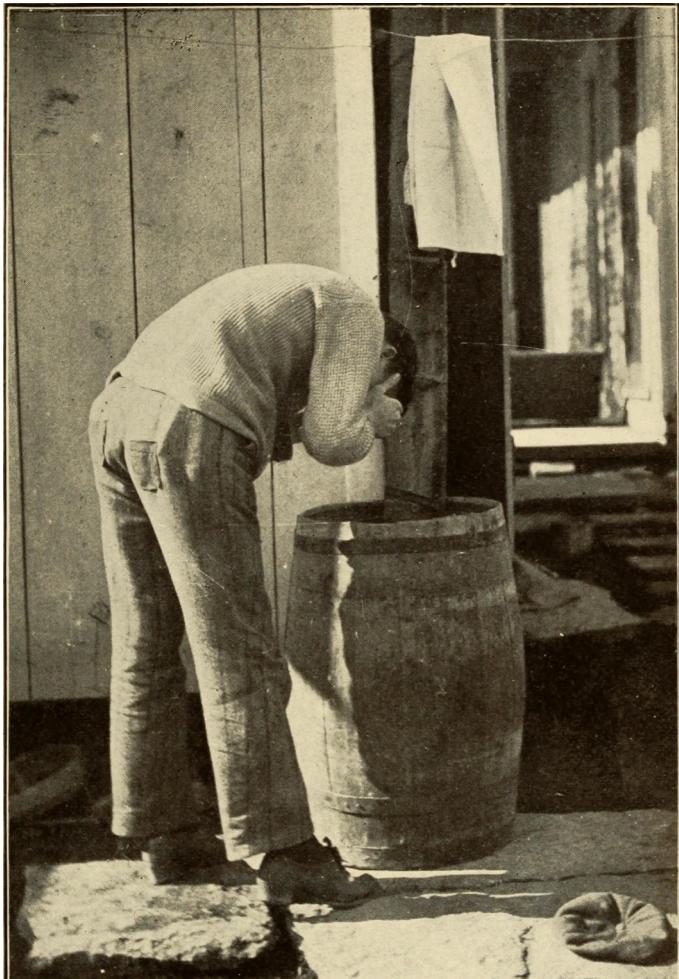


Rethinking Digital Cultural Heritage



Time: 13 November 2019, 13:00-16:30

Place: The Auditorium, Frescativägen 24E

13:00 Welcome and introduction

Anna Dahlgren & Pelle Snickars

13:15-14:00 Losing Born-Digital Heritage: Living Archive and Bridging Thesaurus. For a Concerted Museum-Network

Oliver Grau, Professor of Image Science, Danube University Krems

14:00-14:45 Museums and Machines: Digital Cultural Heritage Horizons

Kathryn Eccles, Research Fellow at the Oxford Internet Institute and Pembroke College, University of Oxford

14:45-15:15 Coffee

15:15-16:00 Digital Heritage as 'Big Historical Data' in Humanities Scholarship: Digital Methods, Research Infrastructure and Collaboration

Julia Noordegraaf, professor of Digital Heritage, University of Amsterdam

16:00-16:30 Concluding panel and discussion

The seminar is free of charge. However registration is required to [filip.nystrom@su.se](mailto:fili.nystrom@su.se).

From "Reminscent rhymes, and other verse", (1911), Library of Congress.

Oliver Grau, Professor of Image Science at Danube University Krems

Losing Born-Digital Heritage: Living Archive and Bridging Thesaurus For a Concerted Museum-Network

While Media Art has evolved into a critical field at the intersection of art, science and technology, a significant loss threatens this art form due to the rapid technological obsolescence and static documentation strategies. Addressing these challenges, the Interactive Archive and Meta-Thesaurus for Media Art Research is developed to advance the Archive of Digital Art (ADA). www.digitalartarchive.at Through an innovative strategy of 'collaborative archiving,' social Web 2.0, 3.0 features foster the engagement of the international Media Art community, and a 'bridging thesaurus' linking the extended documentation of the Archive with other databases of 'traditional' art history facilitates interdisciplinary and transhistorical comparative analyses. ADA informs a needed concerted museum network, to collect, exhibit and preserve digital art forms.

Kathryn Eccles, Research Fellow at the Oxford Internet Institute and Pembroke College, University of Oxford.

Museums and Machines: Digital Cultural Heritage Horizons

This talk will propose some key questions, opportunities and challenges for collaborative research emerging from the digital cultural heritage landscape. With the acceleration of new digital tools for engaging with visitors and collections, and new methods of understanding these engagements, what kinds of research collaborations are possible, ethical, and useful? What are the wider implications of this work and what is the added value can it offer society?

Julia Noordegraaf, professor of Digital Heritage in the department of Media Studies at the University of Amsterdam.

Digital Heritage as 'Big Historical Data' in Humanities Scholarship: Digital Methods, Research Infrastructure and Collaboration

Thanks to various investments in digitization and the development and application of new, smart technologies, we increasingly have access to the vast amount of cultural heritage that forms the basis of our collective memory. The availability of these 'Big Data' of the past provides new opportunities for historical scholarship, allowing scholars to scale their research from the micro level of individual sources or representative samples to the macro level of large-scale patterns in the data that document various dimensions of history and culture. In this lecture I present examples of such research as conducted within the digital humanities project Creative Amsterdam at the University of Amsterdam, which studies the history of Amsterdam as a creative city with digital data, tools and methods. I will demonstrate how such research requires increasing collaboration between scholars from different disciplines, programmers, developers, and societal partners, and invites the development of central, shared research infrastructures such as the Dutch CLARIAH national research infrastructure for digital humanities research. Based on the example of our experience of building the Media Suite, an environment for conducting research with digital audiovisual sources and tools, I will reflect on the opportunities and challenges of such collaborative, data-driven research for historical scholarship.

Oliver Grau was appointed first Chair Professor for Image Science in the German speaking countries at Danube University in 2005. More than 350 lectures and keynotes at conferences worldwide. Grau's "Virtual Art", MIT Press 2003 is with approx. 1500 citations internationally the most quoted art history monograph since 2000. His main research is in histories of media art, immersive images, emotion, the history of telepresence, artificial life and digital humanities. Grau conceived new scientific tools for image science developing the first international archive for digital art (ADA, since 1999). Since 2005 Grau is also head of the database of Goettweig's Graphic Print Collection, Austria's largest private collection with 30.000 works, from Durer to Klimt. Grau developed new international curricula: MediaArtHistories MA, Image Science, Digital Collection Management, the EU supports the MediaArtsCultures Program with 5.5 Mio. Euro. Grau was founding director and is chair of the MediaArtHistories Conference Series. 2005 he was elected member of the Young Academy of the BAW & Leopoldina, 2014 he received a doctor h.c., 2015 he was elected into the Academia Europaea.

Dr Kathryn Eccles is a Research Fellow at the Oxford Internet Institute and Pembroke College, University of Oxford. A historian by training, her research interests lie primarily in the Digital Humanities, ranging from the re-organisation of cultural heritage and higher education in the digital world, to broader debates surrounding the human and social aspects of innovation. Appointed as the University of Oxford's first Digital Humanities Champion (2014-6), Kathryn's current work focuses on the ways in which museums and cultural heritage organisations can implement new tools and technologies to enhance visitor engagement, and to understand how visitors engage with collections.

Julia Noordegraaf is professor of Digital Heritage in the department of Media Studies at the University of Amsterdam. She is director of the Amsterdam Centre for Cultural Heritage and Identity (ACHI), one of the university's research priority areas, where she leads the digital humanities research program Creative Amsterdam (CREATE) that studies the history of urban creativity using digital data and methods. She also participates as Steering Committee member in the newly established RPA Human(e) AI, which studies the societal implications of AI technology. Noordegraaf's research focuses on the preservation and reuse of audiovisual and digital heritage. She has published, amongst others, the monograph Strategies of Display (2004/2012) and, as principal editor, Preserving and Exhibiting Media Art (2013) and acts as principal editor of the Cinema Context database on Dutch film culture. She currently leads research projects on the conservation of digital art (in the Horizon 2020 Marie Curie ITN project NACCA) and on the reuse of digital heritage in data-driven historical research (besides CREATE in the NWO funded project Virtual Interiors as Interfaces for Big Historical Data Research). She is a former fellow of the Netherlands Institute for Advanced Study in the Humanities and Social Sciences and acts as board member for Media Studies in CLARIAH, the national infrastructure for digital humanities research, funded by the Netherlands Organization for Scientific Research, NWO. Noordegraaf currently coordinates the realization of the Amsterdam Time Machine and participates as Steering Committee member in the European Time Machine project that aims to build a simulator for 5.000 years of European history and that recently received Horizon 2020 funding for a Preparatory Action for a Large Scale Research Initiative.

Anna Dahlgren is professor of Art History at Stockholm University. During 2019-2021 she is coordinator for the Swedish Research Council's funding programme DIGARV. She has written extensively on different aspects of photography and visual culture including fashion and advertising photography, print culture, historiography, the digital turn, archives and museum practices. Recent publications include *Travelling Images. Looking Across the Borderlands of Art, Media and Visual Culture* (Manchester University Press, 2018) and *Representational Machines. Photography and the Production of Space* (Aarhus University Press, 2013, co-edited). She is currently running the project *Metadata Culture* (Swedish Research Council, 2019-2023), focusing different aspects of cultural heritage institutions image collections online and is principal editor of a new standard work on the history of photography in Sweden.

For more information, please visit
www.digarv.se

Pelle Snickars is professor of media and communication studies - a chair directed towards the digital humanities - at Umeå University, Sweden, where he is also affiliated with the digital humanities hub, Humlab. His research is situated at the intersection between media studies, media history and the digital humanities. Snickars is currently (2019) in charge of two major research projects: Welfare State Analytics. Text Mining and Modeling Swedish Politics, Media & Culture, 1945-1989 (Swedish Research Council) and Digital Models. Techno-historical collections, digital humanities & narratives of industrialisation (Royal Swedish Academy of Letters, History and Antiquities). Snickars is also the co-ordinator of the national research program, DIGARV - Digitisation and accessibility of cultural heritage (Swedish Research Council), and involved as PI in the EU-funded research project, European History Reloaded: Curation and Appropriation of Digital Audiovisual Heritage (EU JPI Cultural Heritage).