications and other online collections. Bert Lemmens is a project manager at PACKED-Centre of Expertise in Digital Heritage. He is mainly involved in the projects CEST, MEDEA and PREFORMA. Bert has worked a.o. for Amsab-Institute of Social History as researcher in the European project HOPE, for MovE as cultural heritage aggregator of the province of East-Flanders, and for the Netherlands Architecture Institute as a collection registrar. Bert holds a master's degree in art history and a master's degree in conservation. Currently Bert is the Work Package leader on requirements and assessment in the PREFORMA project.

Marcus Sommerstange

Title: *Development and Progress of The Digitization Process of the Periodical 'Vorwärts', 1876-1933*

Abstract: Since its first appearance in the year 1876 the German periodical "Vorwärts – Berliner Volksblatt" is the central organ of the German Social Democracy. With the exception of the time between 1878 and 1890 when the antisocialist law, the "Sozialistengesetz" made it necessary to stop the regular edition of the "Vorwärts" and led to the publication "Der Sozialdemokrat" edited in Zürich and London, the "Vorwärts" was the most important social democratic publication and one of the main news sources for the general public in Germany. Today it is an invaluable source not only for the history of the oldest political party in Germany still in existence. The "Vorwärts" is one of the main historical sources for any research activity that intends to get a broader and better understanding of the development of Germany during the German Empire and for the many events that affected Germany and Europe in the time of the Weimar Republic. Until recently it was for both scientists and librarians rather laborious to work with the "Vorwärts" as a historical source. The exploitability of the printed volumes was and still is restricted due to the often problematic condition of many originals and the ageing process of the paper will only allow an even more restricted use of the bound "Vorwärts" volumes in the future. As a consequence, the regular use of the "Vorwärts" was often restricted to its microfilm editions. Many requests that made it necessary to use the "Vorwärts" as a source for information required an extensive use of these microfilms in order to identify any appropriate information at all. The amount of time necessary for identifying this information made such activities often impossible, or at least quite time-consuming. And the complete lack of any modern database-driven search tools made it often necessary to read long passages of the articles that are only printed in Gothic type, which again makes the historical "Vorwärts" to some extent illegible for a couple of people interested in its contents. These are only some reasons why the Library of the Friedrich-Ebert-Stiftung decided to initiate the digitizing project for the "Vorwärts" for all volumes published between 1876 and 1933. The main aim of the project was a complete digital representation of the "Vorwärts" for the mentioned time period including a full text search option to enable a simple and user friendly access to all texts. The conference presentation intends to give a brief overview of the development and the progress of this digitizing project from its onset until the present. It will focus on the main reasons to conceive this project as an in-house activity in the premises of the Friedrich Ebert Stiftung in Bonn, inform about the help and necessary involvement of external partner organizations especially for the miscellaneous technical aspects, explain important details of the digitizing processes and finally present the current state of the project including a live presentation of the actual digital representation of the "Vorwärts" on the Internet.

Biography: Marcus Sommerstange (1995: polytechnic degree in librarianship, 2011: Master of Library and Information Science, both University of Applied Science, Cologne). Librarian in the FES Library since 1997 (cataloguing and acquisition department); since 2012 subject specialist for English language literature in the main collecting field of the FES Library and responsible subject librarian for public relations activities of the FES Library.

Richard Temple

Title: *Exile Archives At Senate House Library*

Abstract: The archives of the Institute of Modern Language Research held at Senate House Library include many archives of interest to social history and labour history researchers. My presentation will focus on a few examples.

Biography: I've been the archivist at Senate House Library since 2005. I've been on the Board of IALHI since 2006 and also chair the archives and research committee of the Society for the Study of Labour History in the UK. I've published numerous articles, mostly biographical. Three biographical essays will appear this year in the latest volume of the Dictionary of Labour Biography.

Helena Törnqvist

Title: *Sounds of Changes: Collecting Sounds and Soundscapes*

Abstract: Sounds of Changes – Collecting sounds and soundscapes: A new project collecting sounds. The museums in the project funded by EU are: Muzeum Inżynierii Miejskiej, Poland; LWL-Industriemuseum, Germany; Museum of Work, Sweden; Swedish Air Force Museum, Sweden; Technical Museum of Slovenia, Slovenia; The Finnish Labour Museum Werstas, Finland.
The project is called Sounds of Changes and starts in the fall of 2017 to 2019. These museums worked together earlier in another project called Work with Sound 2013-2015 creating the database workwithsound.eu collecting sounds of the past to be used in museums, music productions etc. The new project has the ambition to collect soundscapes about to be extinguished.
Power and gender – Who is heard in society? Power and gender should be an important part of the collection and interpretation of sounds and in the exhibits that museums produce based on the collected sounds. These are the questions asked that the project is focusing on: Are there masculine sounds? Are there feminine sounds? Who may be heard? Who may not be heard? Are sounds used in the acquisition of power? Which sounds signify whose power? Sounds allowed to occur in urban space vs. sounds restricted to private sphere. Noise and silence in urban areas.
The project target groups: The following groups may be interested in the resource the project is creating by presenting a well of sounds about to be history in a near future: Young people with an interest of sound; Politicians and decision-makers; Museums.
Communication: The project of collecting soundscapes will be communicated in different ways to make the interest of the possibility of soundscapes as a resource for other projects and use: Podcasts or cooperation with sound podcasts like the Sound Scape Podcast etc.; Participation in events with Europeana Sounds and their Conferences; Public lectures on sound, with samples from the project database, in our respective museums. All participating museums have program activities; Search optimization of workwithsounds.eu; Advertising workwithsounds.eu through Google Adwords; Press Releases during both the project, and other milestones during the project period.
Dissemination: The local and regional experiences will be disseminated through exhibition, programs and activities on the participating museums.
Prioritized areas: The field of work the project will focus on to work within during the two years: Database; Audience development; Audio Recording Course; Wiki study circles; Exhibition; International Museum Day.
Themes: The overall topic joined by all museums in the project that varies and develops during the years. 2017 Museums and contested histories: Saying the unspeakable in museums 2018 Hyperconnected museums: New approaches, new public.

Biography: Helena Törnqvist has a Master's degree in Arts and Science, works as curator at Arbetets museum (Museum of Work) in Norrköping, Sweden, for Sweden's independent museums focusing on industrial heritage.

Erhan Tuskan

Title: *Hands-On Workshop: Introducing MINT: A Data Providers' Interface for the Social History Portal*

Abstract: The Social History Portal is still alive and expanding. In February 2017 the IALHI Board has agreed on funding a new project that will give the portal database a full makeover. This will also allow IALHI members to link their data sets and online catalogues to the portal in a much more accessible way. Presently MINT software is already online and available to data providers. A hands-on workshop will be organized on 8 September prior to this year's IALHI Conference in Ghent. Erhan Tuskan (IISH) will explain and demonstrate the use and full potential of the MINT interface to the Social History Portal. This workshop is specifically aimed at catalogue experts. If your institution is already participating in the Social History Portal or is interested in joining the portal, please register for the workshop. This is a hands-on workshop so you will be using the tools on the spot. Bring a laptop if possible. Also if you can produce a sample of the metadata in your catalogue in a CSV or XML file, please bring it along.

Biography: Erhan Tuskan is an Archives and Metadata specialist of the IISH-International Institute of Social History in Amsterdam, The Netherlands.

Nastasia Vanderperren and Rony Vissers

Title: *The Management of Digital Resources In Memory Institutions*

Abstract: The world wide web has become increasingly (audio)visual. Information is no longer only transmitted by text, but more and more also by photographs, graphics and videos. They also play an important role in the management of cultural heritage collections. Unfortunately, the management of digital resources also creates some challenges. They are often multiplied, stored decentralized and difficult to find for both internal and external users. Furthermore, their copyright status is often poorly documented. This complicates the online access and (re)use. This presentation does not only discuss these challenges, but also presents a strategy to deal with the obstacles through using standardised specifications and protocols.

Biography: Nastasia Vanderperren holds a master in art history (K.U. Leuven) and archival science with a focus on heritage management and contemporary archival practice. She also attended a training in library documentation and information science and is currently studying applied informatics at University College Ghent. At PACKED-Centre of Expertise in Digital Heritage she is involved in project TRACKS-Toolbox and Guidelines for Archive and Collection Care in the Art Sector. This project includes the archival audits which PACKED has been organising in collaboration with Het Firmament since 2015. She is currently also involved in a project called Blueprint Distributed Digital Image Management. Rony Vissers is the coordinator of PACKED-Centre of Expertise in Digital Heritage. His previous professional experience ranges from collection manager at argos–centre for art and media (Brussels) to being a creator, producer and distributor of various media art projects. He also worked as a curator of film, video and music at the art centre STUK (Leuven). He was involved in European projects in the Europeana family such as Digitising Contemporary Art, Athena, AthenaPlus and Europeana Space. He holds master‘s degrees in information and library science, library and documentation science and communication sciences.

Martine Vermandere

Title: *A Virtual Exhibiton For the Project 'Belgian Refugees in England, 1914-1918'*

Abstract: Employed on the other side of the Channel: Belgian workers in the UK during World War One. Amsab-Institute of Social History is currently running a project on Belgian refugees in the UK during World War One. It aims to chart the personal testimonies of people both in Belgium and the UK (the project not only targets workers, as the title perhaps wrongly suggests). We therefore issued a call for testimonies, documents and photographs. The latter are already published on a website and will feature in a virtual exhibition by September 2017. This project is funded by the Flemish authorities and coordinated by Amsab-ISH. Leading institutions

such as the Imperial War Museum, University College London and the Women's Library of the London School of Economics are our project partners in the UK. The Manchester–based People's History Museum is also participating. Our Flemish partners include the Flanders Field Museum, Heemkunde Vlaanderen and Familiekunde Vlaanderen. More info: http://www.belgianrefugees14-18.be

Biography: Martine Vermandere (°1964) has a master's degree in Modern History (University of Ghent) and in Cultural Management (University of Antwerp). She works since 1991 for Amsab-Institute of Social History. Over the past ten years, she elaborated participatory public projects in areas such as social housing, the old petroleum harbour of Antwerp, the secret press in WW II, holiday camps at the seaside and the sports club Gantoise.

Nico Verplancke

Title: *Presentation of VIAA: Flemish Institute of Digital (Audiovisual) Archives*

Abstract: https://viaa.be/en

Biography: Director.

Steven Verstockt and Samnang Nop

Title: *UGESCO: Upscaling the Geo-Temporal Enrichment, Exploration and Exploitation of Scientific Collections*

Abstract: The majority of digital collections at museums, archives and libraries still have (meta)data issues affecting the exploration, interpretation and exploitation of their content. The coherence between the collection items and their searchability is rather limited, which sometimes makes it difficult to generate scientific value out of it or to use it in new end-user focused applications. The current metadata scope of photo archives, for example, is too narrow and too high-level to allow easy and adequate exploration of the collection data. The UGESCO project (01/01/2017-31/12/2018) develops geo-temporal (meta)data extraction and enrichment tools to extend and link the existing collection items and facilitate spatio-temporal collection mapping for interactive querying. In order to optimize the quality of the temporal and spatial annotations that are retrieved by our automatic enrichment tools, the project also investigates the added value of microtask crowdsourcing in validating and improving the generated metadata. Finally, to ensure optimal exploitation of the generated content, metadata management/filtering techniques are investigated to optimize the quality and usability of all this metadata and geo-temporal mapping services are developed to visualize and query the data in an end user-oriented way. These mappings allow cross-collection analysis in time and space facilitating scientific interpretation of collection items in a broader sense, i.e., the project will further open up collections for research. The technological challenges in the UGESCO project are: (1) improving spatio-temporal metadata extraction by textual analysis, e.g., named entity recognition (NER) of geo-locations / timestamps, and image clustering with computer vision techniques; (2) to develop crowdsourced microtasks to validate and collect geo-temporal metadata; (3) to optimize metadata management and to provide tools for geo-temporal similarity detection; and (4) to perform geo-temporal mapping of collection items using GIS tools and developing an innovative approach for temporal data exploration based on triangular models. The demonstrator of the UGESCO project will be a dynamic route generation app for recreational navigation that creates hiking and cycling routes from the spatio-temporal POIs of the digital collections. In this way, content of museums, archives and libraries can be disseminated to new and much broader user groups. The proposed generic geo-temporal enrichment framework will be widely applicable and our open source building blocks for extraction, enrichment, filtering and mapping of geo-temporal metadata can be reused and extended for different types of collections to enrich the data and to improve the spatio-temporal exploration and linking to other collections. The consortium of this BELSPO Brain-be project consists of a multidisciplinary group of researchers from IDLab and CARTOGIS(UGent), ITEC (KUL), MASTIC (ULB), and CegeSoma. The follow-up committee consists of several FSI's (e.g. KIK-IRPA, CINEMATEK), historians, a network of schools, scientific collection managers (e.g. University Archives), and members of regional cultural heritage clusters and the GLAM sector (galleries, libraries, archives, and museums). UGESCO will create opportunities for each of these partners, the end-users and the collection items itself: a win for all.

Biography: Steven Verstockt received his Master degree in Informatics from Ghent University in 2003. In 2008, he started a PhD on multimedia analysis at the IDLab of the Department of Electronics and Information Systems of Ghent University - imec (Belgium). Since 2012 he worked as a post-doctoral researcher in this lab. From October 2014, he is appointed a tenure track position at the same lab. His current research focuses on Spatio-Temporal Extraction, VIsualisation and Analysis tools for heterogeneous multimedia data exploration. His research team investigates methodologies and tools to improve the spatio-temporal (meta)data quality and querying process, and to optimize mapping, finding and analyzing data related to a specific place and time in a variety of contexts.

Franck Veyron

Title: *News From the BDIC-Bibliothèque de documentation internationale contemporaine*

Abstract: News about the future of the Consortium Archives des Mondes contemporains presented last year.

Biography: Head of Archives department, BDIC

Henk Wals

Title: *New Developments In the IISH-International Institute of Social History*

Abstract: New Developments In the IISH-International Institute of Social History.

Biography: Henk Wals (1954) studied Social and Economic history at the University of Amsterdam. He gained his PhD with a study on survival strategies of construction workers in Amsterdam during the first quarter of the 20th century. His main research interests are living strategies of workers and trade unionism As of November 2012, Henk Wals holds the position of general director of the International Institute of Social History. He is also chairman of the Board of Directors of the Humanities Cluster of the Royal Netherlands Academy of Arts and Sciences, National Coordinator of DARIAH in the Netherlands and Chairman of the Supervising Board of CLARIAH, the main Dutch digital research infrastructure for the Humanities.

Tom Willaert

Title: *Equipping Academic Libraries for Digital Scholarship: Hardware, Software and Peopleware*

Abstract: While the word ‘library’ is etymologically tied to the word ‘book’, it is safe to say that the libraries of the future will not be built around book-like objects. Rather, the publications and documents that future information professionals, scientists and scholars will deal with will most likely be networked, loosely linked assemblages of digital content. The current status of humanities scholarship readily testifies to this paradigm shift. Humanists embracing computational methods for instance favour text mining large corpora for specific strings of information over holistic ‘close-readings’ of single documents. Similarly, they turn to machine-interpretable, dynamic connections between linked datasets (Linked Open Data) for context, rather than to static catalogues or bibliographies. To meet the needs of these digital humanists, future librarians need to concern themselves with curating ‘content’ rather than print ‘containers’. Indeed, selecting, storing and linking machine-readable digital data requires a very different kind of infrastructure than the book-lined shelves that still inform most of our thinking about the retrieval and dissemination of information. Drawing from my experience as a process manager for digital scholarship in the humanities at KU Leuven libraries, I will present how KU Leuven is designing and building a research infrastructure fit for the digital age. Tentatively, this infrastructure can be represented as a cake with three layers: hardware, software and peopleware. Each of these layers is as important as the next, and each provides librarians with its own unique challenges and opportunities. From the procurement of physical storage space on servers (‘hardware’), over the design of a web platform for research data management and linked data (‘software’), to the development of training modules for staff and researchers (‘peopleware’), building the KU Leuven libraries’ digital research infrastructure is a complex project that involves

many different stakeholders. By means of three short case studies (research data management, linked data and a doctoral course on digital literacy), my talk aims to convey some of the lessons learned from this ongoing project, and to extrapolate some pointers as to how other librarians might equip their libraries for digital scholarship in the humanities.

Biography: Tom Willaert holds a PhD in Literature from KU Leuven. As a process manager for digital scholarship in the humanities at KU Leuven libraries, he is responsible for co-ordinating digital research projects and for the development of research infrastructures in the humanities. His interests include computer science, digital humanities and linked data. Tom is also an avid Python programmer.