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Jisc
Archives+ has created an archive centre of excellence in the heart of Manchester. The project brings together statutory, university and voluntary organisations to provide a holistic range of archive and heritage services from one location. Archives+ raises awareness of and provides easy access to our histories for the broadest possible audiences.

DCDC15 delegates will be able to tour the superb facilities at Archives+, based at the Central Library in Manchester, to see why it has become a major cultural destination in the North West.

We recommend that those wishing to participate on the tour register quickly as there are a limited number of places available. There is no fee to attend the Archives+ tour.

**Address:** Manchester Central Library, St Peter’s Square, City Centre, M2 5PD

**Nearest tram station:** St Peter’s Square

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### Archives+ tour

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<tr>
<td>15:30 - 17:00</td>
<td>Archives+ tour</td>
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### Pre-conference evening reception

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<td>18:30 - 22:00</td>
<td>Pre-conference evening reception</td>
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Last year’s DCDC delegates told us they wanted more time to network. So we have arranged a pre-conference evening reception at the stunning Imperial War Museum North to allow you to get to know fellow delegates, speakers and the conference organisers in a wonderful and relaxed environment. There will be drinks, nibbles and good company guaranteed!

**Cost:** £15 per delegate (exclusive of VAT and Eventbrite fee)
#DCDC15

**DCDC15 PROGRAMME**

**DAY TWO :: TUESDAY 13 OCTOBER 2015**

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<thead>
<tr>
<th>TIME</th>
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<tr>
<td>08:30 - 09:15</td>
<td>Registration</td>
<td>Quay Bar</td>
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<tr>
<td>09:15 - 10:15</td>
<td>Welcome to the conference!</td>
<td>Quay Theatre</td>
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<td></td>
<td>Introduction to DCDC15 by David Prosser, RLUK</td>
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<td></td>
<td>Keynote :: Simon Chaplin, Wellcome Trust</td>
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<td>10:15 - 10:30</td>
<td>Room changeover</td>
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<td>10:30 - 12:00</td>
<td>Panel sessions</td>
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<td></td>
<td>P1. Young people and learning</td>
<td>Room TBC</td>
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<td>P2. Digital strategy</td>
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<td>P3. Creating digital communities</td>
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<td>12:00 - 13:00</td>
<td>Lunch</td>
<td>Quay Bar</td>
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<tr>
<td>13:00 - 13:45</td>
<td>Keynote :: Valerie Johnson, The National Archives</td>
<td>Quay Theatre</td>
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<td>13:45 - 14:00</td>
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<td>14:00 - 15:30</td>
<td>Panel sessions</td>
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<td>P4. Gamification</td>
<td>Room TBC</td>
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<td>P5. Digital collaboration and community</td>
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<td>P6. Crowdsourcing and virtual volunteering</td>
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<td>15:30 - 16:00</td>
<td>Afternoon break</td>
<td>Quay Bar</td>
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<td>16:00 - 17:30</td>
<td>Workshops</td>
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<td>W1. Collecting and connecting for research - British Library</td>
<td>Room TBC</td>
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<td>W2. An informational intersection - The National Archives</td>
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<td>W3. Taking the next step - The Association of Performing Arts</td>
<td>Room TBC</td>
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| 19:00 - 22:00| Conference Dinner                            | Compass Room        |

The main Conference Dinner is a further opportunity for you to network with delegates and speakers and will be held in the beautiful Compass Room at the Lowry.

Presentation :: Robert Kiley, Wellcome Library

Cost: £25 per delegate (exclusive of VAT and Eventbrite fee)
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<td>09:15 - 10:15</td>
<td>Day three introduction</td>
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<td>Welcome to returning and new delegates by Jeff James, The National Archives</td>
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<td>Keynote :: Simon Tanner, King's College London</td>
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<td>P7. Virtual spaces in physical places</td>
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<td>P9. Digital humanities</td>
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<td>Keynote :: Chris Michaels, British Museum</td>
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<td>P10. Discoverability</td>
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<td>P11. Technology and mobile heritage</td>
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<td>P12. Identifying our audience</td>
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<td>15:30 - 16:00</td>
<td>Afternoon break</td>
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<td>16:00 - 17:30</td>
<td>Workshops</td>
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<td>W4. From digitisation to the creative re-use... - Promoter Srl</td>
<td>Room TBC</td>
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<td>W5. What do you want us to do next? - RLUK UDC Group &amp; TNA</td>
<td>Room TBC</td>
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<td>W6. What's this user research stuff all about? - TNA</td>
<td>Room TBC</td>
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SIMON CHAPLIN, WELLCOME TRUST
DIRECTOR OF CULTURE & SOCIETY

Before taking up his current role in November 2014 Simon was Head of the Wellcome Library, where he led a highly successful digitisation programme and an exciting redesign of the Library’s public spaces. He originally studied zoology before his interest in the history of science and medicine led him to join the Science Museum, where he worked on the Wellcome medical collections and managed the PRISM Grant Fund for preservation of industrial and scientific material.

Prior to joining the Trust, Simon was Director of Museums and Special Collections at the Royal College of Surgeons, where he led the curatorial team responsible for the redevelopment of the Hunterian Museum. His academic research interests include the history of anatomy and medical museums.

VALERIE JOHNSON, THE NATIONAL ARCHIVES
INTERIM DIRECTOR OF RESEARCH AND COLLECTIONS

As Interim Director of Research and Collections, and previously Head of Research at The National Archives, Dr Valerie Johnson is responsible for supporting and coordinating innovative research, conservation and cataloguing programmes that use our collections, and enhance access. She aims to further The National Archives’ engagement with the academic sector, and to collaborate with researchers across the cultural heritage, higher education and academic sectors.

Prior to these roles, Valerie worked on a funded history project based at the University of Cambridge History Faculty. She holds an MA with Distinction in Archive Administration, and was awarded the Alexander R Myers Memorial Prize for Archive Administration. She won the Coleman Prize for her PhD thesis, British Multinationals, Culture and Empire in the Early Twentieth Century.

She is a Registered Member of the Society of Archivists, a Trustee and member of the Executive Committee of the Business Archives Council, a Fellow of the Royal Historical Society, and a Fellow of the Society of Antiquaries. She has worked as an archivist and a historian in the academic, corporate and public sectors.
KEYNOTE SPEAKERS
DAY THREE :: WEDNESDAY 14 OCTOBER 2015

SIMON TANNER, KING’S COLLEGE LONDON
DIRECTOR OF DIGITAL CONSULTING

Simon Tanner is Director of Digital Consulting at King’s College London, and Senior Tutor in the Department of Digital Humanities. He works with major cultural institutions across the world to assist them transform their collections and online presence. His personal research interests encompass measuring impact and assessing value in the digital domain, digital asset management, digitisation, imaging and building digital capacity in Africa. Simon wrote Digital Futures: Strategies for the Information Age (with Marilyn Deegan) and in 2011 authored Inspiring Research, Inspiring Scholarship: the value and benefits of digitised resources for learning, teaching and enjoyment.

In 2012, Simon published his Balanced Value Impact Model. He leads teaching on the MA in Digital Asset and Media Management and co-designed the new BA in Digital Cultures.

Simon is part of the Academic Book of the Future research team. He tweets as @SimonTanner and blogs at http://simon-tanner.blogspot.co.uk/.

CHRIS MICHAELS, BRITISH MUSEUM
HEAD OF DIGITAL AND PUBLISHING

Chris Michaels is Head of Digital and Publishing at the British Museum. His mission is to help the world's first museum achieve its founding goal of being the Museum of and for the world, by fully embracing the potential of mobile, the cloud and big data to transform our visitors’ experiences of our programmes and collection.

Chris was previously CEO at children’s education mobile startup Mindshapes. Backed by Index Ventures and some of the world's greatest gaming entrepreneurs, Mindshapes released over 40 apps with partners including the BBC and the Jim Henson Company, winning multiple awards and delighting children and families around the world.

Chris has previously been an SVP at international media company Chorion; Digital Publisher at HarperCollins; and started professional life in advertising. He has a PhD in American Literature from the University of Bristol.
PANEL SESSIONS

DAY TWO :: TUESDAY 13 OCTOBER 2015

P1. YOUNG PEOPLE AND LEARNING: HOW DIGITAL TECHNOLOGIES CAN REDEFINE COLLECTION-BASED LEARNING

This panel will explore how digital platforms are being utilised to engage with young people and those in learning. From animating physical spaces to the use of onscreen platforms as a means of engagement, the panel will consider the ways and means in which digital technology can add another layer of interpretation to collections and broaden their appeal.

EXPLORING COLLECTIONS ON THE GREAT MAP

Jennifer Ross, Imperial War Museum

Since its opening to the public in April 2013 The Great Map has become a valuable asset to the National Maritime Museum. In this paper we share our experience and lessons learned about delivering collections via digital platforms in a physical space.

The Great Map is an ambitious project that set out to transform how visitors engage within the Museum's largest open public space with both digital and analogue experiences. Since the launch we have learnt a huge amount about managing this large interactive space and how users explore and interact with it.

From the first phase of The Great Map we learned:

- What learning experiences users wanted and expect from visiting the museum
- Level of engagement from visitors
- Type of content that resulted in deeper engagement

Furthermore when evaluation was undertaken it was found the digital interactive was massively underutilised. The question became how we deliver digital content that is engaging?

The Museum took a new approach to commissioning a new app and explored methodologies from service design and agile. Working iteratively with development allowed us to:

- Trial various ways to use collections objects and images
- Test out scripts and content
- Respond to feedback on a bi-weekly bases
- Achieve a product that meets users' needs

The museum created an augmented reality game called The Great Explorer. The concept was simple, to give users the experience of exploring the world and our collection on The Great Map.

What was achieved was a game whereby users learn by doing, not by reading passages and answering questions, but an experience that allows users to learn through play and discovery. The Great Explorer was much lighter in content, however achieved a deeper engagement with users compared to the original The Great Map App.

FOUNDATION OF LIBERTY OR SCRIBBLE ON A PAGE?

Andrew Payne, The National Archives

How do you convince 11 year olds that an 800 year old document written in illegible, bad Latin is the foundation of all liberal constitutional government? And why should they care anyway?

Medieval history has some inherent problems for teachers and students because accessing the documents that often inspire deeper study is so difficult to do when they are not legible. Not only are there barriers of text, palaeography, language and terminology but the conceptual framework of just about everything medieval is different to the present. Andrew Payne is Head of Education and Outreach at The National Archives and will discuss both the problems and the solutions that arose when the education team chose to create a new online resource for school students.
How can students engage with medieval texts in a meaningful way? How can they be motivated to work with these texts for a sustained period? And how can they produce extended written outputs without close teacher guidance? Bring your laptop, tablet, phablet or mobile and be prepared to pore over fascinating medieval documents; pose awkward questions to outraged monarchs, stroppy barons, supercilious bishops and one very confused constitutional lawyer; and dig around the murky political horse-trading which led to the emergence of present day Parliament.

**CLICK, CONNECT, CONSTRUCT: USING PINTEREST TO CREATE DIGITAL ENGAGEMENT WITH COLLECTIONS AND YOUNG PEOPLE**  
*Meghan Goodeve, The Courtauld Institute of Art & Gallery*

Last term The Courtauld Institute of Art’s public programmes team were excited to welcome twelve young people from across London and the UK to our gallery and specialist college for a celebration event. This was after being shortlisted from 120 participants in our pilot digital project Click, Connect, Construct: 16-19 Student Visual Essay Competition. Using Pinterest, students were tasked with creating a visual essay based on and around an artwork from The Courtauld Gallery collection. This encouraged young people to explore the use of digital technologies to research and display their findings around our world-famous paintings, sculptures, prints, and drawings.

This project was developed in partnership with FE and sixth form tutors, and was centered on the twentieth-century art historian Aby Warburg. Pinterest mirrors Warburg’s Mnemosyne Atlas – a collection of archival images collated to create an academic narrative on physical boards – so it provided a sound starting point for young people to consider how art history could be based in both the visual and the digital. Pinterest allowed this by both collating images digitally and learning to edit and select from the multitude of artworks that are available on the internet. The paper will hope to draw out how this academic beginning could, through social media platforms, extend and reach the widest range of young people possible.

Following this, the paper will scrutinise the un-published evaluation, which proves students developed visual literacy, research skills, knowledge and confidence. This was developed through several workshops where they learnt the difference between researching from books and sourcing information online: for example, what websites can be trusted? What image is a true reproduction of the original? What are the issues of copyright? Ultimately, students were given a tool for developing their ideas outside of traditional constraints of essay writing but that was still academically challenging. In doing so, this paper will showcase how a specialist art history college and art gallery can use digital engagement to reach our widening participation aim of ‘art history for all’.

**P2. DIGITAL STRATEGY: HOW TO PLAN FOR ENHANCED DIGITAL ENGAGEMENT**

This panel will explore the development of a digital strategy as a foundation for meaningful digital engagement with audiences, both new and established. Papers will consider the development of a digital strategy at a service level, those aimed at a particular audience and those growing out of a major exhibition or event.

**ENGAGING, SHARING AND REPORTING: DEVELOPING A STRATEGY FOR DIGITAL ENGAGEMENT**  
*Joanna Terry, Staffordshire County Record Office*

This paper will look at the how Staffordshire Archives and Heritage developed a Digital Engagement Strategy to coordinate different digital channels, and used it to promote the Service internally and externally. It will assess the reasons for having a strategy; how to get staff buy in to use social media and empower them to use it to promote the service.

In 2013 Staffordshire Archives and Heritage dipped its toe into the water of social media by establishing a Facebook page. After moderate success the Service assessed the value of it and whether to continue adding other channels such as Twitter and blogging. Initial use of Facebook was limited to just two staff and this meant that it was not really embedded into the Service and was perceived as ‘something else to do’.

In 2014 the Service started developing a Digital Engagement Strategy assessing existing and potential channels; potential audiences; and how to engage staff in using new technology to promote the collections and ‘behind the scenes’ work.

The Strategy was also shared with the Council Communications Team and taken to the Joint Archives Committee for approval by members to ensure visibility of the work and engage members in promoting the Service.
The paper concludes with a case study on the Christmas Truce letter which generated global coverage on digital and analogue channels and ultimately physical visits to an exhibition in a local church.

The Service has subsequently identified its own performance measures for the Strategy. There are currently no national guidelines for measuring social media; something which could be developed for the future?

A NEW AGE OF ENGAGEMENT
Lisa Snook and Victoria Bryant, Worcestershire Archive and Archaeology Service

Archive Services have adopted new technologies to engage customers outside of the search room, promote activities, highlight collections, provide information, encourage interaction and gain customer feedback. Worcestershire Archive and Archaeology Service (WAAS), in common with other archive services, has embraced Blogs, Twitter and Facebook in addition to our website to do this and these have proved to be very useful tools. However nothing stays the same in the world of digital media and recent analysis has indicated that these forms of social media particularly appeal to those aged 25 and above. Younger people actively use social media for information and interaction, but are less likely to use these platforms. As part of our aim to engage more diverse audiences, we are particularly interested to learn more about alternative forms of social media favoured by younger people, and how to inform and engage young people in a digital environment.

Using our partnership with the University of Worcester, WAAS is about to embark upon a new project to understand better how to reach younger audiences, with particular emphasis on those under-21 and the student population. We will work with focus groups and student Archive Ambassadors to determine what media is most popular and to engage with young people to deliver the content

This paper will share our learning from this project with the sector, discuss findings and encourage suggestions and discussion about experiences of using different forms of digital engagement to ensure it truly is engaging.

#USEFUL? USING DIGITAL PLATFORMS AS AN ENGAGEMENT AND EVALUATION TOOL
Sarah Price, University of Durham

In the summer of 2015 Durham University Library is playing host to an exhibition entitled Magna Carta and the Changing Face of Revolt. Designed to commemorate the 800th anniversary of the first issue of this most iconic document, the exhibition takes the view that Magna Carta was born out of an act of rebellion and is part of a long and continuing tradition of resistance against authority. It also considers that behind rebellion is the history of citizenship. Rebels were citizens, but citizenship does not constitute a fixed set of ideas or values. It was – and continues to be – a contested concept. These are not ideas that can be explored via a simple transmission model and the curators will be using a variety of methods to encourage active engagement by the visitors and capture their views on the exhibition.

Although some traditional means of engagement and evaluation will be used, the exhibition will be deploying digital technology, including snapshot surveying of opinions and dialogue via Twitter. A dedicated Twitter feed is being built into the exhibition so that non-users can still participate and visitors will be asked to comment not just on the exhibition but also to record their reflections on key questions such as ‘Is a good citizen always an obedient citizen?’ that will change as the exhibition progresses. Visitors are also being asked to sign up to take part in a longer-term digital survey that will track attitudinal shifts in response to the exhibition and its themes.

This paper will reflect on the success or otherwise of using digital technology to engage with audiences who are not necessarily familiar with the platforms and how this can be adopted by other organisations. It will also consider whether digital surveying can assist in capturing data that can be used for REF case studies.
**P3. CREATING DIGITAL COMMUNITIES: BRINGING TOGETHER NEW GROUPS IN CONVERSATION**

This panel will explore three very different ways of working in partnership with communities to unlock the meaning of collections, tell new stories and develop new platforms for exchange.

**GETTING TO KNOW OUR PLACE: BRISTOL RECORD OFFICE AND THE KNOW YOUR PLACE WEBSITE**

*Julian Warren, Bristol Record Office and Nick Nourse, University of Bristol*

Know Your Place is a website that allows visitors to explore Bristol's neighbourhoods through historic maps, images and linked information (http://maps.bristol.gov.uk/knowyourplace/). Historic scaled maps from Bristol Record Office collections have been added in ‘layers’ onto Bristol City Council's Geographic Information System (GIS) system. Built to pinpoint the location of city assets and infrastructure, from public toilets to fibre optics, constituency boundaries to wildlife corridors, the platform has also been designed to incorporate digital surrogates from the city's archives.

This paper will introduce Know Your Place, and how Bristol Record Office image collections are being used in its ongoing development. In particular, it will reflect on a recent 18 month project, developed in partnership with the University of Bristol, in which over 2,500 digitised postcards from the late nineteenth and early twentieth centuries were selected and researched by volunteers; their findings uploaded alongside the postcards to create a detailed, historic ‘street view’ of Bristol. We will touch on the methodological and practical realities of co-producing a complex partnership project with a community of volunteers. And we will also examine the wider impact and implications that the project is now having on the work of the Record Office as it begins to open up collections to these new arrangements. Images can now be found and their context understood via their position on the historic maps, as well as via their position within a structured hierarchical archive catalogue, which is leading to increased use of these collections by neighbourhood community groups and professional planners, architects and archaeologists concerned with the development of the city.

**DIGITAL VOICES, REAL LIVES**

*Caroline Brown and Jan Merchant, University of Dundee*

This presentation will look at the evolution of a traditional oral history project based at the University of Dundee Archive Services.

The project began as an attempt to supplement and add value to the Archives by interviewing people with connections to our collections or by targeting topics or organisations that are under represented. It soon became clear that the digital environment raises questions about traditional approaches to oral history but also offers opportunities for recording and engagement which were previously unavailable.

The paper will cover the following issues drawing on the practical experience of the speakers as well as on literature and best practice:

- Are oral recordings still sufficient or should video recordings be used?
- Is there room for spontaneous recording (for example with iphones)?
- How can the recordings be best promoted and used?

A key aim of the project is to avoid the creation of a static digital vault. We want the experience to be a way of engaging with new audiences. Our interviewees contribute to our collections but they are also our ambassadors, reaching out to communities who would otherwise have no connections with the Archive. We are creating recordings to be used and reused, to create and reinforce memories, to be commented on, and to be linked to other projects and sources.

The presentation will discuss how through the digital environment, the Archive website (using a fairly restricted CMS) and other projects, we have created a living archive that is used and engaged with by students, academics and the community.
RE-ANIMATING THE ARCHIVES
Alison Green and Birgitta Horea, Central Saint Martins

How can digital media augment old spaces and things? Using the exhibition, CUT! (Old Operating Theatre Museum, London, 2014) as a case study, we will present a project that juxtaposed original, auratic objects with reinterpretations in the form of short digital animations. CUT! was a collaboration between the Museum and students from two courses at Central Saint Martins, MA Character Animation and MA Culture, Criticism and Curation.

The aim of the exhibition was to bring back a sense of the people who had once worked or been treated in a space now filled with glass cases and curious objects. Animations inspired by the museum's quirky range of artefacts from medical history were created by students from MA Character Animation. The forty films were curated by students from MA Culture, Criticism and Curation, placed as interventions into the museum's permanent collection, like a haunting or re-animation of the historic objects.

The exhibition, conceived as an experiment and which proved popular with visitors, raised issues about how audiences relate differently to 'history' versus 'the present' and how different people engage with different types of objects and technology. The paper will theorise these results through discussions of animation and haunting (Cholodenko, 2007 & 2011) and memory as speech versus memory as object (Derrida, 1996). Both presenters have led several collaborative projects with students working with museums. We are interested in exploring what such projects mean for our respective fields—digital animation and curating—and, further, reflecting upon these partnerships as forms of pedagogy.

P4. GAMIFICATION: USING EDUTAINMENT PLATFORMS TO REVEAL AND REINTERPRET COLLECTIONS

This panel will explore how games and entertainment platforms can be used to bring collections to life and broaden their appeal to new audiences. The panel will consider some of the creative challenges in developing such platforms and how they can make meaningful contributions to the interpretation of collections.

HULLCRAFT - BRINGING ARCHITECTURAL PLANS TO LIFE AND TO NEW AUDIENCES
Simon Wilson, Hull History Centre

HullCraft is a community-built, virtual world created using the computer game Minecraft, taking inspiration from the archives at the Hull History Centre. A selection of architectural plans by Yorkshire architect Francis Johnson were digitised and placed online (hullcraft.com) to allow players to recreate the buildings in the game.

This initial concept has been extended and now features a virtual Hull History Centre constructed from 18,450 blocks. The site has attracted gamers of all ages, especially those aged between 10-15 with an even balance of boys and girls. Participants learn about the architectural history of Hull and the region through engagement with the historical documents and re-create some amazing buildings either on their own or by collaborating virtually with others.

The introduction of Bring Your Own Device workshops at the History Centre has brought the gamers together in the real world and led to further collaborative efforts. The next phase of the project, thanks to funding from the Ferens Education Trust, will seek to inform, train and inspire teachers with the pedagogic potential that Minecraft has to offer and how it can bring people into archives and public spaces with a shared passion.

The session will introduce the world of Minecraft for those not familiar with it, the barriers we have encountered and the lessons we have learned (so far). We hope that it might inspire similar journeys and further collaborative opportunities.

ARCHIVISTS VS. GAME DESIGNERS? CREATIVE COLLABORATIONS AND THE MAKING OF ARCHIVAL GAMES
Nick Webber and Sian Vaughan, Birmingham City University

Games, and in particular video games, are often highlighted as a route through which 'younger' audiences can be encouraged to engage with heritage content, in this case archive content. Embedded within discourses of 'the digital', such projects represent the collision of two very different cultural processes, and tend to conceal
a complicated structure of assumptions and tensions which work to undermine the successful delivery of interventions of this kind. Archivists and game designers may have markedly different perspectives on what constitutes a game, what is an appropriate and sensitive use of archive material, and who the audiences for an archive game might, or should, be. Yet, at heart, both communities play a role which involves the careful control of interaction in order to deliver a curated cultural experience.

In this paper, we explore the tensions inherent in relationships between the communities of the archive profession and those of game design, through the consideration of a current archive game project with the West Midlands Regional Archive Forum. We raise questions about the viability of such activities, explore the motivations and objectives of project participants, and reflect on the clash of cultures which such projects can represent. In addition, we consider the role of the intermediary, in this instance an arts collective, in facilitating creative collaboration between two very different domains of cultural expertise which share both some common objectives and the characteristics of passion, dedication and enthusiasm for their work.

**FUN AND GAMES WITH THE UNIVERSITY OF EDINBURGH COLLECTIONS**

*Rachel Hosker and Claire Knowles, University of Edinburgh*

A practical look at how the University of Edinburgh (UoE) has made collections more widely accessible, inclusive and discoverable. This will include:

- Crowdsourcing tags for digitised collections media (images, audio and video)
- Writing short, engaging descriptions for online and digital interpretation using the UoE Piccolo method
- Crowdsourcing specific skills
- Palaeography - unravelling handwritten collections
- Transcription and translation of languages found in collections

We will share how we developed these ideas, skills needed and how developers, archivists, librarians and curators came together to consider how we creatively disseminate collections whilst maintaining authoritative, authentic descriptions. Consideration will be given to satisfying audience needs, from the academic to the general public.

The significant proportion of this session will look at online portals (through collections.ed.ac.uk and librarylabs.ed.ac.uk):

1. Piccolo approaches to digital interpretation
2. Metadata Games for tagging digitised images of collections
3. Palaeography for crowdsourcing specific skills
4. Collections.ed.ac.uk how to select images and metadata to maximise your collections online

We will discuss how to encourage a sense of play, get competitive about metadata and interpretation to explain our approaches to crowdsourcing. We will demonstrate ideas for engagement with diverse communities and skill-sets to enhance the understanding, democratisation and wider use of collections.

The speakers from UoE's Library and University Collections will come from teams who have worked closely together to develop these initiatives.
This panel will explore the means and mechanics of collaboration in producing a major digital resource. It will explore the various motivations of partners, the benefits of working in partnership and the lessons learnt from undertaking such activities.

ARCHIVES+: ENGAGING WITH NEW AUDIENCES THROUGH PARTNERSHIP
Kevin Bolton, Archives+

The paper will explain how a partnership of local authority, university and voluntary archive and family history services have diversified its audience through digital interpretation and a learning/outreach programme.

The refurbished Manchester Central Library reopened on 22 March 2014 and welcomed over 5000 customers on the first day. The library was closed for a period of four years and the success of the transformation is clearly evident with the creation of a world class original modern library fit for a world class city.

Central Library has become a major cultural destination and a must see visitor attraction in the city with a particular focus on Archives+ – a one stop shop and centre of excellence for family and local history, telling the story of Manchester and its people, through print, digital, photographic images and film.

Archives+ raises awareness of and provide easy access to our histories for the broadest possible audiences, including existing and new ones. The project makes archives more accessible by creating exciting digital interpretive exhibition spaces to provide new ways for more people to discover the richness and relevance of archives, share their own stories and have a personalised experience of the City Region’s history. A new learning and outreach programme helps people learn about and enjoy this nationally important collection.

The main partners in Archives + are:

- Greater Manchester County Record Office (Association of Greater Manchester Authorities).
- Manchester Libraries, Information and Archives (Manchester City Council).
- North West Film Archive (Manchester Metropolitan University).
- Race Relations Resource Centre (University of Manchester).
- Ahmed Iqbal Ullah Education Trust.
- Manchester & Lancashire Family History Society.
- British Film Institute (Mediatheque).
- Manchester Registration Service (Historic Registers).
- Familysearch International.

DOING IT IN PUBLIC: COLLABORATIVE COMMUNITY ARCHIVES AND DIGITAL STORYTELLING
Simon Popple, University of Leeds

This paper will examine the development of collaborative relationships between institutions and citizens in relation to the recent Pararchive Project, which took place between 2013 and 2015 at the University of Leeds. (http://pararchive.com) It involved collaboration between a range of communities and two large institutional partners, the Science Museum Group and the BBC Archive.

The project had the aim of developing a range of research and curatorial tools that were designed and tested by communities in conjunction with technology developers. The project wanted to both empower ordinary citizens through encouraging the direct use of digital archives in creative work and historical research and at the same time examine how to break down the barriers between institutional collections and the publics they served. Using co-design methods in conjunction with innovative storytelling workshops and create technology labs the project demonstrates the necessity of co-creation approaches to the problems of digital curation, democratic encounters with official culture and developing new partnerships able to consider the challenges of the digital archive.

The project resulted in the creation of the new storytelling tool YARN (http://yarncommunity.com) that has just been launched and offers a series of insights into co-creation approaches, the role of institutional voice, concepts
of democratisation of institutional culture, the changing conceptualisation of the audience, creative interventions and the role of the digital public space. It will argue for a commitment to partnerships between communities (defined in their broadest sense) and institutional partners to develop digital interfaces to facilitate co-curation, creative exploitation and shared copyright models that open up cultural resources and normalise relations in open digital space. It will examine the role of co-creation within this developmental context and offer a reading of current approaches to the problems of liberating cultural resources from formally closed and resistant institutions. It will also examine the tensions between different cultural sectors and draw on the experiences of institutional partners interested in exploring these approaches as a means of reaching new audiences and drawing on public expertise to inform knowledge about their collections.

COLLABORATING IN MEDICAL HISTORY: THE UK MEDICAL HERITAGE LIBRARY PROJECT

Stella Butler, University of Leeds, and Paola Marchionni and Alex Thomas, Jisc

This session addresses the conference themes of digitally engaging with audiences and funding for digital collaboration.

The UK Medical Heritage Library, funded by Jisc and the Wellcome Library, and co-designed by RLUK, will transform access to a seminal period of medical history through the digitisation of 15 million pages of 19th Century texts drawn from nine UK Universities and Royal Colleges as well as the Wellcome Library's own collection.

The project has required detailed coordination and partnership working between the many stakeholders involved and serves as a useful case study into the challenges and opportunities of managing print collections at a national scale.

The project also provides an opportunity to explore different ways of engaging various audiences with a large corpus of digital material. The development of an interpretive layer was included in early project planning, acknowledging the loss to readers of the natural serendipity in browsing physical books. The result is a project called Visualising Medical History which will produce interactive data visualisations allowing students and teachers to explore and understand the wider context of the collection and the trends and patterns within it. For scholars and researchers the project will produce visualisations and/or tools which allow for deeper semantic interrogation of the texts.

Paola Marchionni will introduce the session and explain how the project fits into Jisc's digital content strategy. Dr Stella Butler will talk about the lessons learned from sharing print management and digitisation over an array of stakeholders. Finally Alex Thomas will explain how Visualising Medical History has approached the different needs of the audiences and produced visualisations which provide hitherto unexplored ways of engagement, learning and research.

P6. CROWDSOURCING AND VIRTUAL VOLUNTEERING: UNLOCKING THE POTENTIAL OF PEOPLE AND COLLECTIONS, WHEREVER THEY ARE

This panel will explore the potential of online platforms to open up access to collections through crowdsourcing, virtual volunteering, and co-curation of online resources. It will consider the ways of establishing online communities of active engagement and the democratisation of content creation and discovery these can bring.

HERITAGE HEROES: VIRTUAL VOLUNTEERING IN SHROPSHIRE AND ACROSS THE WORLD

Mary McKenzie, Shropshire Archives

Shropshire Archives and Museums have for many years developed innovative programmes for in house volunteers, most recently through the very successful Heritage Lottery funded project Volunteering for Shropshire's Heritage which engaged with over 400 people during its three year term.

Now a new project Heritage Heroes funded by Arts Council England, has engaged with volunteers across the world through a programme of digital virtual volunteering. The project (www.heritageheroes.org.uk) offers a wide range of opportunities for volunteers to decipher, describe, transcribe and index archive and museum resources from a number of institutions across the county.

The project is ground breaking in its approach. Records enhanced by the volunteers are moderated and then integrated into the core cataloguing systems used by partners, including CALM, ADLIB, Modes. These records are then updated on the online catalogue at http://search.shropshirehistory.org.uk/, thereby creating a much improved online resource and highlighting the importance and value of the collections.
This paper will examine the successes and lessons learnt from the project including:

- Technical issues – can you develop an innovative website on a small budget?
- Engaging with varied partners including voluntary museums – do different collections need a different approach?
- Marketing and promotion to recruit virtual volunteers – is face to face still relevant?
- Supporting virtual volunteers and moderating their work – how can you encourage people to read the instructions?
- Sustaining volunteering, both in person and virtually – what can continue when project funding stops?
- The impact of large scale volunteering on services – how core is volunteering?

By exploring these questions the presentation aims to reveal the issues around virtual volunteering, if not necessarily having an answer to all of them!

The presentation will also include the opportunity for those with laptops and smart phones to have a go at a project live and give their feedback.

**GLASGOW UNIVERSITY’S ROLL OF HONOUR: CROWDSOURCED SINCE 1914**

*Moira Rankin and Jennifer Novotny, University of Glasgow*

Since the outbreak of the Great War in 1914, the University of Glasgow has collected information on the wartime service of our community. Crowdsourcing in 1914 was done by postcard, skimming newspaper obituaries and by word of mouth. That data was brought together in several published editions of a Roll of Honour between 1915 and 1922. The postcards and manuscript indexes were preserved in the University Archive and are now digitised as an important tool for centenary remembrance activities.

In creating their analogue memorials previous generations promised that the example of those who served ‘might be enduringly impressed upon Glasgow students in time to come’. In 2005 the University Archives made a digital Roll of Honour available online and began the process of compiling biographies to reveal the individual stories of the seven hundred and sixty men and one woman who fell in the Great War, and the thousands more who served and survived. Stories have trickled in via email and letter ever since. In 2013 a Chancellors’ Fund award to Dr Tony Pollard in History enabled the appointment of a Project Officer to encourage students, staff, alumni and friends to join forces to research the untold stories. For the first time information about our community who served with Germany and her allies is being recorded along with other ‘forgotten’ stories of conscientious objectors, nurses, munitions factory workers, spies and so many more.

While ultimately the Roll of Honour is anchored in the physical body of Great War material in the University Archives, the 1914-1922 information was itself submitted in a time of confusion. Inaccuracies are only now being found by cross referencing the vast information available online. The online crowd submitting information today can be several generations removed which for example brings its own potential for recording as fact the inaccuracies and exaggerations that can come with family stories. Lessons learned from a century long crowdsourcing initiative will be shared in this paper.

**THE HISTORIC ENVIRONMENT IMAGE RESOURCE – POTENTIAL AND PRACTICE ENVIRONMENT IMAGE RESOURCE**

*Sally Crawford, Katharina Ulmschneider and Victoria Brown, University of Oxford*

HEIR – the Historic Environment Image Resource - is a collaborative project to unlock the research potential of thousands of historic lantern-slide and glass plate photographs held at the University of Oxford. Bringing together scholars, software developers and a world-wide community of ‘citizen scientists’, this digitizing, crowdsourcing and rephotography initiative draws on the contribution of citizen scientists to keyword and identify old photos of monuments, landscapes and environments taken across the world and to re-photograph them in their modern settings.

The project has created a world-wide accessible, interdisciplinary research resource which will provide a greater understanding of all aspects of society and the environment in disciplines as varied as heritage conservation, anthropology, archaeology, art history, economics, geography, geology, heritage conservation, history, politics, and tourism.
The data provided will form the core of a massive interdisciplinary database supplying information on changing monuments, landscapes, and environments. It will allow researchers and the public to look at and study the impact of time, nature, people, and to have a conversation about the future.

Our paper will assess the extent to which our intended goals – to bring ‘redundant’ archives, currently inaccessible to researchers and the general public, into the public domain; to widen engagement with the resource; to generate impact; to generate new research; and to generate income without compromising accessibility – are being reached five months after the launch of the project.
This panel will examine the use of digital technologies to add new layers of interpretation and visitor interaction to physical spaces within exhibitions, galleries, and public spaces. The panel will consider how technology can change curatorial practices, the visitor’s engagement with collections, and enliven spaces whose purpose and contents have been altered. The importance of ‘visitor agency’ will be explored in the use and development of such technologies, as will the importance of cross-disciplinary partnerships.

This paper will report on work to examine the role of interpretation in building engagement with archive and museum collections, contrasting online collections browsing with the physical experience of the guided behind-the-scenes tour. Drawing on work being carried out with the British Postal Museum and Archive in London (funded by an Arts and Humanities Research Council Collaborative Skills Development grant as part of the CLASH programme) and recent doctoral research into online participation in cultural heritage contexts, our paper will examine how online and onsite experiences might be better integrated to enhance engagement with collections, and what techniques might be used to prompt movement along a continuum from casual browsing to more purposeful interaction. What aspects do visitors appreciate the most from the behind-the-scenes tour which could be re-purposed for the creation of digital spaces which bring collections to life and stimulate contributions towards a collaborative narrative of interpretation?

One of the major challenges for museums now is how to make content more engaging. Like many heritage sites, the exhibition ‘history offer’ at Nottingham Castle was passive, text-based and difficult to relate to the physical site. A new engaging and instinctive approach was needed. This paper presents our investigation into Augmented Reality (AR) storytelling focusing on the relationship between digital and non-digital interpretation and heritage site and exhibition design.

Riot 1831@ Nottingham Castle is a permanent AR exhibition and application, born out of a multidisciplinary collaboration with the museum, local universities and a technology company. The project reformulated a set of first hand eyewitness accounts and museum objects from the 1831 Reform Bill riot to shift the historical perspective, by incorporating multi-perspectives. The project took an agile, practice-based approach which enabled the team to experiment with the AR and incorporate feedback from museum staff and the focus group from an early stage. We also studied the visitor through video ethnography, surveys and eye tracking.

The results indicate that the AR interpretation and the storytelling approach were successful in creating a more engaging exhibition that added to the visitor experience rather than distracting from the museum objects. A survey of 200 respondents revealed that 77% of visitors agreed the use of AR was engaging. 70% felt the app helped them to understand the historical relevance of the objects and 79% felt the stories were very clear and helped them understand history, 85% agreed that they vividly remembered some part of the experience.

The employment of AR is challenging, however, it offers unique opportunities as an interpretive medium. It is particularly suitable to museums and organisations with people-centred stories linked to their sites. It can increase dwell time as the content goes beyond the novelty and offers meaning and value to the visitors’ experience.
MERGING PHYSICAL AND DIGITAL IN NOVEL INTERACTIVE EXPERIENCES OF HERITAGE

Luigina Cioffi, Daniela Petrelli, Mark Marshall and Nick Dulake, Sheffield Hallam University

meSch (Material EncounterS with digital Cultural Heritage) has the goal of designing, developing and deploying tools for the creation of tangible interactive experiences that connect the physical experience of museums and exhibitions with relevant digital information in novel ways. A wealth of digital heritage content is currently available in repositories and archives, it is, however, accessed only in a limited way and utilised through rather static modes of delivery. meSch bridges the gap between visitors’ cultural heritage experience onsite and online by providing a platform for the creation of tangible smart exhibits, that enables heritage professionals to compose and realise physical artifacts enriched by digital content without the need for specialised technical knowledge.

The platform includes a toolkit for the composition of physical/digital narratives to be mapped to interactive artefacts, and an embedded multi-sensor platform for the construction of physical smart exhibits. The meSch envisioning and realisation approach is grounded on principles of co-design, the broad participation of designers, developers and stakeholders into the process, and on a do-it-yourself philosophy to making and experimentation: hands-on design and making workshops are being employed throughout the project to inform and shape development.

Three large-scale case studies in different museums across Europe are providing test beds for the real-world evaluation of meSch technology with the public and cultural heritage stakeholders. The ultimate goal of the project is to support the creation of an open community of cultural heritage institutions driving and sharing a new generation of physical/digital museum interactives. This talk will discuss current work on the meSch do-it-yourself platform collaboratively designed by cultural heritage professionals, designers, developers and social scientists, and will present examples of how it has supported the creation of interactive experiences at a variety of heritage sites, including archaeology and art museums, hands-on exploration centres and outdoor historical sites.

P8. DIGITAL MATERIALITY: HOW TO CONVEY TOUCH, TONE AND TEXTURE THROUGH TECHNOLOGY

This panel will look at three different ways in which archives and museums are attempting to convey non-textual qualities of items or objects. This will include capturing the texture and depth of three-dimensional objects through digitisation and in-exhibition replication, and identifying the chemistry of individual collections and what this reveals about their creation.

SHINING LIGHT ON MANUSCRIPTS

Andy Beeby, Richard Gameson and Richard Higgins, Durham University, and Kate Nicholson, Northumbria University

An unlikely combination of chemists, historians, librarians and conservators at Durham have joined forces to study the composition of pigments used to illuminate medieval manuscripts: literally shining light upon the technologies used by medieval scribes. We are carrying out a comprehensive study of pigments deployed in manuscripts produced in the British Isles up to the Renaissance, a topic that has not yet been addressed in a coherent manner.

Any techniques employed need to be non-contact and cause no damage to the precious and often fragile manuscripts. Our methods of choice, reflectance spectroscopy and imaging and Raman spectroscopy all look at light scattered by the pigments, providing unequivocal forensic evidence as to their identity. High insurance valuations of manuscripts effectively prohibit any movement to laboratory based instrumentation: equipment has to move to the books. Our early work on manuscripts of Durham Cathedral Library was facilitated by moving cumbersome research instrumentation to Palace Green Library, a luxury not possible for work at other UK libraries.

We have constructed dedicated high-performance instrumentation, designed for portability and flexibility yet retaining research-level sensitivity, readily transported by train or car and requiring minimal set-up time: typically less than 30 minutes. Our capability is exemplified by 15 visits and the examination of over 80 manuscripts in libraries across the UK in the past year, indicating the proficiency of our team.

Accessible archiving of the spectroscopic data is essential, and the results from these works are being integrated with the current digitisation of Durham Priory’s library, which has started with the surviving manuscripts and printed books at Durham Cathedral and University Libraries. The results of analyses will be integrated with the digital images of the manuscripts studied, increasing the available information content and demonstrating the potential of the International Image Interoperability Framework.
FROM SOMERSET TO SHANGHAI: GIVING GLOBAL ACCESS TO THE DIGITISED HERITAGE COLLECTIONS OF C & J CLARK LTD

Natalie Watson, Alfred Gillett Trust

The Alfred Gillett Trust is Somerset-based charity that preserves and promotes the heritage collections of the Clark family and C & J Clark, which was established in 1825. The collection holds over 100,000 items relating to the shoemaking industry, local history, Quakerism and geology.

The archives’ location on the doorstep of Clarks HQ in Street, Somerset means that the staff can visit the site in person and get first-hand experience researching and handling the collections. Access, however, is a major problem for staff within the global company. For shoe designers and product development teams at the company’s offices in Asia and America, a quick trip to the local archive is not possible. In an increasingly digital age, it was decided that online access to the company’s collections was needed and the idea for the digitisation project was born.

In 2013 the Trust made a successful business case to receive £500,000 from the company for a 3-year project to catalogue and digitise a selection of its business collections and provide global access for staff to the collection. In 2014, a second business case was approved to extend the project to 2020 and widen the scope of the collections being digitised, bringing the total company investment to £1m.

The aim of this project is to make the heritage collections of Clarks available to staff in the UK and overseas for research and inspiration by: photographing the collection of 25,000 shoes; digitising over 2,500 films and audio recordings; photographing over 18,000 pieces of Point of Sale; and creating a text-searchable library of over 1,800 shoe catalogues, in-house publications and company newspapers. It is hoped that the Trust will be able to open access to the digitised collections to the public in the near future.

This paper will explore how the business case was made for the investment in Clarks’ heritage collections and how the issue of global access to a local collection was solved with the use of online collections management systems. It will also focus on the issues surrounding the management of fragile and sensitive collections and the standards for digital curation which were developed.

HAPTICS: DIGITAL TOUCH REPLICA S ADDING TOUCH TO DIGITAL

Sam Sportun, Manchester Museum

Inclusive access is an important objective for interactive developments for Museums and Galleries online and in the gallery. The development of a haptic interface, Probos™ and digital touch replicas were a response to this challenge. The haptic interface uses objects that remain inaccessible to our visually impaired visitors, due to being displayed within a case and being too fragile to be used in a handling session. The interface consists of a touch enabled computer interface which allows the user to make a physical connection with the scanned object, exploring the topography in a 3-dimensional digital environment. This is achieved through a tactile feedback stylus.

Henshaws Society for Blind People worked with us; choosing the museum objects and guiding us so that they could navigate the new 3D digital space which was created. Sound and images are added to enhance the experience in a series of ‘rooms’ exploring the objects history, manufacture etc. Additional objects have been added from Yale Peabody Museum and The British Museum.

Another well-known use for digital scans is the production of replicas. Through research with Loughborough University, a digital touch replica of an Ancient Egyptian Stela was produced for the gallery. The stela has strategically placed sensors, which trigger sound and image files allowing visitors to interrogate complex themes in a self-guided intuitive exploration. Information can be updated and a number of narratives can be added.

Both digital interactives have been used at external events; such as Manchester Museum wellbeing sessions at local Manchester Hospitals and local schools and most recently the Grange School for Autism. These digital interactives retain a physical connection with the museum collections which is important because every object has a corporeal presence; it reinforces our learning and engages another sense.
P9. DIGITAL HUMANITIES

This session will give an overview of what makes Digital Humanities and digital scholarship unique beyond using Dropbox, PDFs, and other commonplace digital and online tools. It will give participants not only a definition of Digital Humanities but also practical examples of where and how these new digital techniques and forms of outputs are involving not only students and researchers but also the public in greater engagement with digital collections.

ONLY ACADEMIC DISTINCTIONS? DIGITAL HUMANITIES, HERITAGE & ‘OUTREACH’

Mike Mertens, RLUK

Certain disciplines in the Arts and Humanities have been using computational techniques and tools for some 50 years. In this sense, ‘Digital Humanities’ is nothing new. Regardless of where they are situated, academics will now also be using generic digital means of communication, and disseminating their outputs. However, in recent years, there has been a movement towards viewing the technical Digital Humanities as an academic subject in its own right - akin to the History of Mathematics; academic considerations of its formal emergence, changing educational contextualisation, and not least of the social, political and gender aspects of the deployment of technology in the academy, are also now part of ‘Digital Humanities’.

But the Digital Humanities is more than an academic question, both figuratively and concretely. 50 years ago, there were very few beyond the academy, government or the military who had access to computational power or methods. If Digital Humanities as a research method is not new, the now seemingly unstoppable penetration of society by algorithms, mobile devices, computers and smartwatches certainly is. What will academic research really signify, for example, in a world based on the Internet of Things, in which even common household appliances share data between themselves, and interact with the Web?

It’s this new context that provides the Digital Humanities with its fullest and most distinctive meaning, and in which digital collections, whether held in Higher Education or the Heritage Sector, will hugely evolve in their reception. This paper will explore where and how the Digital Humanities can both provide the academy with a unique impact route, go beyond the campus walls to give digital collection holders new impetus to share, curate and offer digital assets for re-use, and what the public may well be expecting from both.

SUPPORTING DIGITAL STUDENT ENGAGEMENT THROUGH SPECIAL COLLECTIONS

Joanne Fitton and Sarah Prescott , University of Leeds

Like many other similar institutions, Special Collections at the University of Leeds has the complementary strategic aims of supporting research excellence, and student education enhancement, all whilst encouraging more students to use our resources. This can potentially mean a large increase in the number of students wishing to engage in volunteering type work, and so, without extended resources to fund this, we have been considering which digital tools can support our offer.

This presentation will consider the various ways in which we are engaging with digital technologies to support meaningful student engagement, with sustainable outputs which can be of benefit to Special Collections more generally (all with little supplementary resource).

The presentation will discuss three pilot projects undertaken by Special Collections in the last 12 months.

• multi-spectral imaging: student-led project to evaluate the extent to which multi spectral imaging analysis of medieval material is possible with non-specialist equipment

• crowdsourcing technologies: pilot project to assess resource requirements etc for crowd sourcing transcript with particular focus on crowd sourcing to support teaching and research at the University.

• online exhibitions : utilising recently developed functionality to explore ‘curatorial’ support for online exhibitions.

We will consider the success (or otherwise) of these projects, and how relevant or achievable they might be for other institutions.
DIGITAL HERITAGE AT DMU

Katharine Short and Elizabeth Wheelband, De Montfort University

The De Montfort University (DMU) Heritage Centre opened in March 2015. The focus of the Centre surrounds the ruins of a medieval church, discovered during construction of the University building in 1935. Additional galleries explore the history and culture of the University as well as highlighting the best of contemporary student work from across all faculties.

From the outset it was envisaged that the Centre would be a showcase for DMU expertise and provide students with opportunities to work on live projects. Interior Design students created the initial concepts for the space, Design Crafts students submitted ideas for decorative features and History students help with research for forthcoming exhibitions.

DMU has a strong digital heritage research focus and this presentation will explain how the Heritage Centre has worked in partnership with academics to use digital means to add value to the Centre - enhancing our interpretation and visitor experience, whilst allowing our staff and students to participate in the development of a functioning museum. This way the Centre is not just a learning space but also an active teaching space for the engagement of digital humanities.

Digital heritage projects to be discussed include reconstruction of the medieval church via digital images, a 3D fly-through and a 3D printed model; hologram technology used to help define the church space within a modern building; development of a heritage app recreating the history of the campus site; use of eye tracking software to explore and improve visitor experience; online exhibitions; and the creation of a 360 degree walkthrough of the Centre using Google Maps technology.

P10. DISCOVERABILITY: THE OPPORTUNITIES AND CHALLENGES

This panel explores the ways and means of enhancing the discoverability of collections through online search platforms. The panel will consider the process of aggregating multiple catalogues into single ‘search destinations’ and the lessons to be learnt from factoring in the experience of end users in their design and development.

DISCOVERY: DEVELOPING A NATIONAL ARCHIVES’ CATALOGUE

Jonathan Cates, The National Archives

For the past few years The National Archives has been working to completely rebuild its online resources and extend our Discovery service to describe records held by other archives. The end result is the largest online archival finding aid, containing more than 32 million descriptions of records from The National Archives and more than 3,000 archives across the UK. Discovery will help to realise a long-held ambition to develop a comprehensive and collaborative resource discovery tool for archives and their users.

Discovery has now been extended to include data derived from a number of legacy systems, including the National Register of Archives, Manorial Documents Register, ARCHON Directory, and Access to Archives. Building on this achievement, The National Archives remains committed to what it calls the Finding Archives project, which aims to ensure that Discovery will always be a comprehensive, accessible, innovative and popular portal to the widest possible range of archive catalogues and related finding aids.

This paper will outline the rationale for the project, its goals, progress so far, and next steps, including the development of a suite of tools to enable archives to contribute data to Discovery. Particular attention will be given to the collaborative approach underpinning the project, the philosophy of user centred design, open use of data, and the ways various information and archival standards helped to shape Discovery.

HELP! I NEED SOMEBODY: RESCUING USERS FROM THE DIGITAL CATALOGUE

Jo Pugh, University of York

Visitors to archival reading rooms receive a considerable amount of help and support from archivists and overwhelmingly report positive experiences from their engagement with professionals. Conversely, it is an uncomfortable fact that users of large scale digitised archival catalogues and collections spend much of their time very confused.

In this talk we will examine why users find working with archival collections online so difficult and what strategies we might employ to reduce the uncertainty and anxiety they report. In order to answer these questions I will present the results of a series of studies carried out at the National Archives. We will consider the range of
channels through which the 21st century archive receives enquiries, explore what happens when we eavesdrop on archivists attempting to answer them and examine how and why users succeed and fail to make progress in online search. Gathering all of this evidence together we will weigh up a series of techniques which could be applied to digital catalogues in order to better support users to locate the material they need.

Archivists have erased themselves from the digital systems they have constructed, leaving nothing to mediate between readers and documents. Are catalogues best left as tools or could they become partners in research? What is the best way to digitise an archivist?

THE HIT PARADE: THE ARCHIVES HUB’S TOP 10 FOR USER ENGAGEMENT

Jane Stevenson and Bethan Ruddock, Archives Hub

How do you communicate successfully with your audience when you are an online service? The aim of the Archives Hub is to work for our contributors, to promote their collections, to increase use of their content. But we do not have a physical space; we have a website and we have the tools that technology puts at our disposal.

In this presentation we want to share the experiences of the Archives Hub, coming from over 15 years know-how in building an aggregation service. We work hard to achieve a quality service with a good reputation and high usage, and we strive to be approachable and to create our own identity. We have a good understanding of what technology can offer us and we work to employ methods of engagement that are efficient, effective and entertaining.

We want to present our top 10 methods of engagement. Our approach will be to reveal our results in reverse order, one by one. At the outset, we will ask the audience to write down what they believe to be their own top engagement method, and as we reveal our own top 10 we will ask them whether we have a match. This will lead into discussion around experiences of using the various methods of engagement.

We will give evidence on the importance of our own methods of engagement, and how successful they have been for us. We will lead up to our number one method of user engagement, asking the audience to guess what it will be before the reveal! In this way, we aim to give a thought-provoking presentation, and one with entertainment appeal and practical application.

P11. TECHNOLOGY AND MOBILE HERITAGE

This panel will explore how mobile applications have been used to link physical and virtual spaces. It will explore how the creation of apps enable new users to engage with collections, in new spaces, and to engage with the curatorial process. What are the challenges of creating and using such content? What benefits can an app bring? And what is the potential for visitor agency in their design, content and use?

LACOCK UNLOCKED: IN THE FOOTSTEPS OF FOX TALBOT – HOW A MOBILE PHONE ‘APP’ CREATED BY AND DESIGNED BY YOUNG PEOPLE IS BRINGING LACOCK’S HISTORY TO LIFE IN THE 21ST CENTURY

Claire Skinner, Wiltshire and Swindon Archives

In 2009 Wiltshire and Swindon Archives were asked to buy the archives of the Lacock Abbey estates, an important collection shedding light on life in North West Wiltshire from 12-20th centuries. (The village of Lacock, donated to the National Trust in 1944, is famous as the home of W H Fox Talbot, pioneer photographer.) Applying to HLF for funding (granted in 2012) encouraged us to look afresh at our audiences and identify areas for development. One of the most significant gaps was the age range aged 16-24 so in order to address this we worked with Wiltshire College’s Creative Wiltshire interactive media unit students to create a location-aware mobile phone app for both iPhone and Android devices.

It seemed very apt to be creating an app which would encourage people to use the latest digital media technology while visiting a place so closely associated with the creation of photography. It is also hoped that the process of designing and developing the app has been a valuable experience in project development work in creative media and heritage that may lead to career opportunities and employment for young people.

It was very important to us that the app should have a strong link to real-life stories and people discovered in the Lacock archives, and it was designed and built using research by existing volunteers. Volunteers of all ages also made a huge contribution by voicing a script telling various stories, woven in with music and images, triggered by GPS as visitors go round the village and also (long-term) available in an ‘armchair’ form.

This paper will discuss the development of our app and the many lessons learned along the way, and will hopefully inspire other heritage professionals to tackle the twin challenges of working with young people and new(ish) technology!
VISITOR AGENCY, CRITICAL PLAY AND HISTORY FROM BELOW: RETHINKING MOBILE HERITAGE INTERPRETATION

Steve Poole, University of the West of England

The heritage industry is awash with downloadable mobile apps offering non-specialist visitors augmented tours of historic sites and landscapes. In simple terms, many of these offer digital solutions to the ‘I think we need an app’ problem but, despite the radical nature of the technology, both content and delivery have tended to remain rooted in authoritative and didactic conservatism. ‘Authorised’ digital heritage, in other words, offers top-down interpretation and a concentration on either the social experience of elite individuals or daily life ‘below stairs’. Consequently, visitor agency at sites of heritage remains strictly limited.

But are there more imaginative and non-linear ways to engage heritage audiences with mobile and digital tools? One thing historians often agree upon about the past is that the fragmentary and sometimes conflicting nature of the archival record tends as much toward uncertainty as clear understanding. To many of us, interpretation may be as much about informed and imaginative selectivity and poly-vocalism as the delivery of objective ‘information’ and the much-loved ‘reveal’.

This paper discusses the potential of digital technologies to re-shape public engagement with heritage by privileging experiential learning, active and participatory agency, playfulness, and affect over the didactic delivery of ‘facts’. It takes as a case study one attempt to meet these criteria – the REACT/AHRC-funded Ghosts in the Garden for Bath’s Holburne Museum (2012) and prompts questions about the use of game and agency in the modelling of ‘knowledge’, and the potential of approaches like these for the production of a new heritage ‘from below’?

YOUR ‘PERSONAL ART JOURNEY’ AT THE NATIONAL GALLERY

Mona Walsh, The National Gallery

The National Gallery will present one of the latest outputs from its new communications strategy, the concept of the ‘personal art journey’, which aims to guide our audience through increasingly deeper layers of content. We hope to inspire interest in the attendees and trigger ideas and questions on how to create and organise complex information, in a way that users can experience with ease. Following the presentation we would seek an open discussion about the ideas and approaches required in order to facilitate seamless, high-quality and engaging user experiences.

At the National Gallery we always seek to enhance the digital experience for our audience. The ‘personal art journey’ is the conceptual model that the National Gallery will be using to ensure that our users, whether they are present in our galleries, or 1,000 miles away, can access content that will be relevant to their level of knowledge and experience. By categorising content based on the level of knowledge required, as well as subject type and medium, we can build digital experiences that will allow our audience, whether they are curious or a connoisseur, to find the right material for them. When we build in additional layers of contextualisation and personalisation, we will be able to present content and experiences which fit their individual tastes and interests.

Through the coupling of content categorisation and personalisation, the National Gallery aims to provide the most inspiring ways to experience art for our audience, by delivering a personal experience that establishes a role for Old Masters in their modern life.

P12. IDENTIFYING OUR AUDIENCE: WORKING IN PARTNERSHIP TO DEVELOP A DIGITAL OFFER

This panel explores the ways in which three different organisations are working with user groups, partners and communities to redefine what is meant by their ‘audience’ and how this relates to forms of digital engagement.

LETTING SPARKS FLY

John Coburn, Tyne and Wear Archives and Museums

This talk will explore digital R&D being undertaken by Tyne & Wear Archives & Museums (TWAM) in collaboration with diverse audiences, creative technologists and academic partners. These digital projects - online, in venue, and in public spaces - seek to involve audiences in a collaborative excavation of collections, encourage new ways of looking at what is unearthed, and provoke public dialogue and ideas.

Through working with the public to research and creatively reuse collections in innovative ways this digital experimentation in turn hopes to inspire new audiences. The talk will describe the benefits of working with
non-traditional partners in undertaking interdisciplinary research and how the novel outputs not only expand audience reach but also speculate on the future of the museum, the archive and their collections.

The talk will consider the influence this ongoing activity has on the practice of the organisation. In particular, the questions it raises around the challenges of digital collections access, the perceived and desired role of the museum in supporting this work, and how these projects have informed the design principles of future TWAM projects.

Projects that will be referenced include Decoded 1914-18, an AV programme reusing collections and offering new reflections on the WW1 commemorations; Tributaries a participatory sound experience and app, developed with US artist, Halsey Burgund, that digitally curates museum collections as sound alongside publicly contributed voices (scheduled for launch summer 2015); Succession, an online tool developed by Mitchell Whitelaw that reuses TWAM collections and speculates on the abilities of algorithms to curate digital heritage online.

WHO’S OUR AUDIENCE ANYWAY? USER-CENTRIC DESIGN, AUDIENCE AWARENESS AND LEAN PRINCIPLES AT THE BRITISH MUSEUM
Heidi Marjamäki, British Museum

In a new three-year project at the British Museum, we explore the conservation and scientific research work that takes place in the recently completed World Conservation and Exhibitions Centre. This project is carried out with generous funding from Heritage Lottery Fund, both in terms of the new building in which the work takes place, but also in the digital programme designed to promote it.

In embarking on the delivery of this project there are two major challenges we face: the first is the inherent difficulty in approaching a project proposal prepared over six years ago. The pace at which digital technologies have evolved since the inception of the brief calls into question some of the commitments it makes. How we now fulfill those commitments in a meaningful way leads to our second challenge: defining our audience. The heritage sector often optimistically assumes that everyone in the world is interested in the type of material our projects generate. While we may wish this to be true, the reality is that projects need to have a clearly defined target audience in order to succeed.

Our approach in tackling these challenges is to employ Lean principles which focus on creating value for the end user. Working ‘lean’ at the Museum is a new concept and one which introduced a significant shift in how the Digital & Publishing team operate. We now place the emphasis on the user, and the need we meet with digital. In the context of this project, it entails rigorous user research and testing, and a fundamental examination of who we build things for at the British Museum – the Museum of the World, for the World.

COLLABORATIVE CONTENT AND COLLECTIONS
Yvette Jeal and Gwen Riley-Jones, University of Manchester

Voices was created under the University of Manchester Library strategy, Leading, challenging and connecting 2013-2017, to explore how our Special Collections can be used to connect in new ways and with new audiences.

The project included two strands – one explored in-depth engagement with audiences identified under the University’s Social Responsibility agenda and the potential impact of our collections in areas such as wellbeing and employability; the other (Voices Live Library) looked at broadening access through creative digital approaches to generating new audience-led interpretation.

Voices Live Library (January 2014 - July 2015) included two social media campaigns, gradually building on boldness and levels of engagement. Our first, ‘Photo a day’, was a simple image-driven campaign tied to topical events aimed at our existing Twitter and emerging Instagram followers requiring low-level effort from the audience. Our second campaign, ‘This is (not) a love poem’, required higher levels of effort in the form of contributions of poetry, inspired by images from the collections.

Our last campaign features the interplay between physical and digital audiences – by exploring the selection process around our co-curated exhibition on gothic culture and inviting digital audiences to question it.

Working with a digital marketing consultant we explored characteristics of digital audiences and learned we should:
- Tell stories, agree on tone (frivolous? Serious?)
- Be transparent, open, inclusive and interactive
- Be prepared to plan resource and decide on campaigns based on audience effort
Our campaigns have engaged audiences, increased them in number and interactivity, engaged staff at all levels across the Library and made our collections relevant to a modern audience.

Going forward, through our new Audience Development Plan we will:

• clarify what relationships we can sustain with our digital audience
• seek to embed digital engagement across the whole Library
• hope to extend our audience role beyond enjoyment of our collections, e.g. tagging images from our collections and providing content for our CMS and public programming.

WORKSHOPS
DAY TWO :: TUESDAY 13 OCTOBER 2015

W1. COLLECTING AND CONNECTING FOR RESEARCH: THE BRITISH LIBRARY’S DIGITAL INITIATIVES
Allan Sudlow, The British Library

This workshop showcases how the British Library (BL) is collaborating to build a range of tools, resources, infrastructure and skills to enable new forms of research in the digital domain. It comprises:

• An overview of the BL’s digital collections, resources and partnerships, with an emphasis on how these initiatives are enabling research and supporting learning. This will include an introduction to DataCite, an international collaboration enabling researchers to locate, identify and cite data and other digital objects.
• An introduction to Digital Scholarship at the BL, including training to promote digital research skills, and the BL Labs Project, an Andrew Mellon Foundation funded initiative that invites researchers to experiment with the Library’s digital collections for research, engagement and inspiration.
• A user’s guide to the UK Web Archive. Beginning with a brief history of the UK Web Archive, the session will explore how and why UK websites are being archived, going on to showcase how researchers are using the UK Web Archive for thematic research projects in the Arts and Humanities. The experimental Shine tool will be demonstrated, giving a glimpse of how researchers are collaborating with the BL Web Archiving team, and we will provide a summary of other user-focused developments for the future.

W2. AN INFORMATIONAL INTERSECTION: PSI REGULATIONS, COPYRIGHT, ARCHIVES AND RESEARCH LIBRARIES
Howard Davies and Judy Nokes, The National Archives

The Re-use of Public Sector Information Regulations 2015 bring the cultural sector – including libraries, university libraries, museums and archives – into scope. This workshop explores the impact of the 2015 Regulations on the archive and library sectors, approaching it from four points: requirements of the Regulations, copyright and public sector information, and potential impacts on archives and on research libraries. Both of these cultural sectors have particular exceptions that will be explored.

The focus will be on practical aspects of re-use and any relevant exceptions for the cultural sector:

• Requests for re-use
• Asset list (more detailed than publication scheme)
• Public task
• Charging
• Licensing
• Complaints process

The workshop will conclude with a review of: the importance of, and distinction between, copyright and Crown copyright; copyright statements; re-use of public sector information, and copyright impacts on the cultural sector.
W3. TAKING THE NEXT STEP: NEW DEVELOPMENTS IN PERFORMING ARTS COLLECTIONS

* Arike Oke, Jo Elsworth, Erin Lee, Susan Croft and Ramona Riedzewski, The Association of Performing Arts Collections *

The Association of Performing Arts Collections (APAC) is a UK and Ireland Subject Specialist Network. Its members include heritage institutions, performing arts organisations and interested individuals. Concerned with engaging new and existing audiences in fresh and exciting ways, APAC members are developing new digital platforms and projects. What are the challenges facing such projects? How can their longevity be measured? How can a balance between technical innovation and public usability be balanced? In this session four APAC members’ projects are highlighted followed by a floor discussion chaired by Arike Oke, Rambert Archivist and APAC Co-Chair, examining the potential successes and pitfalls of taking the step into digital.

The University of Bristol Theatre Collection Director, Jo Elsworth, will present Naked Objects: Intelligent Showcases. This REACT Prototype project has enabled Bristol, alongside Aerian Studios, to develop an interactive, ‘intelligent’ display case combining digital technologies with the original object on display.

The National Theatre Archivist, Erin Lee, will talk about the several digital platforms that the National Theatre and its Archive are creating to promote to a national and international audience including apps, digital online exhibitions and a new digital lounge in the theatre.

For several years APAC has been working to produce an online database of performances in the UK and Ireland, with the potential to reach back to the 18th century. APAC Executive Committee Member and V&A Theatre and Performance Archivist, Ramona Riedzewski, will present the challenges involved in such an ambitious project, outlining previous and current phases of the project.

Susan Croft, Director of Unfinished Histories, will address the challenges and importance of digital archiving for gathering small-scale scattered archives, often in private hands, and making these and oral histories accessible. She will discuss the experience of teaming volunteers and originators to create web pages.

WORKSHOPS

DAY THREE :: WEDNESDAY 14 OCTOBER 2015

W4. FROM DIGITISATION TO THE CREATIVE RE-USE OF DIGITAL CULTURAL CONTENT

* Valentina Bachi, Promoter Srl *

Despite representing a tiny percentage of European holdings, the amount of digitised cultural heritage (DCH) in Europe is impressive and has great potential of impact, by making the cultural heritage more accessible for citizens and by generating benefits to the content owners. Growing attention is paid to the collections, hitherto unknown, preserved in those States that relatively recently joined the Union. Furthermore, certain kinds of cultural heritage, such as early photography, are also in the hands of private citizens; digitisation activities should continue and acquire a more participative approach so that smaller archives, private collectors, individuals have the possibility to access digitisation facilities and to get training and services.

Furthermore, digital cultural data needs to be re-used to unlock the business potential for fostering economic growth. The creative industry is the key stakeholder to leverage on DCH for creating new tools/services, thus generating new employment and economic rewards; but a bigger dialogue should progress with cultural institutions, for developing mutually beneficial public-private partnerships.

It is also important to assess the sociological impact of DCH and technologies: how do they participate in the community-building processes and social cohesion of the ‘new’ European society? How can DCH help cultural institutions to renew and be closer to the community? How can EU citizens play a co-creative role and participate in the research on cultural heritage and digital humanities?

Relevant speakers, from the key institutions in Europe involved in the DCH scenario, will foster a debate to understand the path towards a more advanced society making use of the full potential of digital technologies to foster cultural and societal progress. The panel will be an opportunity for sharing knowledge and best practices: cultural managers, ICT experts, researchers, service providers and EU projects are warmly invited to attend, for cross-dissemination and networking.

Speakers at this workshop will include Neil Forbes and Sarah Whatley from Coventry University, Mauro Fazio from the Italian Ministry of Economic Development, Frederik Truyen from KU Leuven and Antonella Fresa from Promoter srl.
W5. WHAT’S THIS USER RESEARCH STUFF ALL ABOUT AND WHY SHOULD I DO IT?

*Emma Allen and Paul Lamey, The National Archives*

Do you want to find out more about your users and their needs? Would you like to find out how you can maintain a close focus on delivering services that best meet their needs?

This workshop aims to give you an understanding of the tools and techniques to achieve a user centric approach that will benefit you and your users. You will get an understanding of the principles of user centred design, why it’s so important and how you can make it work for you, no matter the size or type of organisation you work in.

Think this involves lots of money? Think again. One of the aims of the workshop will be to help you develop and plan user research activities at little to no cost.

Working in groups we will practice a number of key research methodologies from planning to facilitation. Whether it’s surveying, customer interviews or full lab-based usability testing sessions, you’ll have a chance to learn the basics and develop a strategy that can benefit you, your organisation and ultimately your users.

**Objectives:**

- Give attendees an understanding of user research and the principles of user centred design
- Understand why it’s important
- Help develop a user research strategy
- Learn about the different techniques
- Get hands-on and practise some of these techniques

W6. ‘WHAT DO YOU WANT US TO DO NEXT?’ A DIALOGUE ON ARCHIVE DIGITISATION

*Lesley Richmond, Siobhan Convery, Melinda Haunton and Tina Morton, RLUK UDC Group and The National Archives*

This interactive workshop will confront participants with a key discussion topic of recent years: the potential for opening up analogue archive collections through digitisation. The opportunity is undeniable, and the potential of digital humanities and public history is compelling. There have however been tales of frustration, incompatibility and miscommunication between academic and archive partners in the process of trying to deliver large-scale digitisation of original materials in practice.

The workshop aims to bring academics and archive professionals into constructive discussion and mutual understanding of the drivers, pressures and constraints each group operates under, and to suggest paths towards effective communication, good workflows and collaborative opportunities for the future. Among the burning issues are timing, good communication, the potential for national strategic approaches to digitisation, and opportunities and issues with current funding models. The workshop will also help to inform The National Archives’ Higher Education Archives Programme (HEAP), and will include a discussion of how this programme can further support archivists working throughout the HE sector and offer tangible resources to help plan future projects.

The workshop will take the form of introductory talks from across the divide - both outlining the perceived dichotomy of interests between academics and archivists over digitisation, and highlighting examples of successful projects - and then invite participants to debate, explore and resolve some of the key issues in collaborative digitisation projects. The outcomes of the workshop will be circulated to academic and curator networks and through HEAP and will have lasting benefit across both communities through discovering misconceptions, presenting working contexts – and informing a national strategy.