Navigating the digital shift
12-14 NOVEMBER 2019
BCEC, BIRMINGHAM
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## DCDC19 Conference at a glance

### Tuesday 12 November (Day 1)

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<tr>
<td>14:00 - 16:00</td>
<td>Pre-conference workshops  &lt;br&gt; Speaking of Shakespeare – and the modern city  &lt;br&gt; Removing the barriers: open access at Birmingham Museums Trust  &lt;br&gt; Museum of the Jewellery Quarter tour</td>
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<tr>
<td>18:00 - 20:00</td>
<td>DCDC19 welcome social - Ikon Gallery</td>
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### Wednesday 13 November (Day 2)

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<td>08:30 - 09:15</td>
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<tr>
<td>09:15 - 10:15</td>
<td>Introduction to DCDC19 by Jeff James, Chief Executive &amp; Keeper, The National Archives  &lt;br&gt; Opening keynote  Tonya Nelson, Arts Council England</td>
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<tr>
<td>10:15 - 10:45</td>
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<td>P1. Developing digital platforms  &lt;br&gt; P2. Digital inclusion  &lt;br&gt; Funders Marketplace</td>
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<td>12:15 - 13:15</td>
<td>Lunch // Funders 1:1 sessions</td>
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<td>13:15 - 14:00</td>
<td>Keynote  Liz Jolly, The British Library</td>
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<td>P5. Value and the digital archive  &lt;br&gt; P6. Immersive experiences  &lt;br&gt; W2. Digital scholarship and the modern research library</td>
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<tr>
<td>08:30 - 09:15</td>
<td>Registration</td>
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<tr>
<td>09:15 - 10:15</td>
<td>Welcome to new and returning DCDC19 delegates by David Prosser, Executive Director, RLUK  &lt;br&gt; Keynote  Lael Hughes-Watkins, University of Maryland</td>
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<tr>
<td>10:15 - 10:45</td>
<td>Morning break</td>
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<tr>
<td>12:15 - 13:15</td>
<td>Lunch // Professional Fellows // Manage Your Collections drop-in clinic</td>
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<tr>
<td>13:15 - 14:00</td>
<td>Closing keynote  David De Roure, University of Oxford</td>
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<td>14:00 - 14:15</td>
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**Day 1**

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<td>Museum Collection Centre</td>
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<td>Museum of the Jewellery Quarter tour</td>
<td>MoJQ</td>
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<td>DCDC19 welcome social</td>
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#DCDC19

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The University of Birmingham and Birmingham City Council are collaborating on a £1 million plan to revive and reanimate the city’s almost-forgotten Birmingham Shakespeare Memorial Library. It was the first great Shakespeare Library in the world and remains the oldest and largest Shakespeare collection in any public library.

From its inception, the collection was part of a radical effort to unlock establishment culture for all citizens. Taking inspiration from this, the ‘Everything to Everybody’ Project seeks to share Birmingham’s Shakespeare heritage with everyone in the changed circumstances and with the new technologies available in twenty-first century Birmingham.

The Speaking of Shakespeare workshop will explore some of the key opportunities and challenges of bringing community voices to online catalogues and other digital documents. Using the ‘Everything to Everybody’ Project and its extensive community engagement programme as a case study, it will invite all participants to share priorities, experience and recommended practice.

Museum of the Jewellery Quarter tour
Venue: Museum of the Jewellery Quarter, 75-80 Vyse St, Birmingham B18 6HA

The Museum of the Jewellery Quarter is built around a perfectly preserved jewellery workshop offering a unique glimpse of working life in Birmingham’s famous Jewellery Quarter. When the proprietors of the Smith & Pepper jewellery manufacturing firm retired in 1981 they simply ceased trading and locked the door, unaware they would be leaving a time capsule for future generations. Today the factory is a remarkable museum, which tells the story of the Jewellery Quarter and Birmingham’s renowned jewellery and metalworking heritage.
Removing the barriers: open access at Birmingham Museums Trust

Venue: Museum Collection Centre, 25 Dollman Street, Nechells, Birmingham, B7 4RQ

Linda Spurdle, Digital Development Manager, Museum Collection Centre
Nadine Lees, Digital Media and Rights Officer, Museum Collection Centre

This workshop will focus on the decision by Birmingham Museums Trust to make images of its out of copyright collections freely available under a Creative Commons CC0 waiver. It will look at the arguments for and against open access, including issues around income generation and the fear of losing authority over art works. We will also look at the response and impact since Birmingham Museums Trust made this move in 2018. There will be an opportunity to work together to explore institutional barriers to open access and how these might be overcome.

The workshop will be followed by a tour of the Museum Collection Centre, a 1.5 hectare site that holds 80 per cent of Birmingham Museums’ collections. Among the thousands of objects stored here are steam engines, sculptures, an entire collection of Austin, Rover and MG motor cars and even a red phone box.
Kick off your DCDC19 experience the right way by joining us at the welcome social, being held at Ikon Gallery on the evening of 12 November. We’re proud that DCDC19 brings together collections professionals, academics and supporters from across the different sectors and the social is a perfect opportunity for delegates, both new and returning, to meet the DCDC community over wine and canapes.

We’ll be facilitating a casual networking activity that will help delegates arrange themselves into informal groups for more networking over dinner after the social.
#DCDC19

## Day 2

**Wednesday 13 November**

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<td>Rookeries</td>
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<td>Funders Marketplace: funding innovation in the digital age</td>
<td>Imagine</td>
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Tonya Nelson has led a number of cultural organisations since entering the sector 12 years ago. She was recently appointed to be the first Director of Arts Technology and Innovation at Arts Council England after co-authoring the DCMS policy report Culture is Digital. She is also currently Chair of the Bomb Factory Arts Foundation board of trustees, Chair of the UK Committee of the International Council of Museums (ICOM UK), and sits on the board of trustees of The National Gallery. In addition, Tonya sits on the Art World Professional Advisory Group of Christie’s Education. She was formerly Director of Museums and Cultural Programmes at University College London (UCL). Prior to entering the cultural sector, she was a barrister and management consultant in Washington, DC where she grew up.
This panel explores projects that seek to enhance the accessibility of collections and enrich the way users engage with digital material. These papers speak to the ways in which the digital shift is changing both how we approach collections and collecting practices.

Chaired by Chris Day, The National Archives

Eating the elephant: tackling the Express & Star photograph archive one bite at a time

Scott Knight, Business Development Manager, University of Wolverhampton
Heidi McIntosh, Senior Archivist, Wolverhampton City Archives

This paper will explore how a partnership of the Express & Star newspaper, the University of Wolverhampton, and Wolverhampton City Archives is approaching a project to digitise, catalogue, preserve and make publicly available a million photographs capturing daily life in the West Midlands over the course of the 20th century.

The GDD Network: towards a global dataset of digitised texts

Paul Gooding, Lecturer in Information Studies, University of Glasgow

Many research libraries are undertaking mass digitisation programmes, but there exists no single discovery platform for discovering either single texts for reading or large corpora for digital scholarship. The AHRC-funded GDD Network will address the feasibility of a global dataset of digitised texts through collaborative outputs including a prototype dataset of digitised texts, and expert workshops to inform a study of the impact of a global dataset. This paper addresses the following key questions: what impact might such a global dataset have upon scholars, libraries and readers? And what might a sustainable, scalable dataset, and related services, look like?

Manchester Digital Collections

John Hodgson, Head of Special Collections, University of Manchester
Ian Gifford, Digital Library Applications Development Manager, University of Manchester

Manchester Digital Collections is a collaborative project run by the University of Manchester with Cambridge University's Digital Library Team and including colleagues from the University of Manchester Library, John Rylands Research Institute, IT services and leading academics from the School of Arts, Languages and Cultures. The aim is to launch a new Digital Image Viewer to showcase the University's digital collections presenting ultra-high-quality images alongside extensive research content. This presentation will describe the collaborative approach taken to the development of the application and the challenges this has led to and will include a demonstration of the viewer.
Using primary sources to blaze new research paths in digital humanities
Tony Nercessian, Collections Sales Director – UKI, ProQuest

Even as the digital humanities community of researchers grapples with issues around organization and standardisation, researchers continue to blaze new paths with unique and comprehensive digital primary source collections. In this brief presentation, ProQuest will show examples of digital humanities research projects and share insights on the future of the digital shift.
Digital technology offers new and exciting ways for audiences to access and engage with collections and to help shape the stories that are held within them. This panel will explore how to broaden the reach of collections and connect with new or overlooked audiences.

Chaired by Rachel Smillie, The National Archives

‘Unexpected audiences’: unanticipated uses of digital collections and planning to support the unknown

Stephen Brooks, Digital Content Product Manager, Jisc
Owen Barden, Senior Lecturer in Disability & Education, Liverpool Hope University

Those involved in the digital dissemination of cultural materials increasingly look to extend their reach and inclusivity through engagement with new audiences. This paper will explore how digital collections have been put to good use by unexpected groups and/or in unexpected ways, with particular focus on Dr Owen Barden’s work to engage often-marginalised users with historical texts relevant to their experiences. This paper will also address how best to enable the flexible use of collections and how to embed this in their design and planning.

Accessibility and immersive experience? Building equitable experiences with disabled communities

Hannah Smith, Community Learning Officer, The Postal Museum
Katie Gonzalez-Bell, Access and Inclusion Advisor, The Postal Museum

This paper will explore the way in which The Postal Museum engaged with audiences with physical, visual and sensory disabilities to develop immersive prototypes for providing equitable experiences for museum attractions that are not fully accessible.

‘It’s Their Life’: designing participatory recordkeeping systems for children and young people in care

Anna Sexton, Lecturer, UCL

Children and young people living in care are the subjects of extensive detailed records, the majority of which are born digital. Recent research has shown that these records are critical to their sense of self, identity and memory, both while in care and later in life. However, records rarely include their voices and feelings or take account of their needs. They are designed for social workers and service providers. Our paper introduces a project to develop a participatory digital recordkeeping system for child social care, in partnership with young care leavers, to enable them to shape their own life stories.
Improving digital access to primary sources
Martin Drewe, Head of Platform Services, Adam Matthew Digital

Providing direct access to primary sources is fundamental to preserving authenticity in an era of unreliable data and information overload. Over the last 15 years AM Digital has curated, digitised and published a wide variety of resources which offer access to primary source documents. Since we launched the Quartex platform we have also been working with libraries and archives to help them improve access to their own collections. Digital publishing of archival content provides a particular set of challenges, which we will discuss in this session – drawing on specific examples from projects which offer open access to digital collections or initiatives: Baylor University’s Black Gospel Music Restoration Project, and the Shakespeare's Globe Read not Dead project.
The Funders Marketplace is an RLUK initiative, aiming to bring together funders and professionals from cultural heritage organisations to discuss prospective funding opportunities and ideas for enhancing and strengthening collections across the country and beyond.

The Funders Marketplace at DCDC19 will entail two sessions. A morning panel session which will throw a spotlight on three cases of fruitful collaboration between funding and cultural organisations, such as libraries and archives, that led to successful grant applications for supporting collections. These examples will also aim to showcase the innovative potential of collections and archives for research, teaching, and public engagement in the digital age and will provide plenty of lessons learnt, challenges, best practice and advice for those looking to obtain future funding.

**Arranging the file legacy of the desktop publishing revolution for preservation and dissemination: How an Archives Revealed Scoping Grant supported the Tavistock Institute of Human Relations in dealing with its early born digital material**

*Beth Astridge and Lucy Davis, The National Archives*

*Frank Owen, Max Communications*

*Antonio Sama, on behalf of the Tavistock Institute of Human Relations*

**Digitising archives of health and disease in India at the British Library**

*Chris Hassan, Portfolio Manager, Wellcome Trust*

*Antonia Moon, Lead Curator, post-1858 India Office Records, British Library*

**The journey of a major acquisition - securing the archive of John Lambton, ‘Radical Jack’ for Durham**

*Judy Burg, Head of Collections, Durham University*

During lunchtime, and over 1:1 sessions, delegates will be able to meet with representatives of some of the major cultural and research funding bodies active in the UK to find out about funding opportunities, seek advice on funding applications, pitch ideas for prospective projects, or request general guidance on obtaining funding for projects.

The surgery sessions are to be held in the Rookeries. Appointments can be booked in advance online (details will be sent directly to delegates), or on the day of the event (by the registration desk).
Liz Jolly has been Chief Librarian at the British Library since September 2018. She is responsible for teams delivering core activities such as collection development; services for researchers, learners, businesses and entrepreneurs; research strategy and digital scholarship; an extensive cultural programme of exhibitions, events, and the Library’s online presence.

Liz has over twenty years’ experience in a variety of institutions in the university sector, most recently as Director of Student and Library Services at Teesside University. An Honorary Professor at Teesside University, Liz is a Principal Fellow of the Higher Education Academy and a Fellow both of the Chartered Institute of Library and Information Professionals (CILIP) and the Royal Society for the encouragement of Arts, Manufactures and Commerce (RSA). She was Chair of SCONUL (the UK university library directors' group) from 2014-16, and Chair of the Northern Collaboration, a group of twenty-seven higher education libraries in the North of England, from 2016-18. Liz is a member of the Editorial Board of the New Review of Academic Librarianship and is a former member of the British Library Advisory Council.
This panel will explore how cultural organisations are navigating the shift in skills, practices, and professional culture in the digital age.

Chaired by Elizabeth Oxborrow-Cowan, Consultant Archivist

The everyday (digital) archivist

Jo Pugh, Digital Development Manager, The National Archives

Digital work became part of the mainstream work of archivists almost two decades ago and today our work of preserving, accessing and engaging audiences with collections invariably has a digital dimension. Where has the profession reached in terms of its digital skills? How can The National Archives help build digital capacity for the future? This session will report on a large scale digital survey of the sector carried out with Jisc and discuss The National Archives’ digital capacity building strategy formulated in response.

Keepers of manuscripts to content managers: navigating and developing the shift in archival skills

Rachel MacGregor, Digital Preservation Officer, University of Warwick

Digital preservation is a complex and rapidly changing field that can best be tackled with a collaborative and multidisciplinary approach. Traditional archival practice which establishes provenance and authenticity in an age of fake news and unreliable sources is a key part of an effective capture of our digital legacy but there are further technical challenges to support the long-term access to digital resources. New skills and approaches are required and much can be learnt from best practice in library disciplines and beyond.

Archives West Midlands: new skills for old? The shift from analogue to digital

Joanna Terry, Head of Staffordshire Archives & Heritage and AWM Trustee
Mary McKenzie, Shropshire Archives Team Leader and AWM Trustee

In 2016 Archives West Midlands (AWM) launched as a Charitable Incorporated Organisation (CIO). AWM has been successful in delivering two grant funded projects focussed on digital preservation. The first project established ‘digital preservation readiness’ across member services in the West Midlands. The second project built on this to establish model policies and guidance to enable members to navigate the skills shift from analogue to digital. This paper outlines the two projects, the challenges, and how members are learning new digital skills together in a collaborative and supportive network across the West Midlands.
The diversity and complexity of digital data is increasing at an exponential rate. Through a variety of case studies, this session will explore how Archivists and Collections Managers are navigating the demands of this “digital deluge” by using active digital preservation technology to connect the archive with other systems and automate the upload and accessioning of content to protect valuable digital collections for the long-term and enable community engagement.
14:15-15:45 :: Imagine
P4. The power of storytelling

Our collections illuminate the lives of people and their histories through the stories they have to tell. This panel will showcase three case studies that have harnessed the power of storytelling for reinterpretation, education and re-engagement with collections.

Chaired by George Hay, The National Archives

RAF Stories - telling stories, the Royal Air Force story from outside of the museum
Kevin Carter, Head of Digital Experience. Project Manager for RAF Stories, RAF Museum
Jess Boyden, Community Engagement Officer for RAF Stories, RAF Museum

RAF Stories is an innovative four-year-long digital project that comprises both contemporary and historical interpretations of the Royal Air Force (RAF) from around the world. The project consists of a website (rafstories.org) and story collecting mobile app (https://www.rafstories.org/participate/get-the-app), extensive outreach and lecture series. Content is created by the Museum and the public and is hosted in the gallery and online (www.rafstories.org). RAFS employs new ways of engaging diverse audiences with the RAF story and provide a means of collecting and sharing digital content that challenges the orthodoxy of the overarching narrative of the Royal Air Force.

Changing the digital literacy of Scotland one story at a time: how creating and sharing personal stories through digital storytelling can foster greater digital inclusion
Marge Ainsley, Freelance Evaluation & Research Specialist (Museums, Libraries, Archives)
Chris Leslie, Digital Storytelling Residencies Manager, Scottish Book Trust

More than one in five adults in Scotland lack basic digital skills. In response, Scottish Book Trust coordinated a Digital Storytelling Residencies programme funded by the Scottish Government. A collaboration with library services, community and cultural partners, the project used a digital storytelling methodology to engage participants who were not digitally-confident. Digital storytelling is an audio recording of a personal story, accompanied by pictures, created using digital tools. This paper shares the inclusive methodology used and explores its impact on participants, community partners and library staff. It also reflects on the benefits of taking an iterative learning approach through formative evaluation.

War and conflict beyond the news cycle: deeper engagement with digital
Gill Webber, Executive Director of Content and Programmes, Imperial War Museums

Information about war and conflict is everywhere, but people can feel desensitised to stories in the news and media. In an age of information overload and compassion fatigue, how can museums use digital to build empathy and engagement with past and contemporary conflict? From curation and interpretation to exhibitions and live events, digital is now fundamental to how the Imperial War Museum tells the story of war and conflict. Gill Webber, Executive Director of Content and Programmes, will explore how the Imperial War Museum uses digital media to develop experiences that build empathy and understanding of how conflict has shaped the contemporary world.
This presentation talks about the experience of creating a freely available resource based on data from within our Digital Resource War, State and Society and from The National Archives, U.K. The resource is open to the public and the data set is free to download; the details of the methodology and an accompanying essay is also free to view. The map serves as a fantastic example of the ground-breaking research opportunities that digitising archive collections represents. Details of how we transcribed the data, the decisions made, and lessons learnt will be touched on in this presentation.

Hear more about Bombing Britain: an air raid map, a new interactive map where you can discover the location of over 32,000 German air raids on the United Kingdom between September 1939 and March 1945. This freely available resource, based on wartime intelligence files from The National Archives, U.K, supplements our digital resource War, State and Society. Please ask us how we can set up a FREE TRIAL OF WAR, STATE AND SOCIETY AT YOUR UNIVERSITY!

We are in the Mercian Suite here at DCDC19, please come along for more information and for live demonstrations across any of our Primary Source Collections, including our latest digital resource release, Cold War Eastern Europe Module III!
Paola Marchionni, Head of digital resources for teaching, learning and research, Jisc
Neil Grindley, Head of resource discovery, Jisc

This hands-on workshop will be an opportunity for participants to provide input into the strategic direction of Jisc’s work to support institutions with a more coordinated approach to digitisation in its broader sense.

The workshop will include interactive group work and focus on two priority areas that have emerged from consultation so far:

1) collaboration to support digitisation and discovery of digitised collections through a potential Jisc - JSTOR partnership
2) a knowledge sharing network across relevant stakeholders.

We welcome participants’ input and feedback to help inform Jisc’s work with and across the sector and prioritise concrete interventions. The workshop will be relevant to colleagues both in strategic and operational roles within libraries and archives.
How do we assess the value of digital archives? These papers question how we assign value to archives, and what competing notions of value mean in the digital space.

Chaired by Neil Grindley, Jisc

The end of value? Digital archives as cultural property

James Travers, Cultural Property Manager, The National Archives

A public market in digital archives is yet to emerge. What does this mean for the status of archives and what are the implications for the tax incentive schemes, grant-awarding bodies and export licensing system, that currently work together to secure archives for the public alongside other forms of cultural property? Does the shift in medium fundamentally alter our perception of the value of heritage as it becomes intangible? James Travers recently took a three-month sabbatical from his post to research these questions. Here he shares his initial findings and outlines further areas for research.

Can digital archives be emotive? Developing a digital platform for the Manchester Together Archive

Jenny Marsden, Project Coordinator and Digital Archivist, Manchester Art Gallery

The Manchester Together Archive is a collection of 10,000 tributes left by members of the public following the Manchester Arena attack of 2017. A project led by Manchester Art Gallery in partnership with Archives+ and the University of Manchester aims to digitise the material and create an online platform where people can access the archive. This paper will explore our developing understanding of the collection as an extension of the memorial process as well as an archive, and will report on investigations into whether and how the experience of visiting the physical archive can be translated into a digital space.

Touching the past through digital skin: communicating the materiality of written heritage via Social Media

Johanna Green, Lecturer in Book History and Digital Humanities, University of Glasgow

Public access to written heritage presents innumerable challenges. Whether accessed via an exhibition space, or digitally via a manuscript viewer, both involve material losses of some kind. Once immobile behind glass, or disembodied as digital pages, manuscripts are transformed from sensory, material, texts into fixed or partially-fixed exhibits. This paper will examine the potential of social media to unlock the archive for public audiences and communicate aspects of item materiality often lost in traditional exhibitions or when using digital viewers. Using both personal and institutional examples, it seeks to assess the value of social media beyond ‘edutainment’ and questions if social media can provide a meaningful, alternative, digital ‘hands-on’ with written heritage as lived objects.
One of the earliest examples of linked data principles in action is the introduction of the International Image Interoperability Framework (IIIF). IIIF is a community effort with similar objectives of interoperability to linked data, in liberating access to image collections and their metadata from proprietary applications. IIIF compliant image repositories can ensure that images can be accessed or referenced in full, in part or transformed using the image API. In 2016, OCLC introduced the IIIF API into its CONTENTdm software. Join us to find out some of the ways that libraries around the world are using this new capability.

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uk@oclc.org
This panel will explore three projects that have adopted immersive media and the potential for mixed reality technology to reimagine how audiences experience collections.

Chaired by Laura Aguiar, PRONI

Magical reality: designing AR apps with children and young people
Tom Schofield, Senior Lecturer in Digital Cultures, Newcastle University

How can cultural organisations collaboratively develop immersive digital experiences with children and young people? This case study presents a seven-month long project exploring the links between magical realist children’s literature and augmented reality (AR) applications. We will discuss how a series of creative design workshops, involving young people, informed the development of an AR app, Magical Reality, based on the archive of children’s author David Almond. By collaborating, we drew in different kinds of knowledge - from the museum, designers, researchers and children. We will describe the advantages and challenges of this design approach, and recommendations for future practice.

Unlocking special collections: using VR to teach critical thinking and digital literacy to remote audiences
Jane Gallagher, Digital Engagement Manager (Special Collections), University of Manchester
Padma Inala, Teaching and Learning Librarian, University of Manchester

Special Collections materials are increasingly accessible online, whether born physical or digital. However, while access is possible, it is still difficult to digitally mimic the inspirational qualities of engaging with physical materials in a Special Collections setting. Access to physical collections is usually restricted to a narrow group of individuals, but opening up these collections to wider audiences could open up a wealth of untapped potential. In our paper, we outline a pilot project developed from a PGCHE assignment in which we have used virtual reality tools to create a digital taught session which engages with a broad audience to promote critical thinking and enable access to special collections.

Digital Creativity Week - Augmenting the archives
Tom Smith, IT Advisor, University of York
Siobhan Dunlop, IT Advisor, University of York

Digital Creativity Week was five days of intensive hands-on workshops learning how to work with data, image manipulation, audio editing, coding and visualisation. Students worked with the Borthwick Archives team to incorporate the Yorkshire Historic Dictionary data into their work. They created an immersive presentation in our 3Sixty space which contained audio/visual augmented reality trigger images that showcased their creative explorations during the week. We will discuss this experiment looking to provide real world digital skills and ascertain demand.
This workshop will bring together practitioners and leaders to explore different perspectives on navigating the digital shift. The workshop will be presented and facilitated jointly by members of RLUK networks (relating to Digital Scholarship, Collections Strategy, Special Collections, and Leadership at Associate Director and Director level). We can all see the potential of linking our collections and the expertise of staff within libraries, with new digital technologies and the emerging research interests and teaching methods which they can enable. Through thought-provoking questions and discussions we will seek to offer ideas that bring together expertise and leadership to help realise this potential.

Delegates are warmly invited to join us at the conference dinner, to be held at the Library of Birmingham, located in the heart of Birmingham City Centre.

The dinner will feature a three-course meal with wine, and is an excellent opportunity for you to connect with fellow delegates and reflect on the day's discussions.

The DCDC19 Conference dinner is kindly supported by
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<tr>
<th>Time</th>
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<td>08:30 - 09:15</td>
<td>Registration</td>
<td>Mercian Suite</td>
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<td>The National Archives' breakfast briefing</td>
<td>Rookeries</td>
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<td>09:15 - 10:15</td>
<td>Introduction by David Prosser, Executive Director, RLUK</td>
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<td>Keynote - Lae'l Hughes-Watkins, University of Maryland</td>
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<td>Imagine</td>
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<td>P8. Digital transformation: organisations and practices</td>
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<td>W3. Transcription in the age of machines: a workshop</td>
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<td>12:15 - 13:15</td>
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<td>12:15 - 13:15</td>
<td>Manage Your Collections drop-in clinic</td>
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<td>13:15 - 14:00</td>
<td>Keynote - David De Roure, University of Oxford</td>
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<td>P10. Changing formats, evolving practice</td>
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<td>P11. Enabling digital scholarship</td>
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<td>15:45 - 16:15</td>
<td>Afternoon break</td>
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<td>16:15 - 17:45</td>
<td>P12. Digital collections: measuring impact</td>
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# DCDC19
08:30-09:15 :: Rookeries
The National Archives breakfast briefing

The National Archives’ ambitious new strategic vision, Archives for Everyone, challenges us to become the 21st Century national archive – inclusive, entrepreneurial and disruptive. It reaffirms engagement with the widest possible audience as the heart of our mission and sets out the radical changes we need to make to our culture and practice to realise our full potential. Join Jeff James, Chief Executive and Keeper of The National Archives and Valerie Johnson, Research and Collections Director at the Breakfast Briefing to hear more about the new strategy.

09:15-10:15 :: Mercian Suite
Keynote speaker

Chaired by David Prosser, Executive Director, RLUK

Lae’l Hughes-Watkins
University Archivist, University of Maryland

Lae’l Hughes-Watkins is the University Archivist for the University of Maryland, in College Park. From 2013-2018 she served as the University Archivist at Kent State University, where her work included managing the Kent State May 4 Collection that documents the 1970 campus shootings by the Ohio National Guard during a protest against the Vietnam War. She also launched the Black Campus Movement project, an effort to document student activism and its impact on campus development in areas of curriculum, cultural activities, faculty, and admissions.

She is the Founder of Project STAND, the first-of-its-kind collaborative effort among archival repositories within academic institutions across the country to create an online portal, featuring analog and digital collections that document student activism that primarily focus on historically marginalised communities. In 2018 the consortia received a National Leadership Grant from the Institute of Museums and Libraries (IMLS) for $92,000 to host four symposia from 2019-2020. The seminars will bring together archivists, technologists, educators, and activists, and will be live-streamed and recorded for remote participants. It will result in the development of educational resources for curating activism archives, a white paper outlining the next steps, and a broader network of collaborators for the STAND network. This year, Project STAND was recognised by the council for Society of American Archivists at the Annual Conference for its contributions to the archives profession. Lae’l is a 2019 Mover and Shaker and received the 2018 Merit Award by the Society of American Archivists for her leadership in project STAND.

Her research focuses on outreach to marginalised communities, documenting student activism within disenfranchised populations, and utilising narratives of oppressed voices within the curricula of post-secondary education spaces. Her 2018 article, ‘Moving Toward a Reparative Archive: A Roadmap for a Holistic Approach to Disrupting Homogenous Histories in Academic Repositories and Creating Inclusive Spaces for Marginalized Voices,’ published in the Journal for Contemporary Archival Studies (JCAS), remains one of the most popular papers in the publication. Lae’l just finished co-writing a chapter entitled “Archives, Student Activism, and the Historian’s Classroom,” to be released by the Michigan State University Press by the fall and will be working on a follow-up piece looking at Project STAND as a reparative archive model.
Digital approaches to collections open up new possibilities to enrich the audience experience and to engage with people in new ways. This panel showcases projects that have embraced digital methods to draw out new voices, and increase access and engagement.

Chaired by Paola Marchionni, Jisc

‘To speak powerfully to the public mind’: renegotiating Prince Albert’s vision for a new industrial era
_Helen Trompeteler, Senior Curator of Photographs, Royal Collection Trust_
_Andrew Cusworth, Postdoctoral Research Fellow, The Bodleian Libraries_

Since 2018, Royal Collection Trust has been working on the Prince Albert Digitisation Project, which will unite online some 23,500 items from the Royal Archives, Royal Collection and Royal Commission for the Exhibition of 1851. In this presentation, Helen Trompeteler, Senior Curator of Photographs, Royal Collection Trust, and Andrew Cusworth, postdoctoral research fellow for the project, will discuss how this undertaking has introduced significant shifts in institutional and curatorial working practices, and how emergent digital practices of the third and fourth industrial eras might help to widen inclusion and functionality through remediating collections to enrich audience understanding and engagement.

Women in Northern Ireland Archives: women’s history, digital preservation and audience engagement
_Lynsey Gillespie, Curator at Making the Future, PRONI_
_Laura Aguiar, Community Engagement Officer and Creative Producer at Making the Future, PRONI_

Women in the Archives is bringing forward female voices from the archives through a programme of exhibitions, events and creative media workshops in 2019/2020. This presentation explores how the project, led by the Public Record Office Northern Ireland (PRONI) and the Linen Hall Library, is using digital technology to increase engagement with women’s history as well as promote discussions about born digital records and the challenges of preserving them. Women in the Archives is one of the strands of Making the Future, a PEACE IV-funded project led by PRONI, Linen Hall Library, The Nerve Centre and National Museums Northern Ireland.

Visitors and Volunteers: The Forces Canteen Transcription Project
_Lydia Dean, Archives Assistant, Borthwick Institute for Archives, University of York_
_Sally-Anne Shearn, Rowntree Project Archivist, Borthwick Institute for Archives, University of York_

The project to transcribe and digitise York’s Priory Street Forces Canteen visitors’ book is the first of its kind at the Borthwick Institute, providing a unique, free internet resource. It represents an evolution in our approach to digital inclusion and accessibility that draws on the functionality of our new AtoM-based online catalogue, the utilisation of free web-based tools, and, crucially, the engagement of remote users in the UK and overseas. This paper will discuss the project’s aims, methodology and outcomes as an exemplar of how a flexible approach to ‘navigating the digital shift’ can produce innovative and replicable results.
SPONSOR PRESENTATION

Uncovering Minority Voices: discovering lesser told stories using Gale Primary Sources
Becca Bowden, Associate Acquisitions Editor, Gale, a Cengage Company

Uncovering minority voices is increasingly important, and Gale is dedicated to creating archives that enable scholars and researchers to tell these ‘stories from below’. In this presentation we delve into Gale Primary Sources and uncover from within the archives the lesser known stories of three individuals, exploring not only who they were and what they did, but the lasting impact that they had, and the importance of seeking these narratives out.

Visit our stand to explore Gale Primary Sources
Digital historical documents from over 500 years of world history, curated by Gale and partnering libraries from around the world.

Gale partners with librarians and educators to create positive change and outcomes for researchers and learners with content and technology that leads to discovery and knowledge.
This panel will look at how the digital shift is transforming our organisations: from our organisational cultures, structures, and staffing, to our relationship with users and audiences.

Chaired by Karen Colbron, Jisc

Ask your users. Then ask them again: embedding user research in a big organisation

Jenn Phillips-Bacher, Product Manager - Digital Experience, Wellcome Collection

This paper will outline how and why Wellcome Collection moved away from disconnected digital projects to an approach to product development that puts user research at the heart of it all. Moving from end-of-project user evaluation to ongoing user research throughout the digital lifecycle, this model has a number of implications, rewards and challenges. Covering topics from advocacy, staffing, recruitment and budgeting to the development of a user research toolkit, the presentation will prompt attendees to think about how to embed user-centred approaches in their organisation.

Life before and beyond the ‘absolute unit’

Kate Arnold-Forster, Director of University Museums and Special Collections Services, University of Reading

Guy Baxter, Associate Director Archive Services and Advisor on AHRC The Legacies of Stephen Dwoskin Project

The Museum of English Rural Life went viral for its ‘absolute unit’ tweet in 2018. Did we catch lightning in a bottle or can deeper lessons be applied elsewhere? Since around 2014 the University Museum and Special Collections Services team at the University of Reading have been piloting projects and building digital strategy into the way they work. This paper reflects on this process and asks how university collections can build capacity and work strategically to meet the aims of their home institution. The paper will examine the Arts Council England-funded #digiRDG project and the challenges behind developing a digitally literate collections staff with a relevant digital infrastructure on a small budget. Finally, it will explore engagement with research council funded digital humanities projects and highlight the opportunities and challenges around collaboration with academic research.

The wobbly stool: same goals, new roles

Joanna Finegan, Assistant Keeper, Digital Collections, National Library of Ireland

Digital preservation has been conceptualised as a three-legged stool. How does a small national library with a big mission evolve to ensure the critical elements of organisation, resources and technology are balanced to enable collection development in the 21st century? This presentation examines how the digital shift has impacted on the collecting practices of the National Library of Ireland from an organisational, policy and practitioner perspective and looks at lessons learned in relation to what has, and hasn’t, worked so far. This presentation discusses these elements in an Irish context.
A major question to be explored at DCDC19 is: ‘How do our practices and institutional cultures need to evolve to respond to continuing technological change?’

It’s Lucidea’s position that technology should evolve to respond to practices and cultures, not the other way around. We discuss why we build our collections management applications on a single platform, enabling us to accommodate standards and differences in cataloging and documentation practices yet provide federated results—allowing LAMs to digitally integrate collection materials—enabling more thorough and accurate research. We’ll discuss how, even while siloed in physical form, the GLAM divide can dissolve digitally.
Advances in Machine Learning enable computers to learn to ‘read’ handwriting. With millions of pages of digitised handwritten documents, heritage organisations have the potential to make these documents fully searchable, and to turn them into linked datasets, surfacing millions of connections between documents. Machines can’t do everything: in order to learn thousands of styles of handwriting they need help from people.

This workshop will present The National Archives’ work with the Transkribus platform, experiment with methods of engaging audiences with training in fun, educational and rewarding ways, and identify opportunities for collaboration in projects wishing to explore this technology.

Participants should visit https://transkribus.eu/ in advance and register for an account, and if possible, should also bring a laptop to the workshop.

Manage Your Collections (MYC) allows archives the ability to easily upload and manage collections information in Discovery, The National Archive’s catalogue for UK archival collections data.

This drop-in clinic is open to anyone who would like to find out more about Manage Your Collections and what it can offer your archive. Members of Archive Sector Development will be on hand to answer questions on MYC and how it works as well as giving demonstrations of the interface and answering queries about collections information and Discovery.

By using our custom Excel ISAD(G) compliant template or uploading collections data exported directly from your collections management system, MYC offers a free way to widen access to your collections, set them in a local and national context and promote them to Discovery’s international reach.
In October 2018, under their Memorandum of Understanding (2017-2020), The National Archives and RLUK launched a Professional Fellowship Scheme to enable staff from both organisations to gain experience and insight from one another, to strengthen and diversify the relationship between them, and to overcome some of the collective challenges facing research and cultural organisations. Join the first cohort of Professional Fellows for a poster presentation as they share the results of their fellowships, and hear their recommendations for the sector.

Curating, mapping and presenting modern hybrid collections

Chris Grygiel, Digital Archivist, Leeds University Libraries

This presentation will focus on the outcomes of an investigation into the role of traditional archival practices in the curation, cataloguing and presentation of hybrid paper and digital collections at Leeds University Libraries. Working with The National Archives, Chris has developed workflows, processes and documentation to address issues with the use of traditional archival processes when dealing with digital and hybrid donations, deposits and accruals, implementing changes which could help not only LUL, but the wider archival community as well.

Towards principles for historical collections in public engagement

Melinda Haunton, Programme Manager (Archive Service Accreditation), The National Archives

This presentation draws on research into the academic practice of public history to understand its approach to broadening audiences and understanding impact, aiming to translate these into guidance for collections institutions working to engage wider audiences with their holdings. The underpinning research has highlighted the extent of public engagement activity across archives and special collections institutions, which contributes substantially to public understanding of history. This activity is, however, rarely considered from a conceptual or ethical standpoint. This presentation seeks to explore a number of principles for ethical and impactful public engagement with collections.

Improving accessibility to historical collections for school-aged learners

Rosalind Morris, Education Web Officer, The National Archives

This presentation will focus on the findings of research into the accessibility of Medieval and Early Modern documents for Primary and Secondary School aged students. Working with the 4Schools team at Durham University’s Palace Green Library, Rosie has been investigating methods of scaffolding and support to allow students and teachers to build the skills necessary to gain confidence in using original documents and enjoy the challenge of learning from historical items.
David De Roure
Professor of e-Research, University of Oxford

David De Roure is Professor of e-Research at University of Oxford, where he is jointly based in the Department of Engineering Science and the Humanities Division. He was previously Director of the Oxford e-Research Centre 2012-17.

David's research is distinctively interdisciplinary: his major recent grants are Fusing Audio and Semantic Technologies, The Theory and Practice of Social Machines, and Cyber Security of the Internet of Things. He is best known for his work on semantic web, scientific workflow systems, and digital musicology, and is a frequent speaker on the future of digital scholarship.

From 2009-13 David was the UK National Strategic Director for Digital Social Research for the Economic and Social Research Council, and subsequently a Strategic Advisor. He was closely involved in the UK e-Science programme and a founder of the UK Software Sustainability Institute.

Prior to moving to Oxford in 2010 David was Professor of Computer Science at University of Southampton, UK. He holds a PhD in Computer Science from Southampton. He is a Fellow of the British Computer Society and a Fellow of the Institute of Mathematics and its Applications.

David’s interests are in Digital Humanities and collaborations with libraries, archives, and creative industries. He is part of the Data Science and Digital Humanities Interest Group. His research activities are primarily focused on data science and music, including the use of AI in composition. He is also interested in social data science, focusing on new and emerging forms of data and especially Internet of Things. David has a longstanding interest in research infrastructure, including computational methods, automation, and software sustainability, and is interested in developing further work in computational archival science.
Can the digital shift help to ensure the sustainability of archives? Does keeping up with emerging technologies represent an impossible challenge? This panel explores the relationship between the digital shift and sustainability, addressing both the sustainability of digital technologies and the survival of the archive itself.

Chaired by Pip Willcox, The National Archives

Unplanned obsolescence? Can small archives meet the digital challenge in times of austerity?

Kate Jarman, Trust Archivist, Barts Health NHS Trust

We are all operating in financially constrained and uncertain times. For many smaller archive services the resources available for digital preservation, access and engagement are increasingly limited. How can such services take the opportunities afforded by digital, to increase access to and engagement with our collections, when delivering business-as-usual services is often already a challenge, and business cases for innovation are seen as secondary for delivering cost savings? This paper suggests that without clear answers to these questions, smaller services risk falling behind as user expectations of digital discovery increase and researchers prioritise digitally accessible collections.

The Little American Library that Could: How a public library in the USA digitally saved the history of its rural, Southern community

Julie Warren, Digital Archive Manager, Georgetown County Library

A small public library in the southern United States has, since 2007, led a unique, highly-productive collaboration of ten cultural entities to create the Georgetown County Digital Library. Partners include museums, historic gardens, and civic groups. Monthly, on average over 7,000 persons worldwide access this free, online collection of more than 50,000 historic photos, newspapers, maps, and videos. Begun by grant funding, its achievements persuaded local government to fully fund the site with full-time staffing and unlimited storage capacity. Its success in the hinterlands has even helped to shape the Digital Public Library of America.

Curating the historic environment: promises, challenges and sustainability of digital technologies

Susan Fielding, Senior Investigator (Historic Buildings), Royal Commission on the Ancient and Historical Monuments of Wales
Reina van der Wiel, Executive Assistant, Royal Commission on the Ancient and Historical Monuments of Wales

The Royal Commission has been the national creator, curator and disseminator of the historic environment in Wales for 111 years. After 90 years of producing paper plans and publications, the Commission turned digital in the early 2000s. Digital technology has come with the promise of making surveys more accurate and efficient, while offering greater accessibility to heritage, its interpretation and value for a wider range of audiences. Using case studies, this presentation will discuss the challenges and sustainability of keeping up with emerging technologies and whether we have really improved what we are offering the public.
SPONSOR PRESENTATION

Embracing the digital shift
Paul Sugden, Managing Director, TownsWeb Archiving

This presentation seeks to demonstrate the momentous shift from the limitations of the physical, to an entirely liberating digital format, protecting valuable assets and the human and corporate identity these represent. This is the period of accessibility; entering the deepest, darkest vaults from anywhere in the world thanks to intuitive search facilities and PastView. Turn pages with book software. Transcribe audio visual content and revel in bespoke displays, taking visitors on timeline journeys of discovery and showcasing unique spaces through 3D VR Tours. Collections and audiences can embrace the digital shift because best practice and creativity are at the forefront.

Discover how you can publish your digital collections with PastView: townswebarchiving.com/pastview

Innovative discovery & exploration of your heritage
Protect & secure your precious archive
Generate revenue from your valuable collections
The challenge of preserving continually changing formats is causing collecting practices to evolve. This panel explores strategies for ensuring different formats are accessible now and secured for future audiences.

Chaired by Stella Butler, University of Leeds

Processing email in the archive of Wendy Cope
Callum McKean, Curator of Contemporary Literary Archives and Manuscripts, The British Library

From acquisition and appraisal through to preservation, authentication and access, email presents specific problems for born digital workflows in collecting institutions. This paper uses the case of the papers of the poet Wendy Cope, containing c.25,000 messages, to examine some of the technical and curatorial problems which the British Library has faced when trying to integrate email into its born digital offer.

The Emerging Formats Project: taking a user-centric approach to shaping collecting practices for complex digital publications
Giulia Carla Rossi, Curator of Digital Publications, The British Library

How does the emergence of new types of digital publications affect libraries’ collecting practices? In order to respond to innovation and represent the changing nature and diversity of the UK digital publishing landscape, the UK Legal Deposit Libraries must understand how they would adjust existing policies to accommodate publications that are more complex than those currently found in their collections. The Emerging Formats project is set to help libraries build their knowledge and capability in order to manage these new complex digital objects, adopting a user-centric approach to inform decisions around collection, discoverability, preservation and access.

Transferring and Preserving Google Docs - The National Archives (TNA)
Paul Young, Digital Preservation Researcher/Specialist, The National Archives

A number of UK Government departments have adopted the use of GSuite and Google Docs (Suite of collaborative web-based office software). Google Docs are compiled from data in real time for browser based rendering, differing from traditional digital documents.

This paper summarises The National Archives' investigations of the implications that Google Docs have on current practice for transfer, preservation and presentation. This includes understanding how Google Docs are structured and metadata that can be captured. This will enable TNA to work toward new processes which ensure they are able to preserve, contextualise and enable use of Google Docs selected for transfer to TNA.
Museums are increasingly playing a supportive role in their communities to improve well-being and social mobility. Our social purpose, through Creative Bridges, is to enable young, neuro-diverse people to play a meaningful role in society. Meaningful might mean volunteering, further education or a job. We will showcase our digital inclusion methods and discuss why we believe museums are uniquely placed to deliver this work.
Digital scholarship is enabling new possibilities for researchers across the cultural sector, breaking down disciplinary boundaries and challenging established modes of study. This panel will focus on how digital scholarship is facilitating and supporting innovative research.

Chaired by Jane Stevenson, Jisc

Shaping the Market: Developing scalable, researcher-oriented TDM services

Mike Furlough, Executive Director, HathiTrust
John Walsh, Director, HathiTrust Research Center, Indiana University

Text and Data Mining’s (TDM) importance is well recognised, but the market for TDM services is emerging and not well-defined. Better capitalised publishers deploy services using licensed resources, allowing them to condition user expectations and reinforce product lock-in. To counter these factors, libraries and researchers should take active roles in shaping the systems, tools, and services available to support TDM using licensed, acquired, or locally digitised resources held by libraries. We will draw upon our experience developing services through the HathiTrust Research Center to engage the audience in identifying steps we can take to develop a more ideal TDM ecosystem.

Living with ‘Living with Machines’: navigating the digital shift at scale

Mia Ridge, Digital Curator/Co-Investigator, Living with Machines, British Library

How does running a large-scale data science project and providing collections for use in digital scholarship challenge a library’s understanding of professional practices and audience expectations? A partnership between the British Library and Alan Turing Institute, the Living with Machines project is collaborating to develop data science methods to ask historical questions using digitised collections at scale. This talk will discuss some very early lessons learnt from working with an interdisciplinary team to apply AI methods for research questions in areas as varied as computational linguistics, human computing/crowdsourcing, historical analyses of space and time, data science and software engineering.

Providers, partners, pioneers: the development and diversification of digital scholarship services within Research Libraries and the potential for cross-sector collaboration.

Matt Greenhall, Deputy Executive Director, Research Libraries UK

Libraries, archives, and museums are increasingly engaged with a variety of initiatives in support of Digital Scholarship. Used as an umbrella term, digital scholarship is the increasingly diverse application of digital technology to scholarly activity, with a particular emphasis on openness, cross-disciplinary collaboration, and challenging traditional and established methodological norms. This paper will showcase the results of RLUK’s recent digital scholarship survey and will explore the current landscape of services and initiatives within research libraries, how these may open up new frontiers of cross-sector collaboration, and how the situation in the UK compares to that elsewhere.
The digital shift presents new challenges for understanding the impact of collections. These papers explore models for measuring impact and address the larger question of how we understand and assess the impact of digital collections.

Chaired by Eirini Goudarouli, The National Archives

Using the City of Culture as a catalyst for change
Simon Wilson, University Archivist, Hull University

UK City of Culture has had a transformational effect on the reputation and outlook of the City of Hull and its people - creating an archive to reflect this has been a huge challenge. The City of Culture archive has itself become a catalyst for change: the entire archive team is now engaged with born-digital archives in their day-to-day role and the service has begun to provide access to born-digital archives for the very first time. The paper focuses on changes (not the technology), the lessons learnt (so far) and the impact on individuals and the service.

Let's be visible: putting the collection of the National Museum in Warsaw online
Karolina Tabak, Digitisation and Visual Documentation Department, National Museum in Warsaw

In 2015 National Museum in Warsaw started a cooperation with the Wikimedia Foundation. This presentation will discuss the benefits of opening a digital repository and working with wikipedians. This experience helped the National Museum in Warsaw not only in promoting their collection but also in organising a community of enthusiasts and amateurs who are helping to create open knowledge. Wikipedia provided measurement tools that have helped the museum to track interest in their collections. This presentation will explore data from Google analytics and Wikipedia and will answer questions about the interests of the museum’s users and the real impact of putting their collection online.

Discovery and impact of digital collections: working toward academic engagement with digital materials
Karen Colbron, Digital content manager, Jisc
Peter Findlay, Digital portfolio manager, Jisc

Jisc actively supports resource discovery and academic engagement with digital collections through the ‘Making your digital collections easier to discover’ online guidance and training. This session will focus on practical measures that collection owners can take to make their materials more discoverable online, and strategies to engage scholars and academics with those materials. We will discuss how to measure engagement through the balanced value impact model and highlight a range of case studies of resource discovery in action in UK Higher Education.
We are only beginning to understand how blockchain can be utilised by, and bring value to, the cultural sector. These papers explore the potential of blockchain technology from authenticity and trust in the digital record, to enabling access and implementing collective ownership.

**Chaired by Matt Greenhall, RLUK**

**ARCHANGEL - Trusted archives of digital public records**
*Alex Green, Digital Preservation Service Owner, The National Archives*

The National Archives has collaborated with the University of Surrey and the Open Data institute to research the potential of blockchain technology to underscore trust in digital records. The combination of blockchain’s distributed nature and its cryptographic enabled immutability allows archives to provide evidence that the records in their custody have not been altered. We are currently testing the prototype blockchain with other national archives (including Estonia, Australia, the US and Scotland) and will report on our findings.

**Blockchain and the museum: turning digital fragmentation into social value**
*Frances Liddell, PhD Student, Institute for Cultural Practices, University of Manchester*

Since 2008, we have seen the rise in the hype around blockchain technology, the digital infrastructure behind cryptocurrency. Blockchain has been coined as the fifth disruptive computing paradigm of the modern world (Swan, 2015), and yet many people have little understanding of what the technology is and how it works. Cutting through the hype, this research examines what blockchain can do for the cultural sector. Collaborating with National Museums Liverpool, the research questions to what extent blockchain can implement collective ownership, and thus a shared authority, between the museum and its audiences.

**Introducing Project Arbour, a digitisation and cultural blockchain catalogue access project**
*Anne Barrett, College Archivist and Corporate Records Manager, Imperial College London*

The Centre for Scientific Archives, (CSA) Max Communications and Cognizant have collaborated on a project to digitise approximately 200 catalogues of the manuscript papers of scientists, and apply to these linked data technology for cross searchability, and blockchain technology for verification purposes. The impetus is to open up the catalogues of the CSA and its predecessor body, the National Cataloguing Unit for the Archives of Contemporary Scientists (NCUACS), to new audiences.
Wi-Fi access
There will be Wi-Fi available throughout the venue. Details will be made available on the registration desk.

Coats and bags
The cloakroom is next to the registration desk.

Accessibility
There is lift access to all floors. Live captioning will be available for all presentations taking place in the Mercian Suite.

Toilets
Toilets are located on the first floor.

Photography disclaimer
Please be advised that photography and filming will take place at this event. The footage will be used by RLUK, The National Archives and Jisc in future promotional material and publications.

Code of conduct
DCDC19 is dedicated to providing a harassment-free conference experience for everyone, regardless of sex, gender identity and expression, age, sexual orientation, disability, physical appearance, body size, race, ethnicity, or religion (or lack thereof).

We do not tolerate harassment of conference participants in any form. Sexual language and imagery is not appropriate for any conference venue, including talks, workshops, the drinks reception, conference dinner, Twitter and other online media. Conference participants violating these rules may be sanctioned or expelled from the conference without a refund at the discretion of the conference organisers. If you are being harassed, notice that someone else is being harassed, or have any other concerns, please bring this to the attention of the conference organisers immediately.
We have created a Google doc for DCDC19 delegates to contribute shared notes for workshops, keynotes and panel presentations during the event. We hope delegates will find this a useful document to record their thoughts.

Please note that participation with the DCDC19 shared notes document is bound by our code of conduct. If you wish to add your own thoughts to this document please sign into Google and request edit access (names will be checked against the registration list before access will be granted).
