

The Archive at Work

The Archive at Work

February 2018

Manolis Venierakis

Salomon Frausto
Head of Education
Ido Avissar
Thomas Weaver
Diederik De Koning
Thesis Advisors

Table of Contents

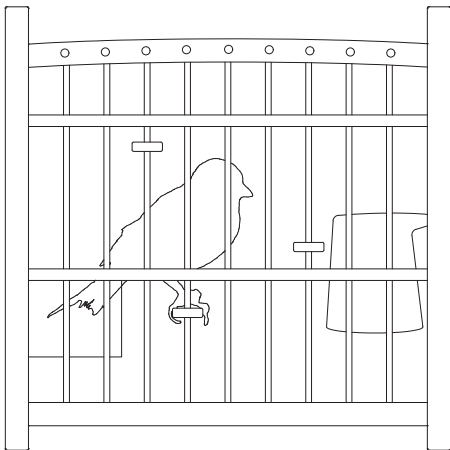
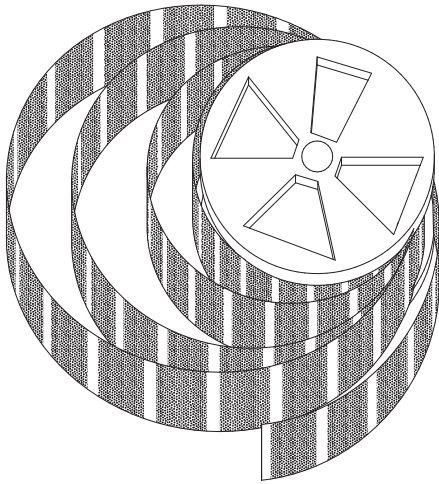
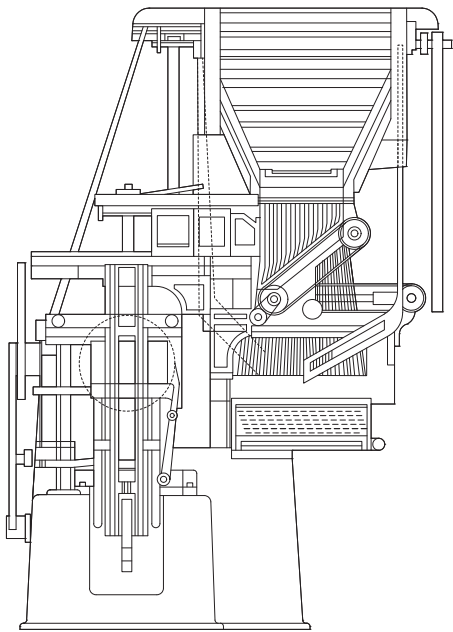
A. As Found	7
B. Type	17
Site Visits	27
Site Info	33
Visualized Evidence	38
C. Project	43
List of Deliverables	57
Annotated Bibliography	59

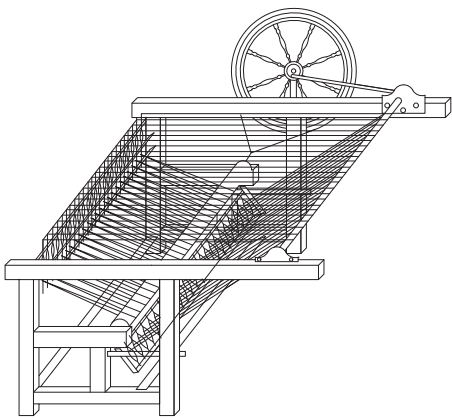
A. As Found

Employment is mapped throughout the Eurometropolitan territory, the different forms of work that existed in the area and the contemporary ones that are currently produced.

Under this framework of work, a set of artifacts are collected to bring the whole territory together. The goal is to map both production and business, labor and occupation that shape the area's collective identity.

The artifacts vary from agricultural tools and grains, coal mining equipment and worker's uniforms, weaving machines of textile industry to posters and newspaper advertisements, digital financial sheets, patents, status reports and architectural plans of work spaces.





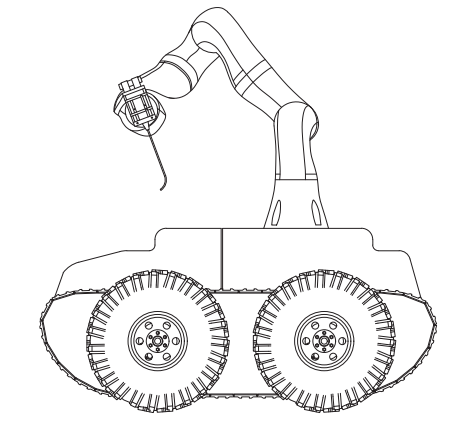
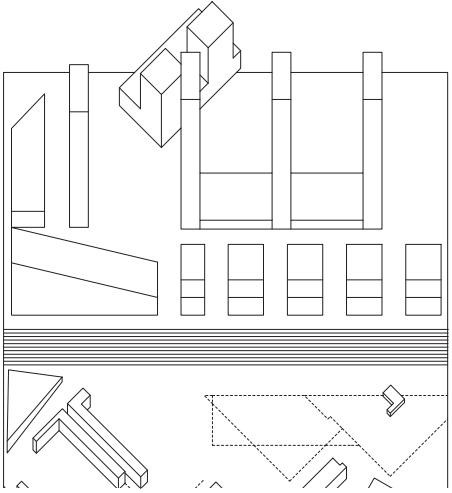
Filatures de la Redoute
ROUBAIX (NORD)

BULLETIN DE COMMANDE

Nom et prénoms
Rue et N°
Ville et Département
Localité
domicile
sur
MODE DE PAIEMENT
CHèque (pour les chèques)
Mandats poste inclus. (pour les chèques)
Caisse d'indemnités (pour les chèques)

Toutes nos expéditions sont faites **FRANCO DE PORT ET D'EMBALLAGE** à domicile quand le service est...

N° de Référence	QUANTITE	DESIGNATION DE L'ARTICLE POINTURE - COLORIS (Pour les Tricots, voir mesures au dos)	PRIX par tricot	MONTANT
ANES A TRICOTER				
1				
2				
3				
4				
5				
6				
7				
8				
9				
10				
11				
12				
13				
14				
15				
16				
17				
18				
19				
20				
21				
22				
23				
24				
25				
26				
27				
28				
29				
30				
31				
32				
33				
34				
35				
36				
37				
38				
39				
40				
41				
42				
43				
44				
45				
46				
47				
48				
49				
50				
51				
52				
53				
54				
55				
56				
57				
58				
59				
60				
61				
62				
63				
64				
65				
66				
67				
68				
69				
70				
71				
72				
73				
74				
75				
76				
77				
78				
79				
80				
81				
82				
83				
84				
85				
86				
87				
88				
89				
90				
91				
92				
93				
94				
95				
96				
97				
98				
99				
100				



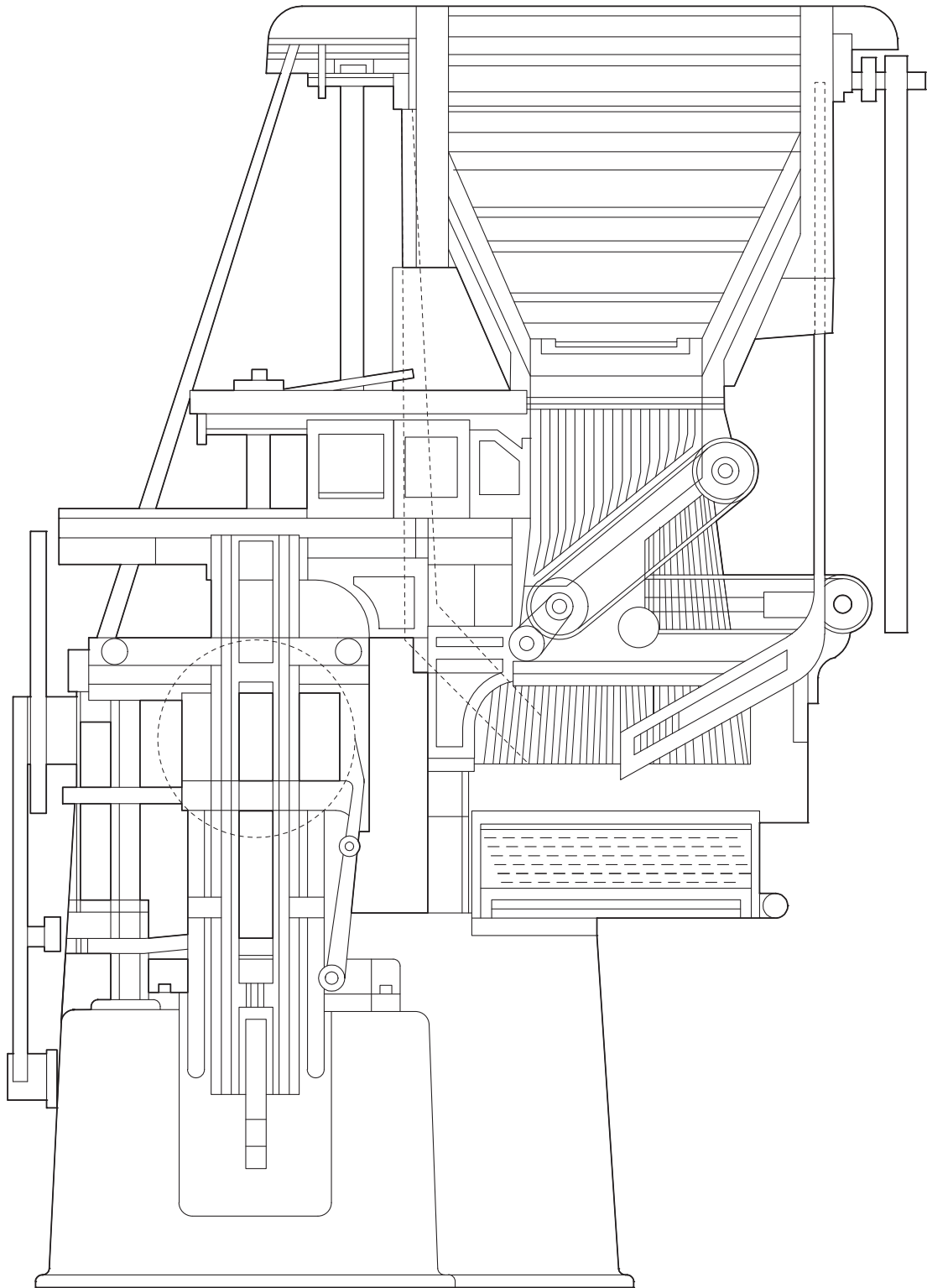
BULLETIN DE COMMANDE

CHOISI (Rayer l'un ou l'autre) Contre remboursement (Majoration de 2 fr. 50 pour frais).

Toutes nos expéditions sont faites **FRANCO DE PORT ET D' EMBALLAGE** à domicile quand le service existe

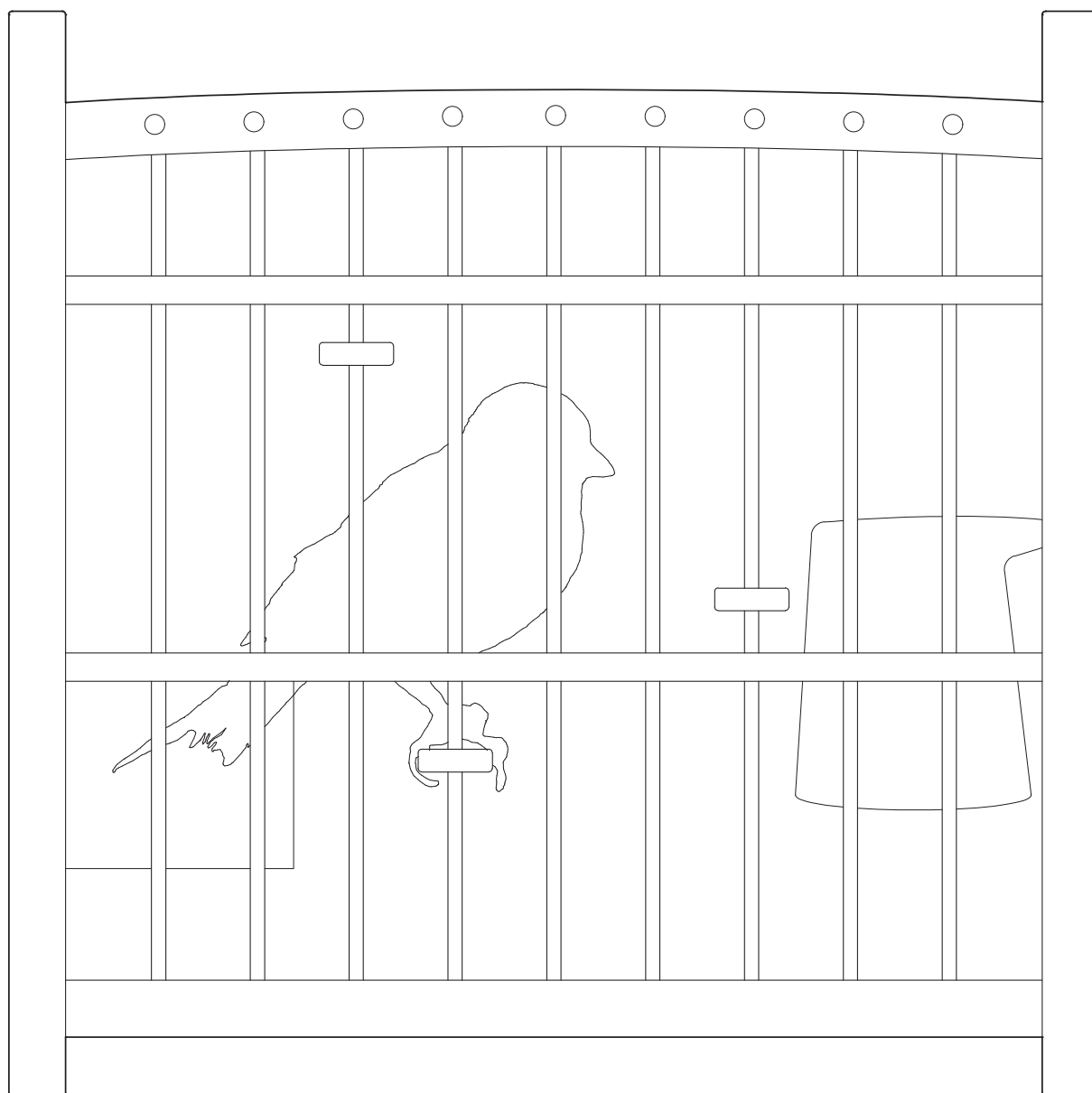
[illegible]

Postal order form, Filatures de La Redoute, paper, Roubaix, France, c. 1950
210 x 206 x 0,5 mm (hxwxd)



Linotype Square-Based Model 1, L'Echo du Nord, Lille, France, c.1892
 2020 x 1560 x 1570 mm (h x w x d)

0 250 500 1000



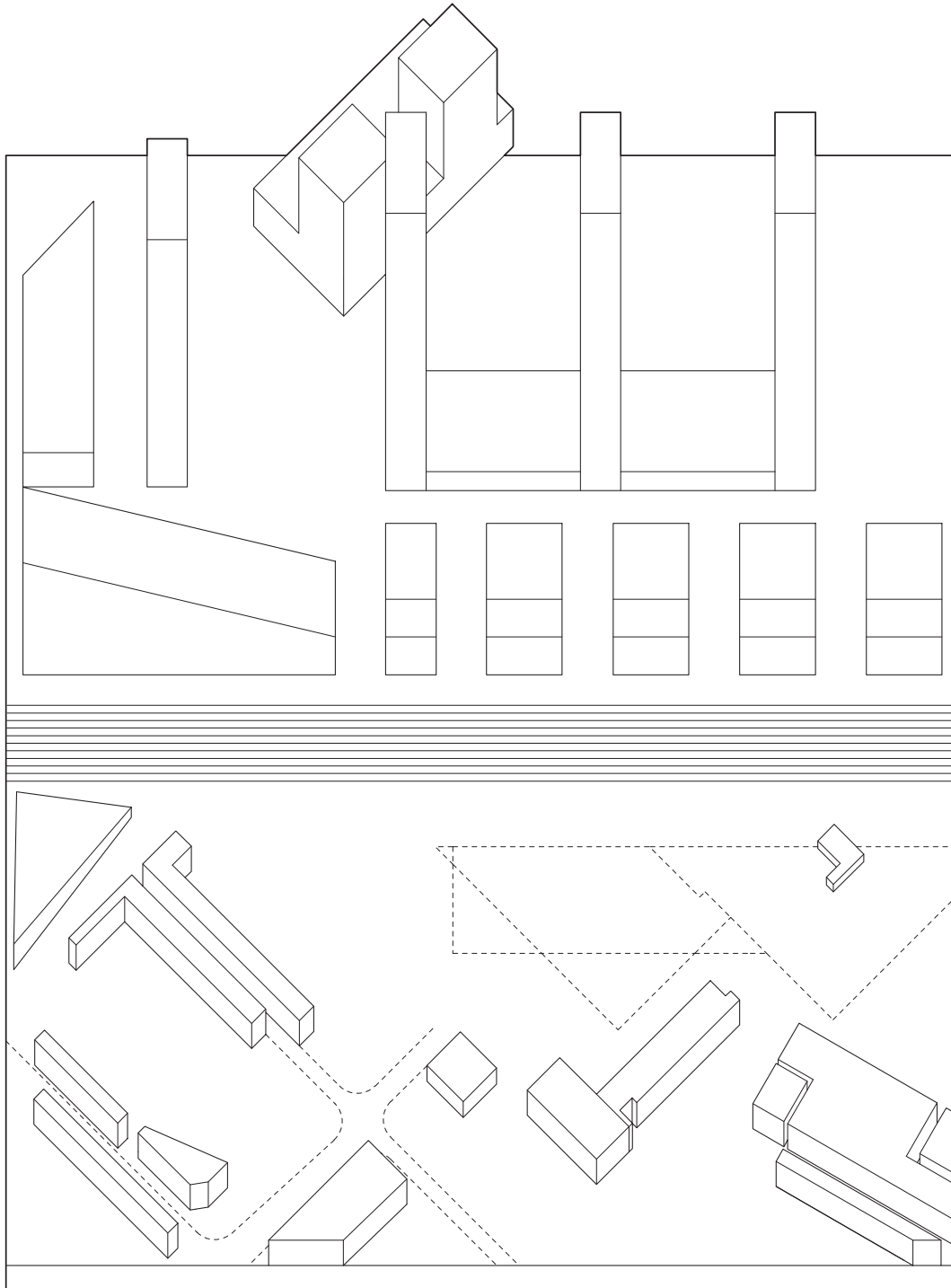
Coal Miner's Birdcage, Unknown, wood, Lens, France, c. 1930
159 x 162 x 123 mm (hwxwd)

0

25

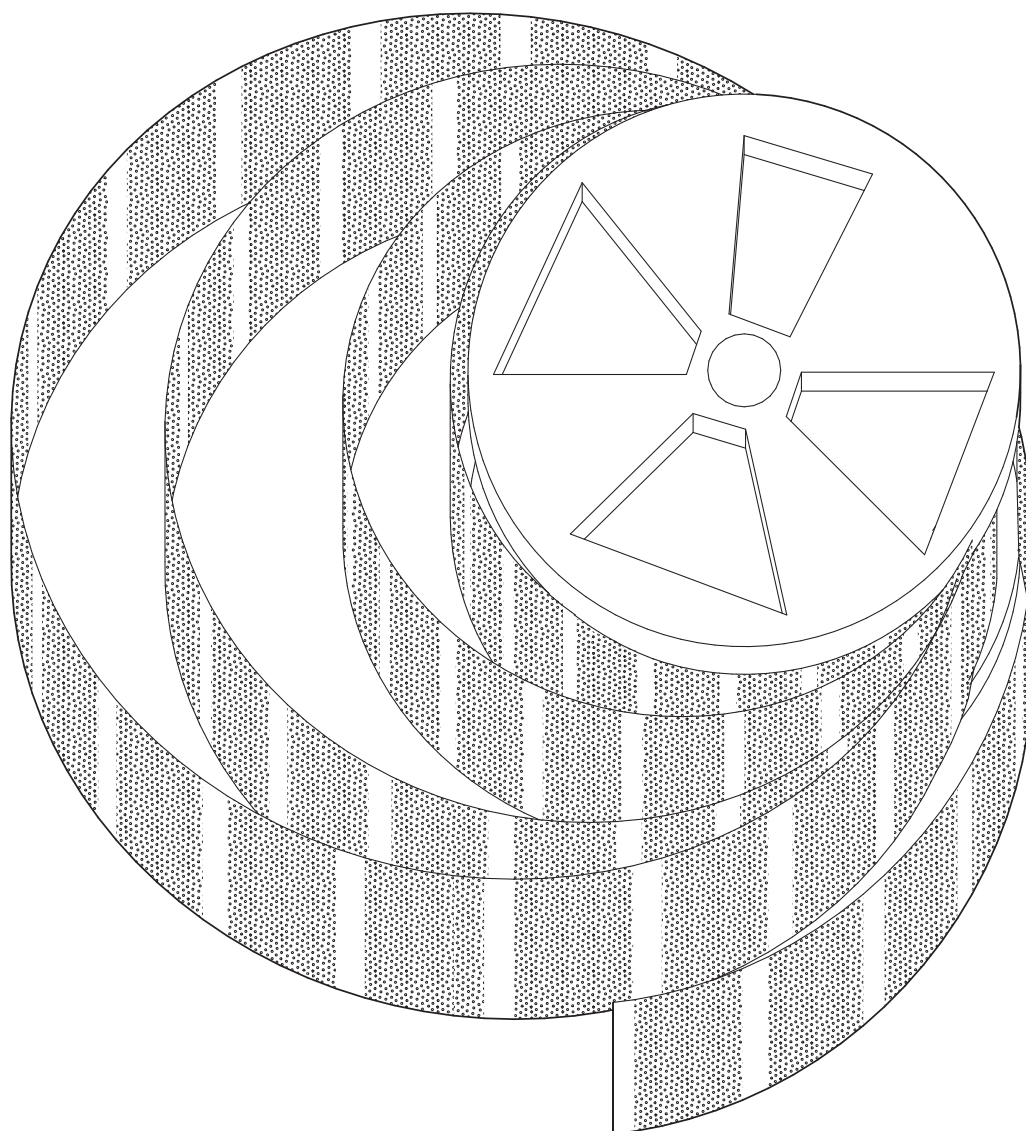
50

100



Scale Model for Euralille Masterplan, OMA Office for Metropolitan Architecture, Lille, France,
 polystyrene, plexiglass, paper, boardboard, 1994 335x1380x1198 mm (hxwxd)

0 25 50 100



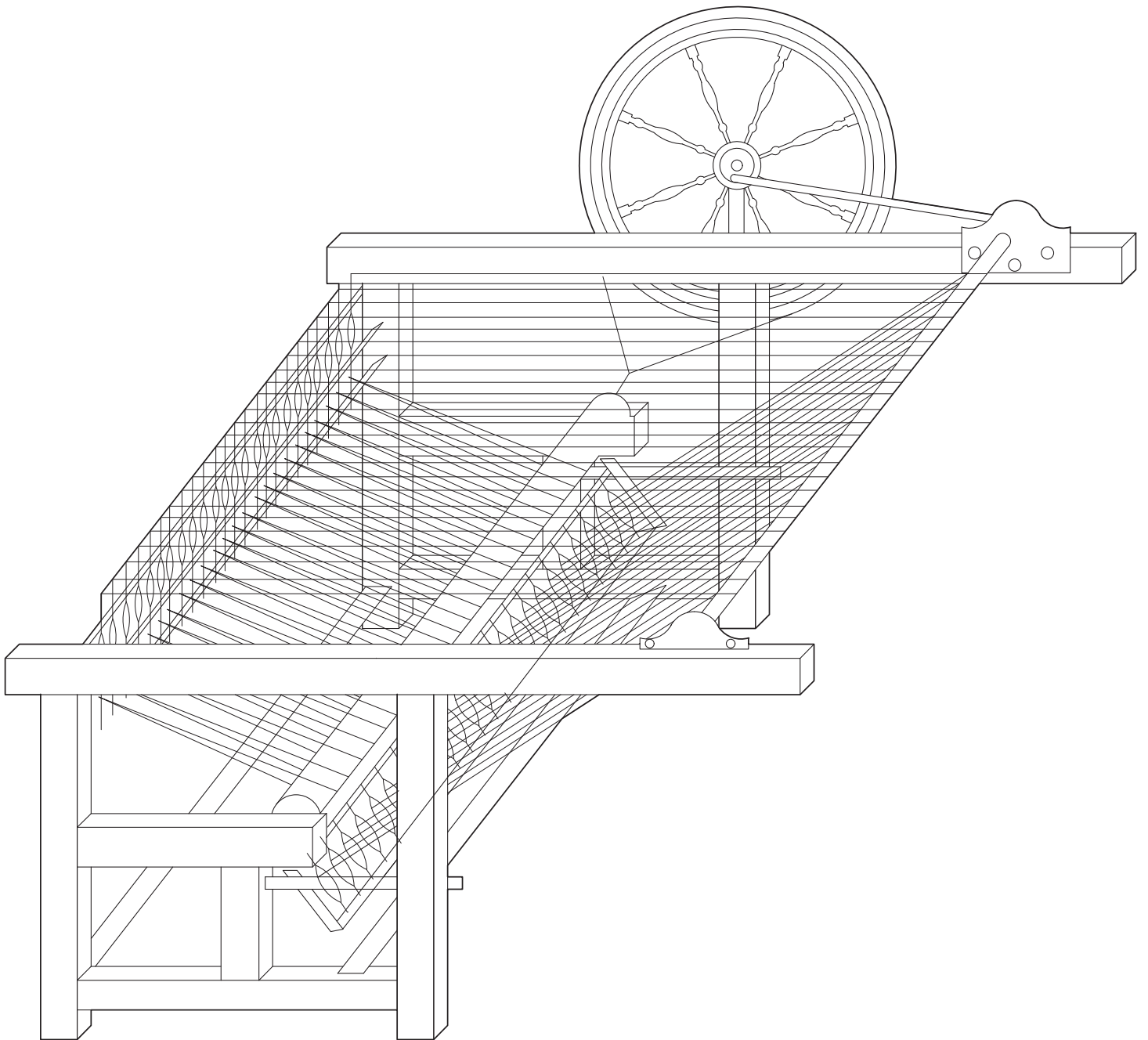
Microfilm of Newspaper editions 03/1953-04/1953. La Voix du Nord. film, Lille, France, 1953
16 x 3048 x 0,5 mm (hwxwd)

0

30

60

120



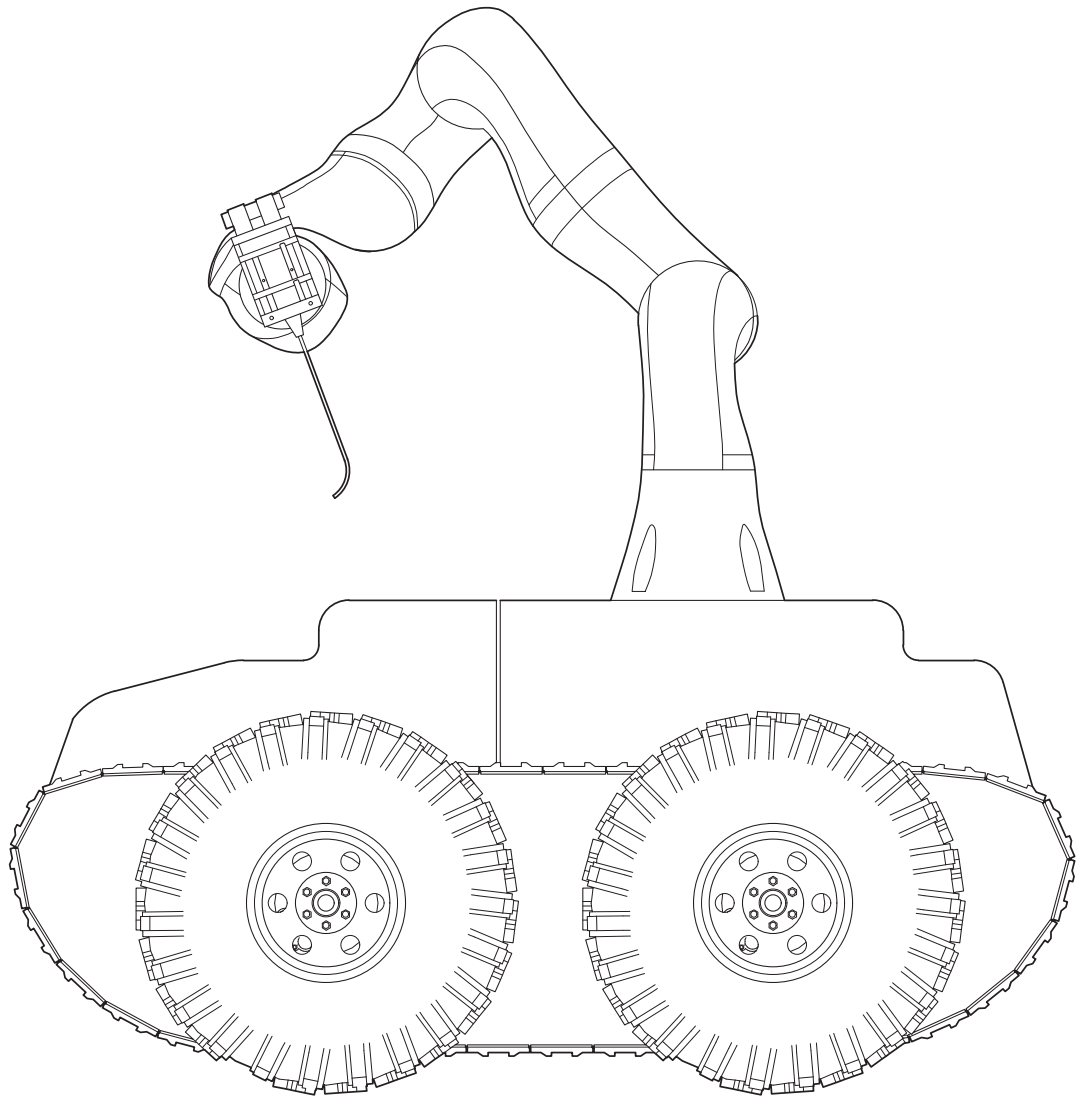
Hand Loom, Israël Jean-Baptiste Crayel textile factory, wood, Tourcoing, France, 1825
700 x 1500 x 2000 mm (h x w x d)

|
0

|
30

|
60

|
120



COLROBOT: Collaborative Robotics in Smart Manufacturing, Innovation Centre of Contactless Technologies, metal plastic, Lille, France, 2016 1100 x 700 x 400 mm (hxwxd)

|
0

|
250

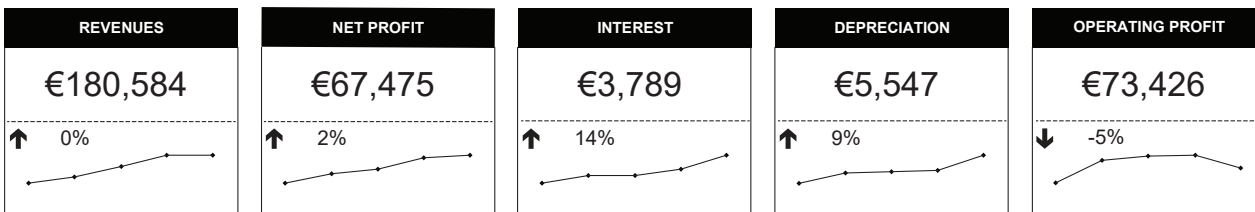
|
500

ANNUAL FINANCIAL REPORT

2014

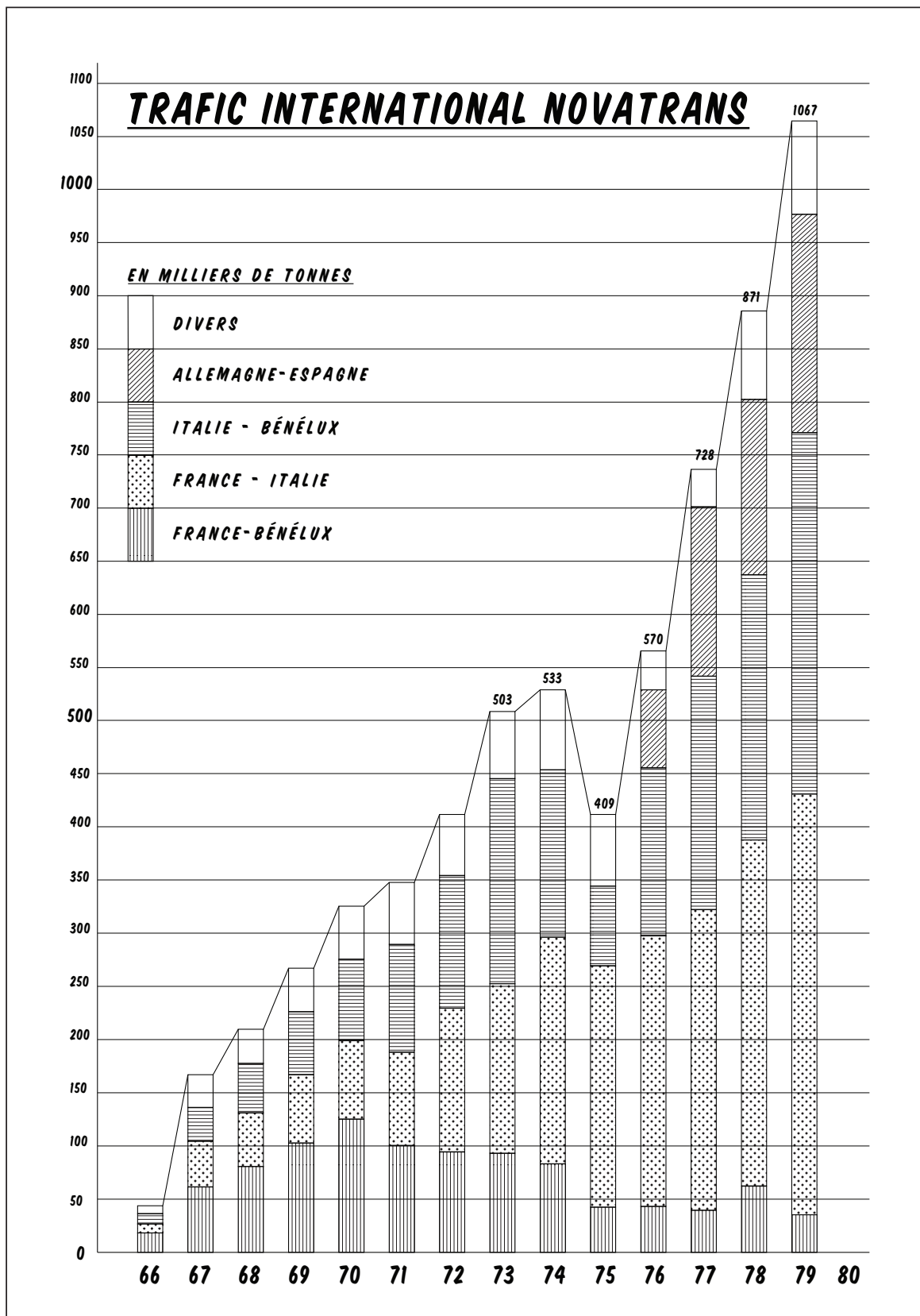
STÉ DE TUYAUTERIE ET D'ÉTUDES MÉCANIQUE

KEY METRICS



ALL METRICS

METRIC	REPORT YEAR (2014)	PREVIOUS YEAR (2013)	% CHANGE		5 YEAR TREND
REVENUES	€180,583.88	€180,026.63	↑	0%	
OPERATING EXPENSES	€94,419.45	€80,883.33	↑	17%	
OPERATING PROFIT	€73,425.99	€77,317.83	↓	-5%	
DEPRECIATION	€5,546.88	€5,068.42	↑	9%	
INTEREST	€3,789.47	€3,338.30	↑	14%	
NET PROFIT	€67,474.85	€66,272.10	↑	2%	
TAX	€31,408.25	€29,424.53	↑	7%	
PROFIT AFTER TAX	€50,247.68	€42,438.20	↑	18%	
METRIC 1	€19.96	€16.78	↑	19%	
METRIC 2	€26.01	€21.84	↑	19%	
METRIC 3	€31.08	€26.39	↑	18%	
METRIC 4	€14.92	€14.59	↑	2%	
METRIC 5	€1.03	€1.00	↑	3%	
METRIC 6	€0.34	€0.30	↑	13%	



International Exports Novatrans from Gare Saint Sauveur, paper, Lille, France, 1979
210 x 297 x 0,5 mm (hwxwd)



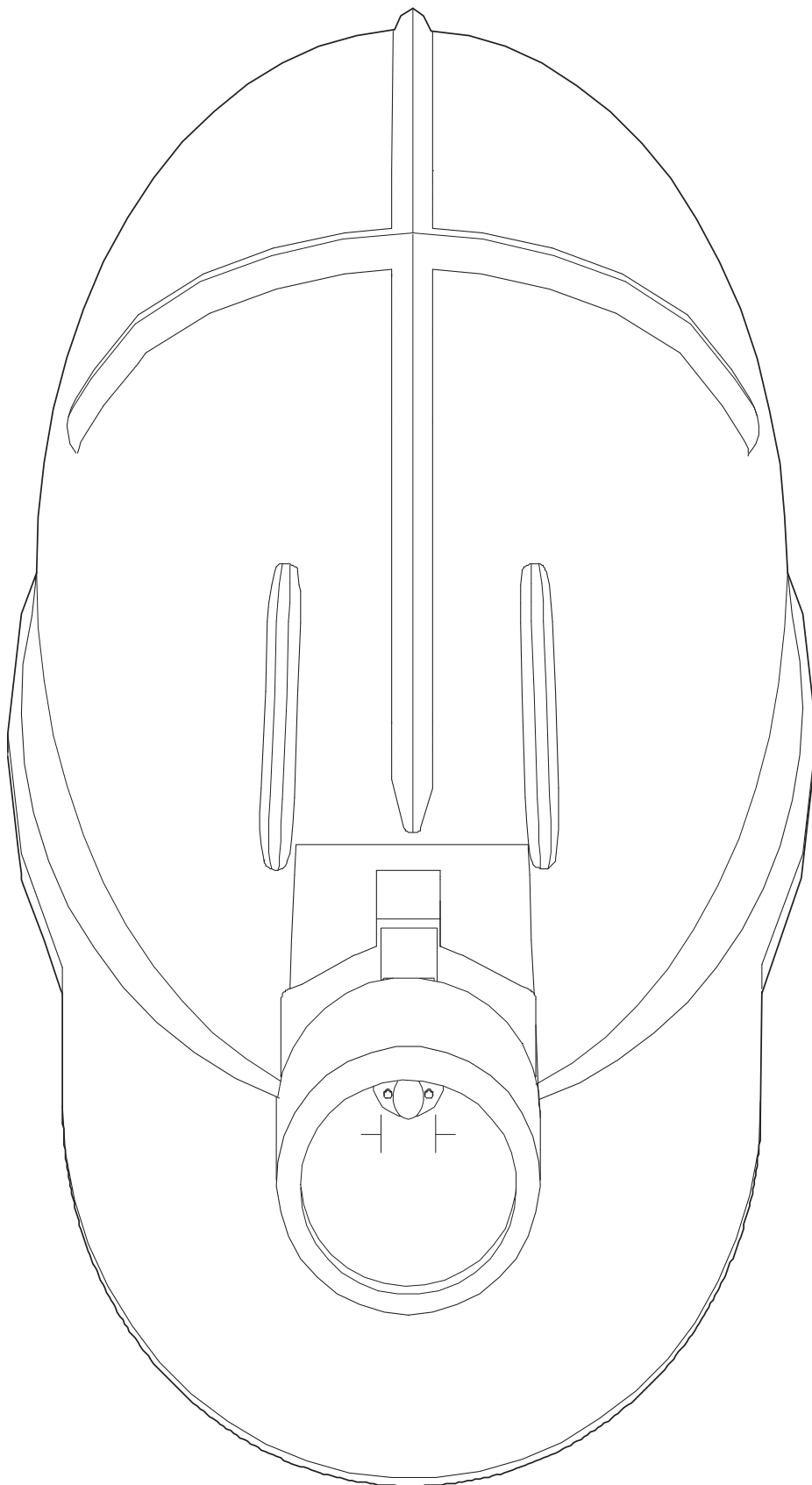
Construction of E3 Highway Lille - Antwerp , film negative, Kortrijk, Belgium, 1970
156 x 35,1 x 0,5 mm (hwxwd)

0

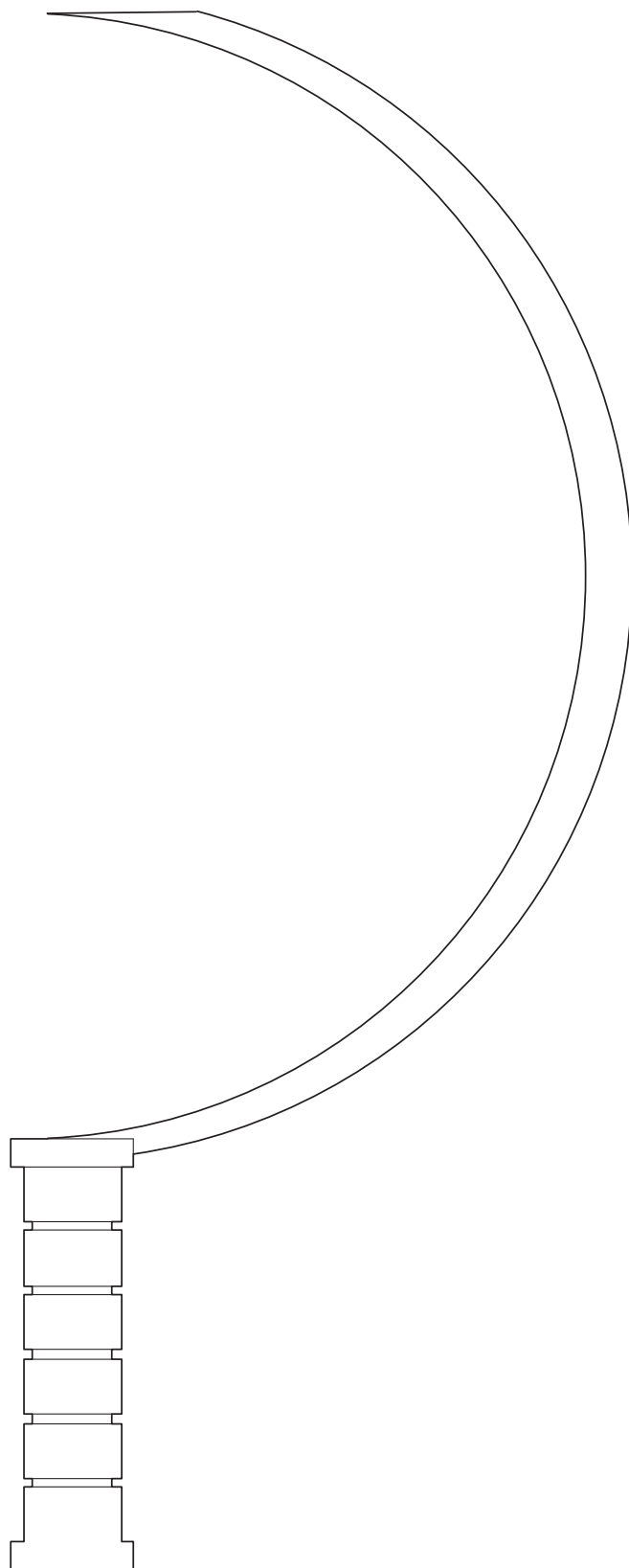
25

50

100



Coal Miner's Helmet, Unknown, plastic, metal lamp, Lens, France, c. 1930
320 x 220 x 140 mm (hxwxd)



Flax Sickle, unknown, metal, wood, Meulebeke, Belgium, c. 1900
395 x 160 x 30 mm (hwxwd)

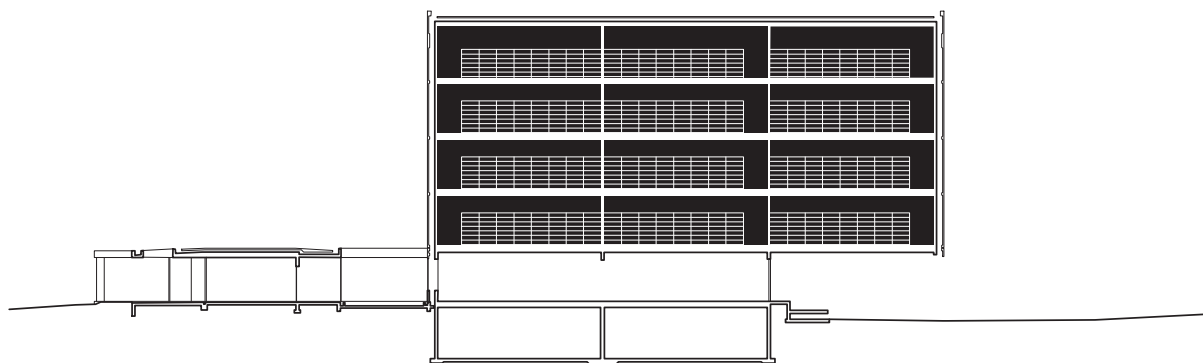
B. Type

Whereas the archive is a place where original or historical documents and records **are preserved for a longer period** of time, the library is a space containing books, periodicals, films and music **for use or borrowing** by the public or the institution members.

Archives and libraries are studied as types to compare and combine for the new Archive of Work. Historic and contemporary, realized and unbuilt examples are examined.

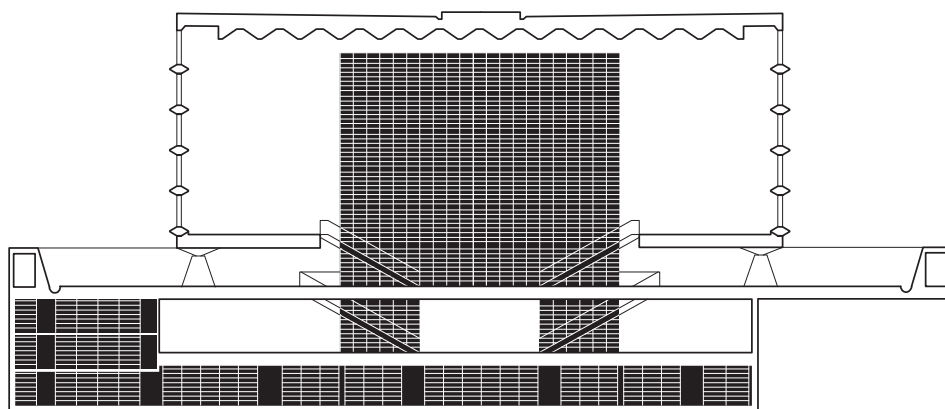
Storage areas are highlighted for their relationship with the public and accessible areas. In archives there is a clear separation between material and users, whereas in libraries the users are inside the storage areas, they can reach and use everything.

How can the modus operandi of the library affect the way we use archives? How can the users get closer to the records and how does digitization affect the way the actual records are used?



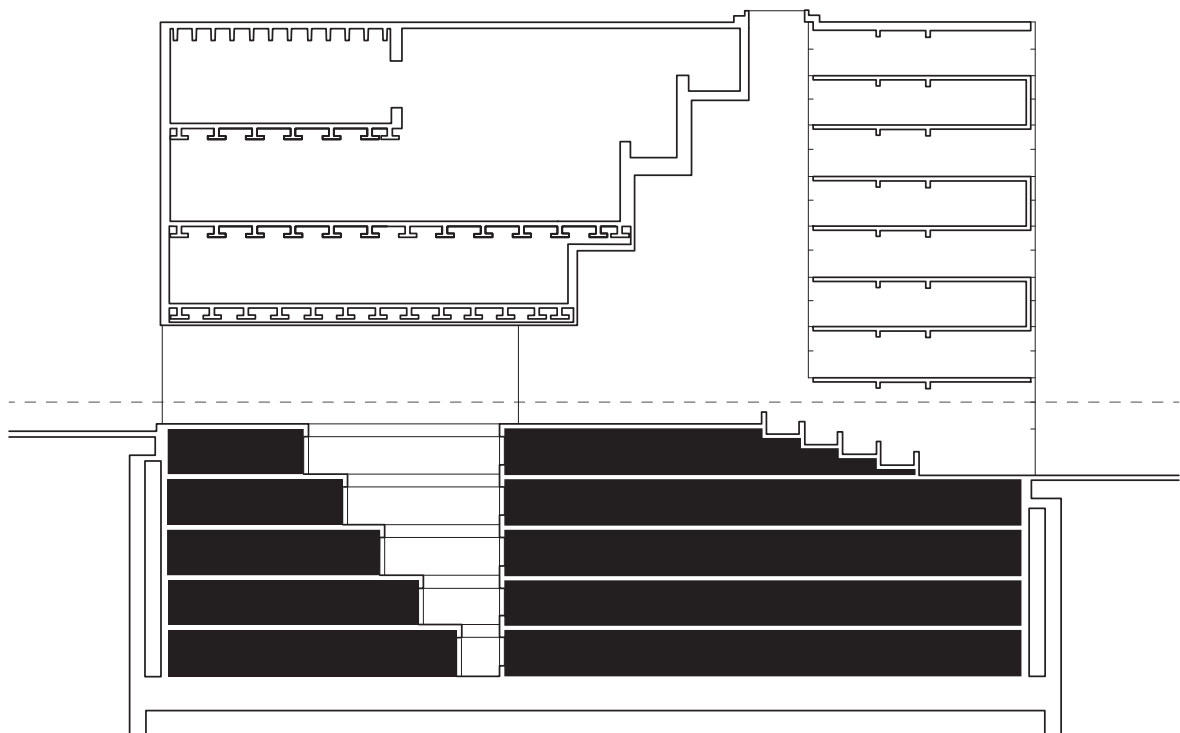
LAN Architecture, EDF Archives Center, Bure-Saudron, France 2011

0	5	10	25	50



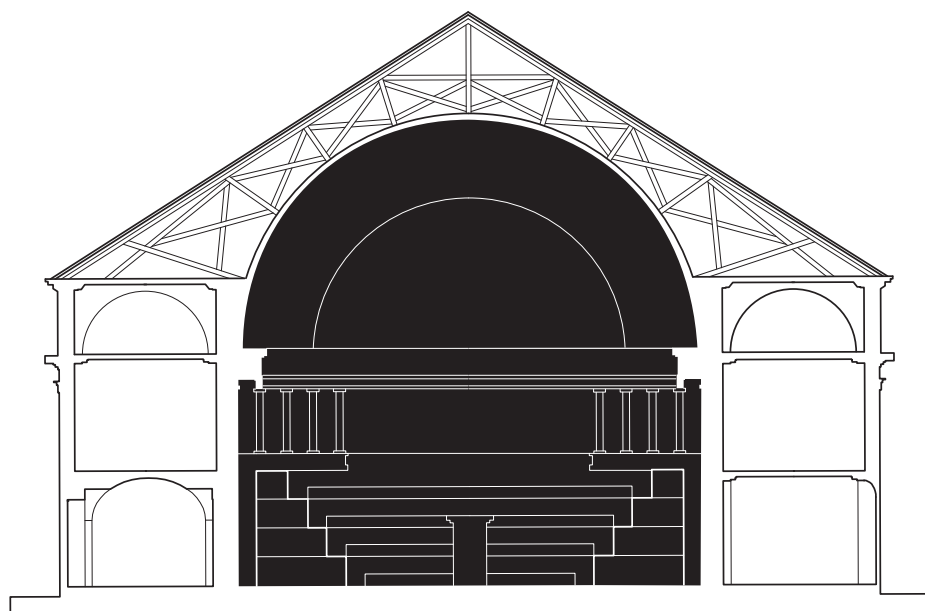
Gordon Bunshaft / SOM - Beinecke Rare Book & Manuscript Library, Yale University, New Haven, USA 1963

0 5 10 25 50



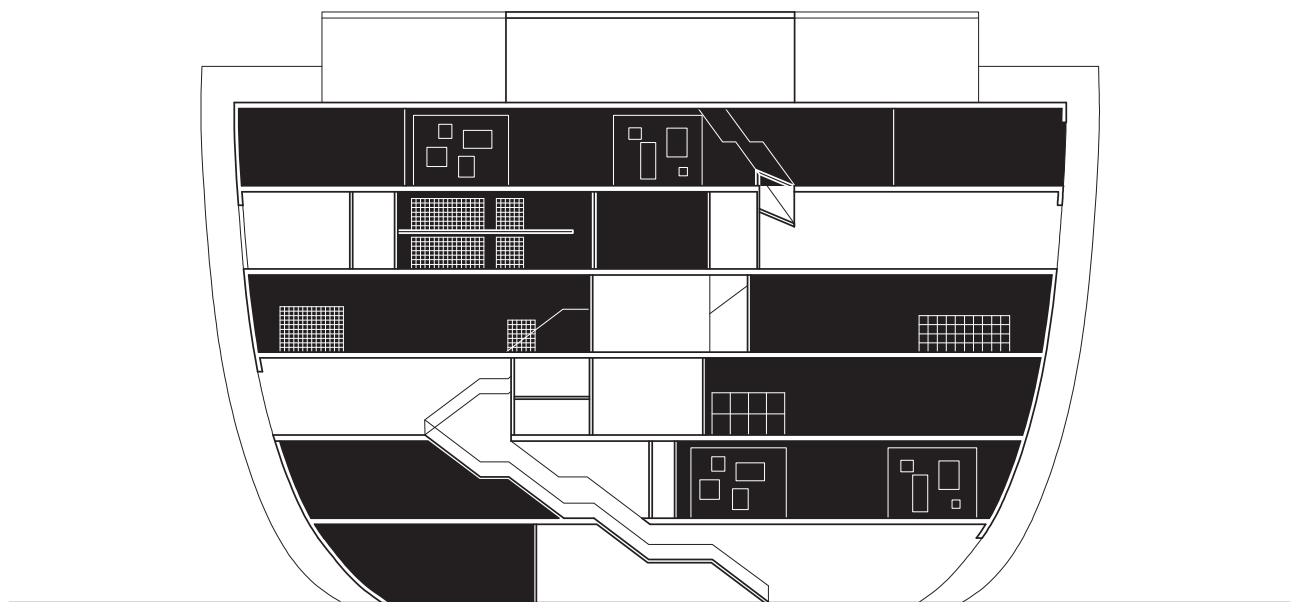
Neutelings Riedijk - Netherlands Institute for Sound & Vision, Hilversum, Netherlands 2007





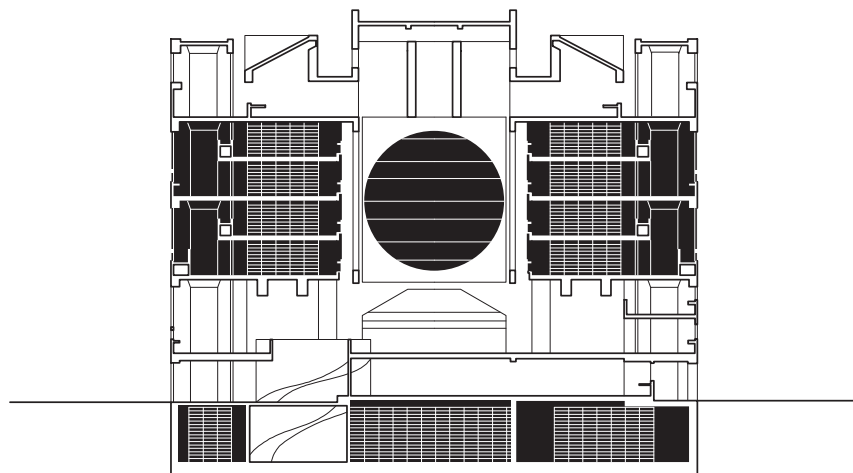
Étienne-Louis Boullée, Second project for King's Library, 1785





MVRDV - Public Art Depot Museum Boijmans Van Beuningen, Rotterdam, Netherlands 2013

0 5 10 25 50

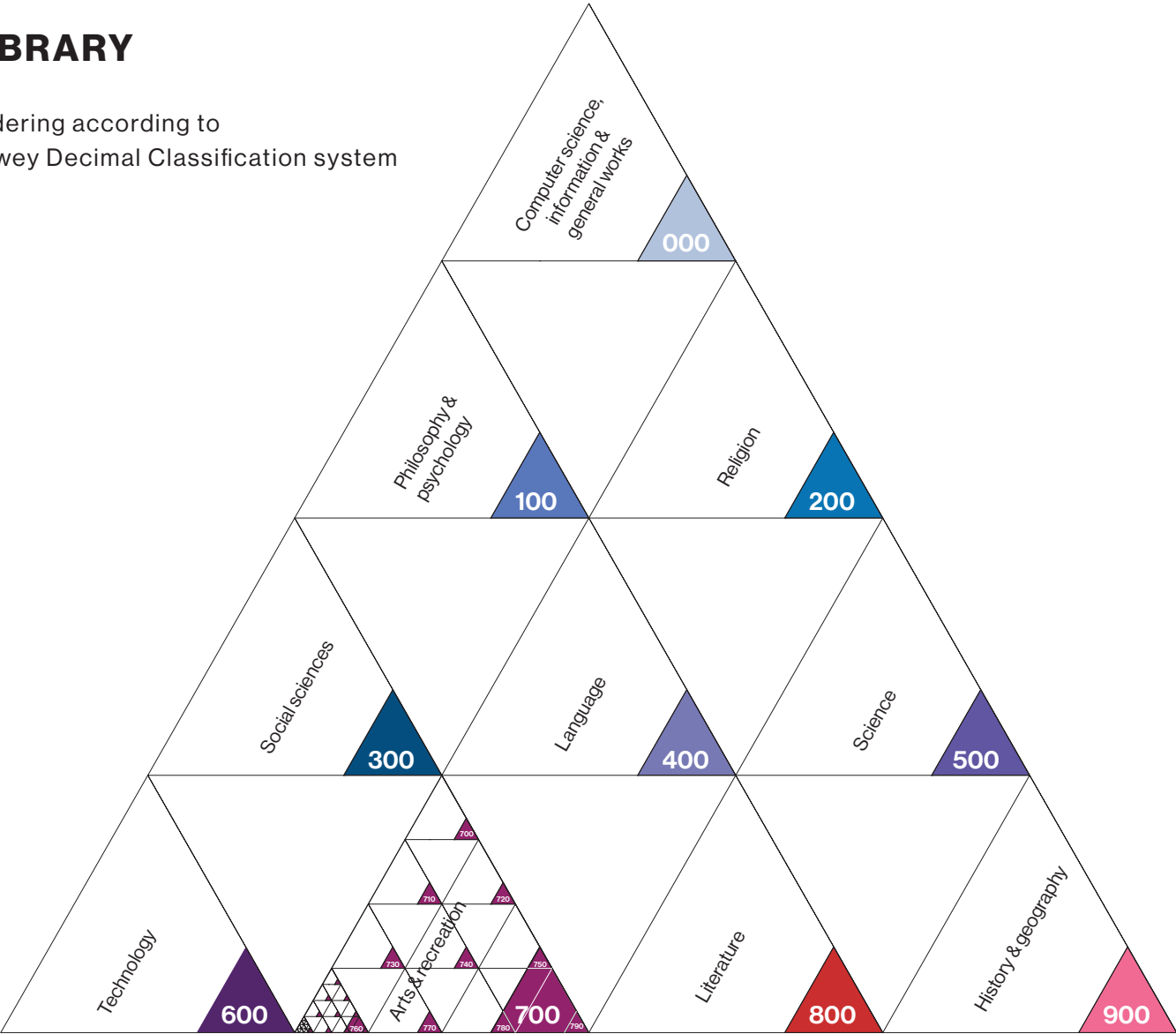


Louis Kahn - Philips Exeter Academy Library, Exeter New Hampshire, USA, 1972

0 5 10 25 50

LIBRARY

Ordering according to
Dewey Decimal Classification system



- 000 Computer science, information & general works
- 100 Philosophy & psychology
- 200 Religion
- 300 Social sciences
- 400 Language
- 500 Science
- 600 Technology
- 700 Arts & recreation
- 800 Literature
- 900 History & geography

- 710 Arts
- 710 Landscaping & area planning
- 720 Architecture
- 730 Sculpture, ceramics & metalwork
- 740 Graphic arts & decorative arts
- 750 Painting
- 760 Graphic arts
- 770 Photography & computer art
- 780 Music
- 790 Sports, games & entertainment

- 740 Drawing & decorative arts
- 741 Drawing & drawings
- 742 Perspective
- 743 Drawing & drawings by subject
- 744 not assigned
- 745 Decorative arts
- 746 Textile arts
- 747 Interior decoration
- 748 Glass
- 749 Furniture & accessories

- 745.1 Antiques
- 745.2 Industrial art and design
- 745.4 Pure and applied design and decoration
- 745.5 Handicrafts
- 745.6 Calligraphy, illumination, heraldic design
- 745.7 Decorative coloring
- 745.8 Panoramas, cycloramas, dioramas
- 745.9 Other decorative arts

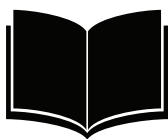
Sources: Summary lists of Dewey Decimal Classification, 23rd edition (2011)
Graphic visualization by Design is the norm

ARCHIVE

No universal ordering system
Ordering according to Format



Books



Magazines



Newspapers



Manuscripts



Plans/Maps/Drawings

Mobile Racks:

Multiple Rooms 200m² each - 2100 linear meters

Fixed Racks:

Multiple Rooms 200m² each - 1050 linear meters

Plans/ Maps/Drawings:

Multiple Rooms 200m² each - 80 mobile furniture with drawers

Natural Light: no

Artificial Light: 200 Lux

Sunscreen: Compulsory

Temperature : 16°C- 23°C (optimum: 18°C)

Hygrometry: 45 - 55%

Air Renewal: 0.10 vol / h with filtration

Finishings: anti-dust industrial paint and floor

SPECIAL CONDITIONS:



Photographs



Photographic Negatives
/Films



Microfilms



Audiovisual



Electronic media

Temperature : 18°C
Hygrometry: 30 - 40%

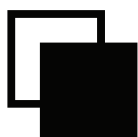
tempered cabinets at 2 ° C
for photographic prints
on color papers

Temperature : 7°C
Hygrometry: 20 - 30%

Temperature : 21°C

Temperature : 8°C - 12°C
Hygrometry: 15 - 30%

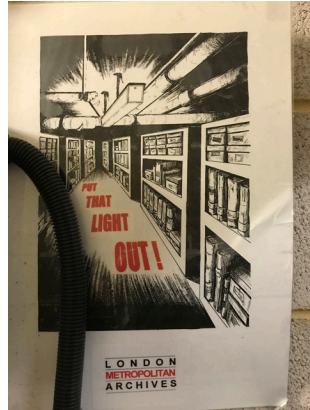
Temperature : 8°C - 17°C
Hygrometry: 15 - 30%



Framed Items



Special Items



Site Visits

London Metropolitan Archives

17/09/2017

Notes:

Hardest part to get used to the catalogue, then it becomes easier
95% of the material not digitized, expensive and time consuming procedure
105km of shelving: 33 strongrooms
Extension building only for storage (1992) without entrance from the street
Oldest document dated 1065
First type of coloured photography
Largest Strongroom is on the ground floor
Uncatalogued material: 18,5km: ~50 years of work
Visitors: 20,000 annually, but ~1 million online

We store by format: Archivists don't have universal ordering system like libraries
Volumes, boxes, photos are stored separately in different conditions
Films in much colder environment: freezer
Microfilms: shrinked newspapers and magazines
Things that are not picked for preservation in the archive get confidentially destroyed:
"Archivists don't get others' garbage"

Acid-free boxes: dry acid out, they have their own box making machine
Flat storage better than rolls
Barcode for future use

National Archives of London, 20 times bigger than London Metropolitan Archives, very good example of energy saving, automated doors, situated below water level of Thames



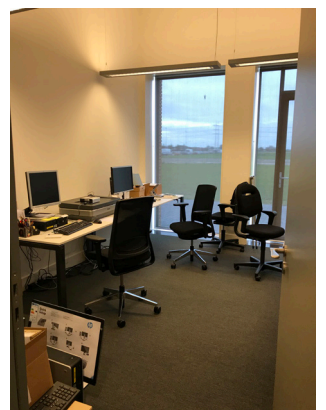
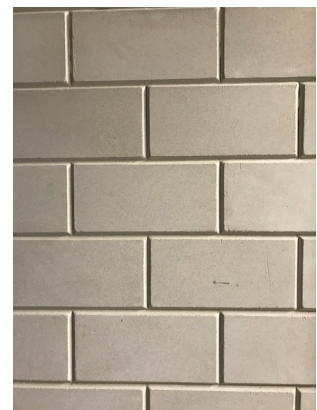
Notes:

Main archival themes: Water, Waste, Transport, Sewage, Depuration of Water, Housing, Social, Urbanistic (Building Authorisation: Municipalities)
Small municipalities don't have space to keep archives and they pay MEL archives to storage for them

Workflow: Entrance – Reading Room – Classification – Storage Rooms
Building was before to mature bananas

Not specific temperature, but mainly **stable environment**, same level of humidity and temperature
5 storage rooms, 11km
Items are **destroyed** after 5 years for non-selected offers of competitions and after 10 years for selected offers

Important documents go to special boxes to protect them from fire and water, like political.
Most important documents are deliberations, decisions, below the law municipalities can only take decisions: this is the first part to evacuate in case of fire
Personnel trained for fire emergency



Notes:

Art project for public space
Lowest part of Delft – only overground depots
Shared facility with other municipalities that don't have money to build archives for their records
Much legislation about conditions
Part of city council
City archives, companies like DSM and churches
Moved from city center, in Den Hoorn cheaper land
Facade library reference and artist Jan Schoonhoven maquettes (Zero movement)
Box in a box, building in a building

3000-4000 visitors annually in 90s, only 150 now
Other participants only one floor
18 people staff

Archives: 6km, building capacity 13km, interest from companies to store their records,
Companies don't pay now (maybe in the future), but the archives are public
Most of the archives are public (all public sector created), but some are private and you need special permission to search and look them
Due to intellectual property and copyright, drawings etc are not online, only after certain period of time

Gottlieb Paludan figures out how Archive works- workflow + expansion plan
Workflow: enter, clean, box, digitize
Quarantine room: Mound insects, acid
Acid free boxes- "Amsterdam boxes"
Fireproof doors
Ceiling with fiber spray
Water drainage inside the shaft of stairs and elevator, not on the façade, metal mesh before depots

3 normal depots, 1 special formats: 18 degrees, 50 moist,
2 low temperature depots: 13 + 4 degrees
Special format depot: lower height of shelves
No sprinklers only fire extinguisher, expensive and difficult to secure that they are dry
10 boxes height for good working conditions, not too high
Barcode on digitized elements
To get out material from cold storage you have to wait one degree per hour
Digitalization rooms one per depot, to have the same temperature

3 types documents: paper, archives and audio-visual
Programme Metamorphose: to digitize old newspapers
Metal lines of laid, while concrete was still wet
No gloves used here, discussion on archival world about use, easier to tear with gloves, because you sense less the touch
Dust free rooms (special paint), no holes in room on the floor to avoid insects
Room out of power when you go out



SOURCE: Photograph taken by the author

Gare Saint Sauveur Train Station



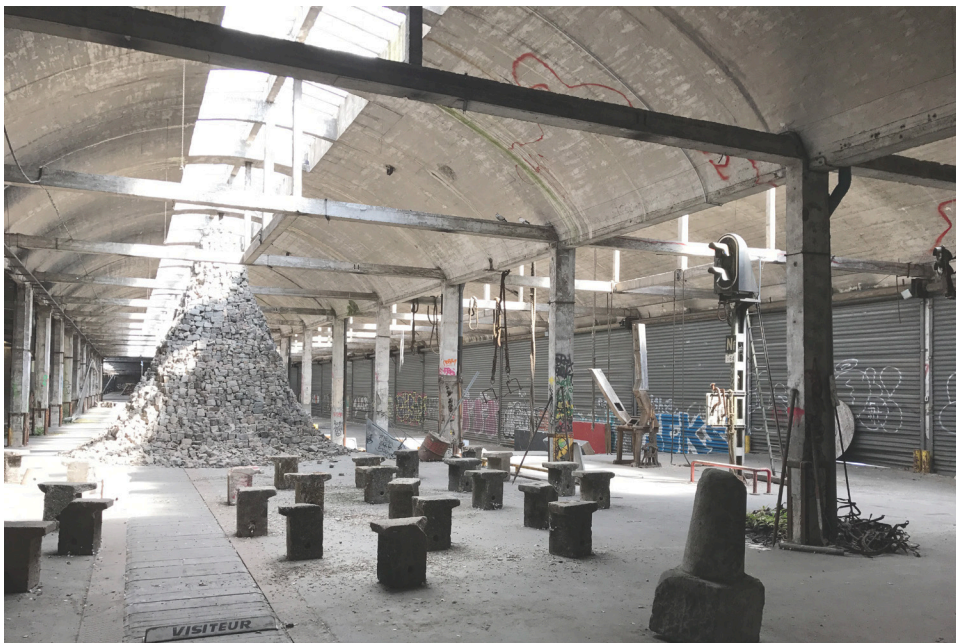
SOURCE: Photograph taken by the author

Exterior space of the station

Site Information

Site

The selected site is on the northwest corner of Rue Camille Guérin and Boulevard Jean Baptiste Lebas in the eastern sector of Lille's city center. Once the former site of the Gare Saint Sauveur railway station, which closed in 2003, the area is currently master planned for housing, offices and shops. The specific project site is the east part of train station and the empty area next to it.



SOURCE: Photograph taken by the author

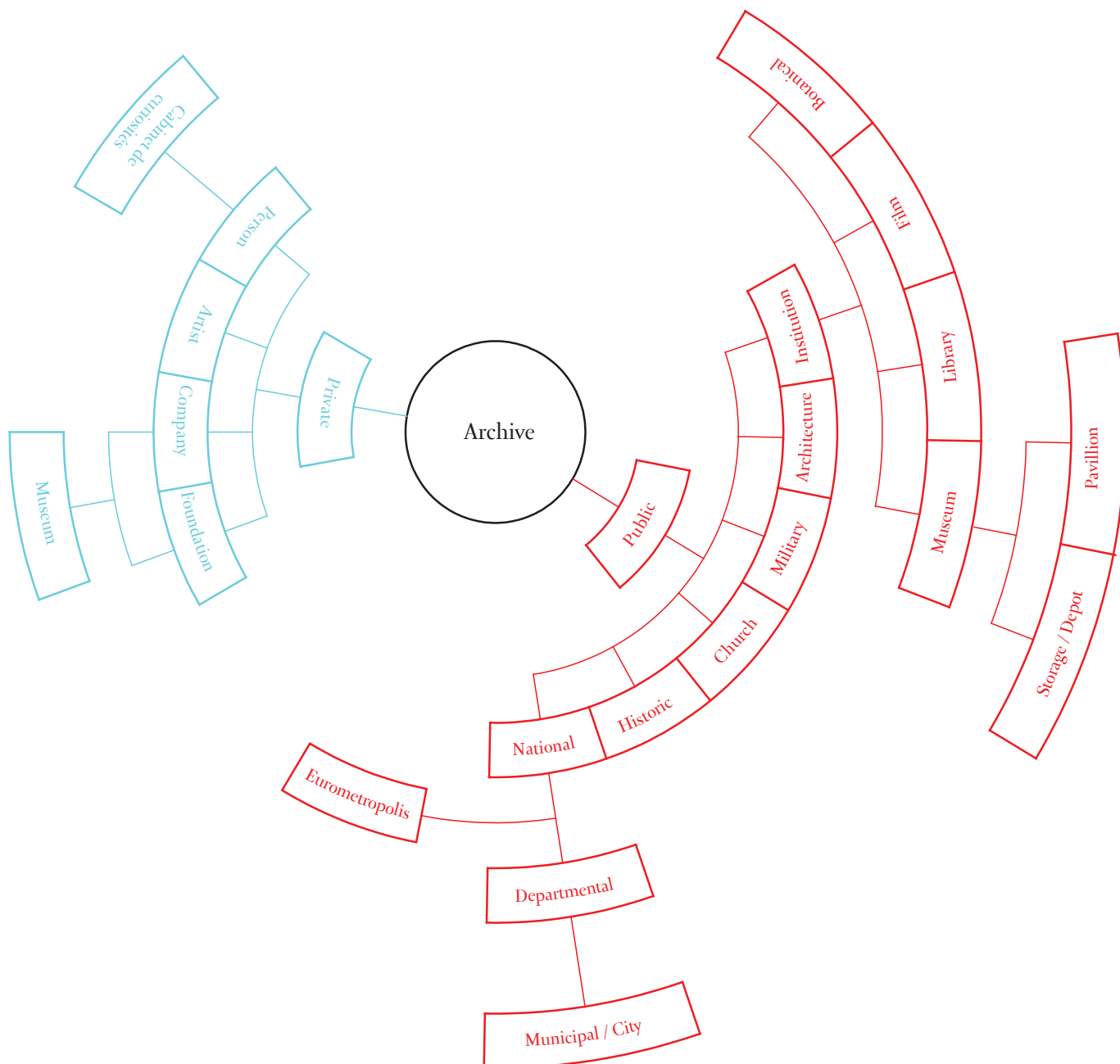
Interior with concrete structure





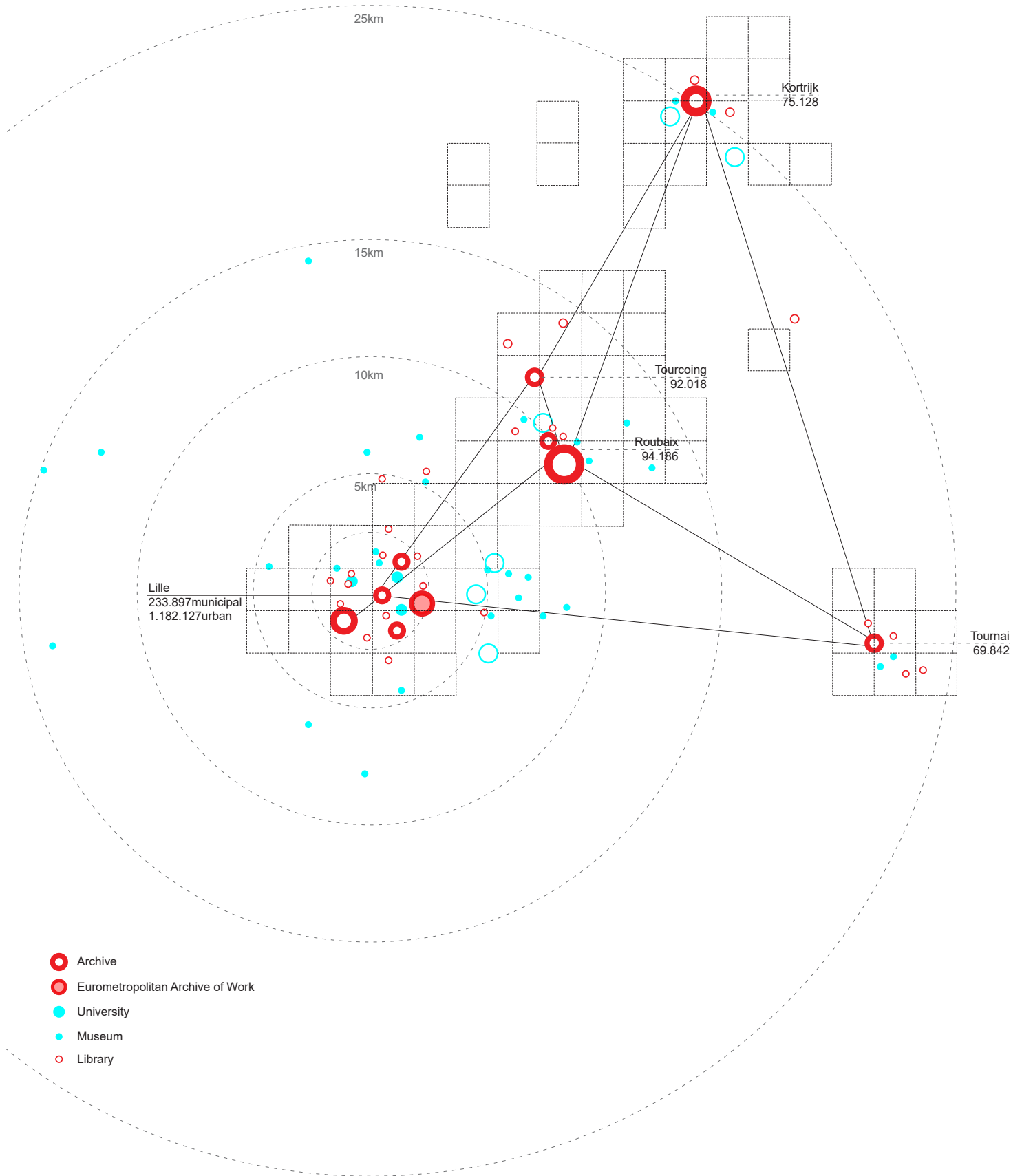


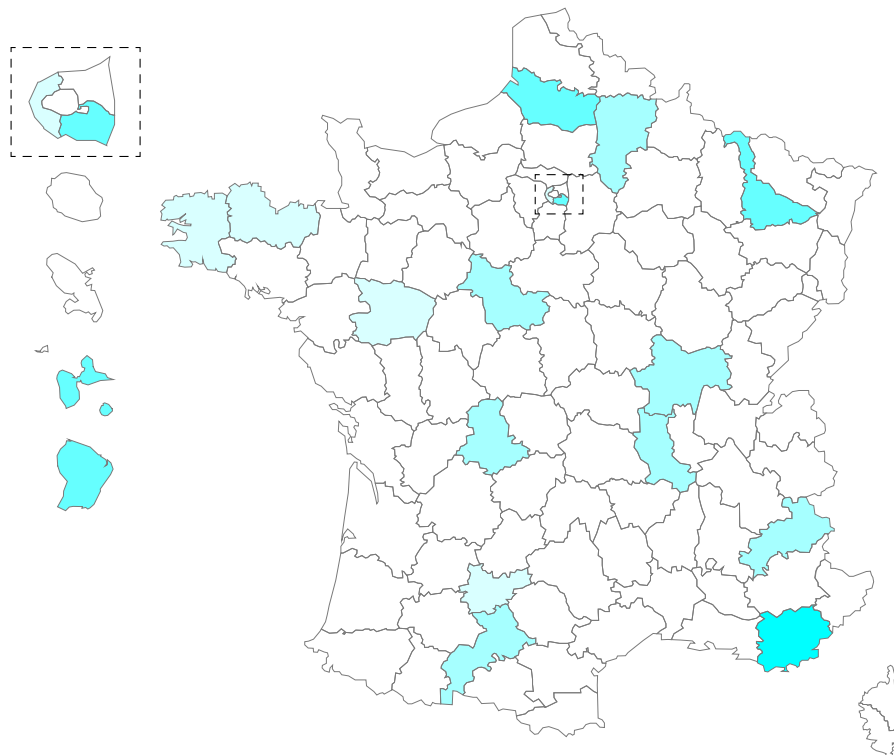




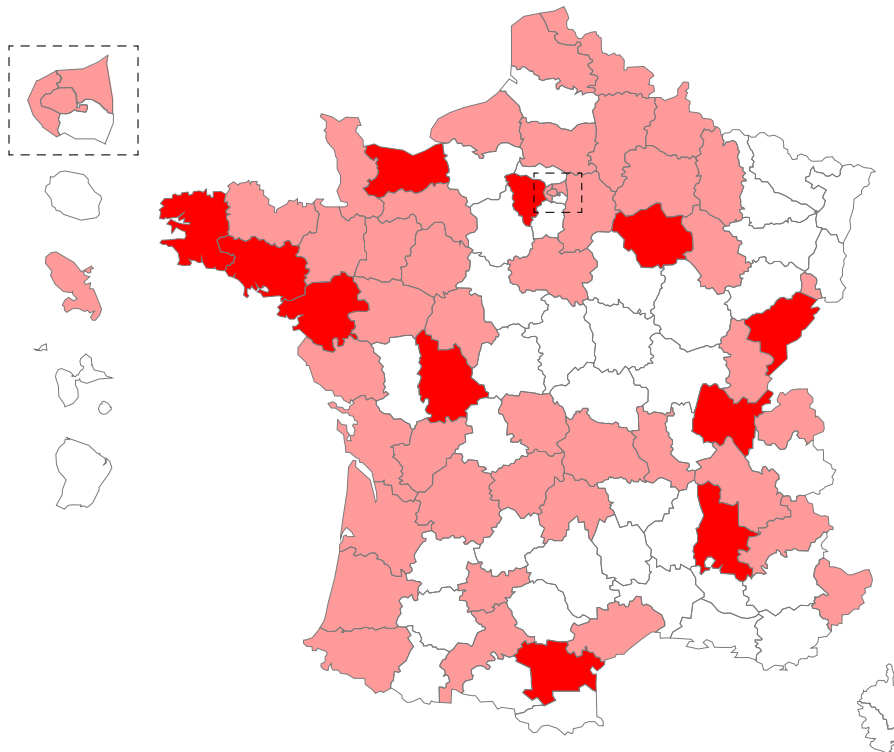
Archive types

Visualized Evidence

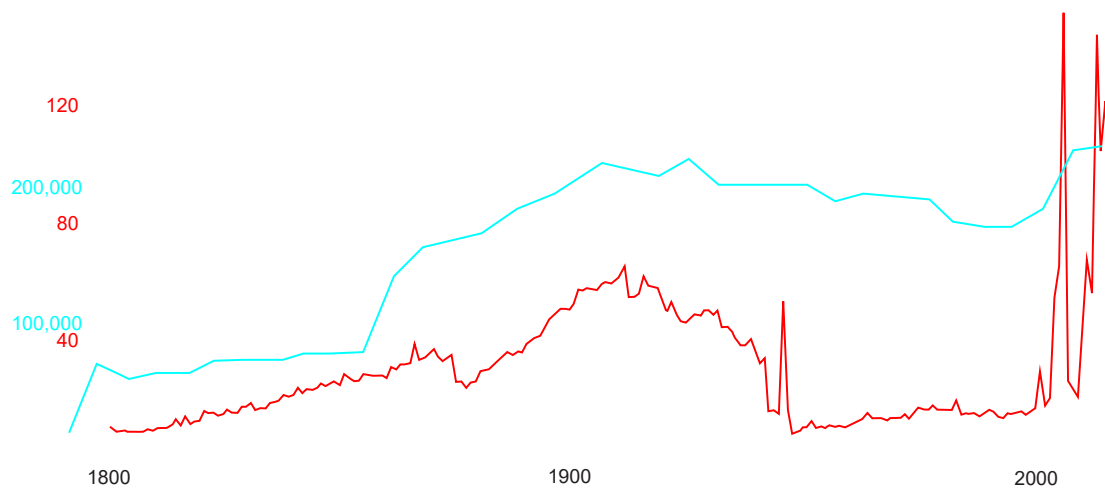




New Archive Buildings, France 2015:
Constructed - Under Construction - Final Design - Preliminary Design



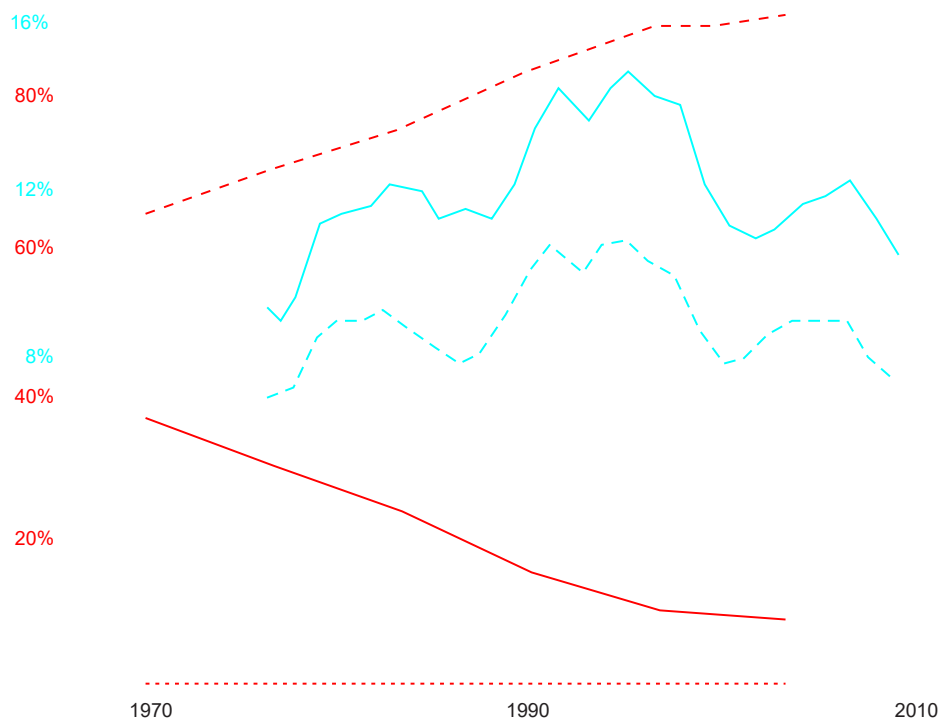
Digitisation Process in Archives, France 2016:
In progress - In advanced state



Disjunction in growth between population and accessible digitized elements

Population of Lille, 1789-2011

Chronological distribution of digital objects in Europeana dataset, 1800-2015
20th century black hole,



Relation between industry decline and unemployment

Unemployment in Lille (solid cyan line) Unemployment in France, 1982-2010 (dashed red line)

Employment Sectors in Lille, 1968-2006

Agriculture (dotted red line) Industry (solid red line) Tertiary Sector (dashed red line)

“We don’t watch TV anymore, we watch databases”¹
Lovink Geert

But this reflects also the way we read the news on social media, the way we listen to music on online platforms or the way we search for a past event, image or archived material on online databases and search engines.

¹Lovink Geert, The art of Watching Databases: Introduction to the Video Vortex Reader”. In Video Vortex Reader: Response to Youtube, edited by Geert Lovink and Sabine Niederer, 9-12, Amsterdam: Institute of Network Cultures, 2008

C. Project

Art depots and storage warehouses are converted to museums like the Schaulager and the Vitra Schaudépot by Herzog & de Meuron, the Public Art Depot Museum Boijmans Van Beuningen by MVRDV, but still as their name might suggest it's only for viewing purposes (schauen = to look, behold). In the Institute for Sound and Vision the section becomes more porous, both visually with the section layout and with cabins and rooms to actually get in touch with the material.

The challenge of the project is not to create another archival museum nor to convert the archive to an exhibition showroom, rather than to provide the necessary spaces for the archived elements to be used and become relevant today. Maker spaces with 3d printers and laser cutting machines for prototypes, seminar rooms and co-working spaces for new companies, courses and professional guidance.

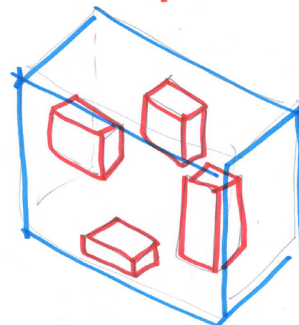
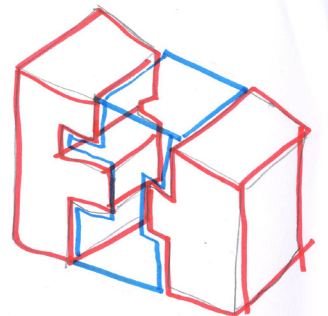
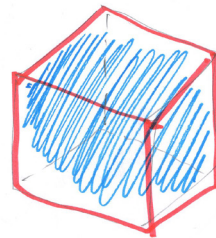
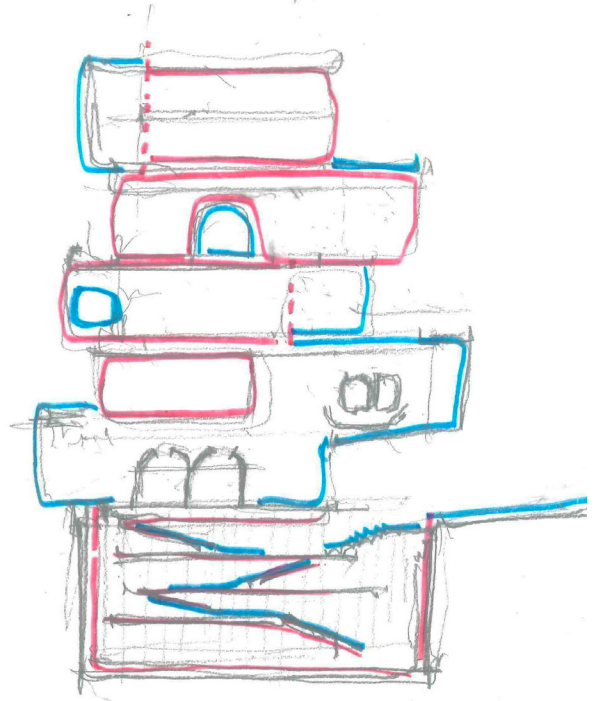
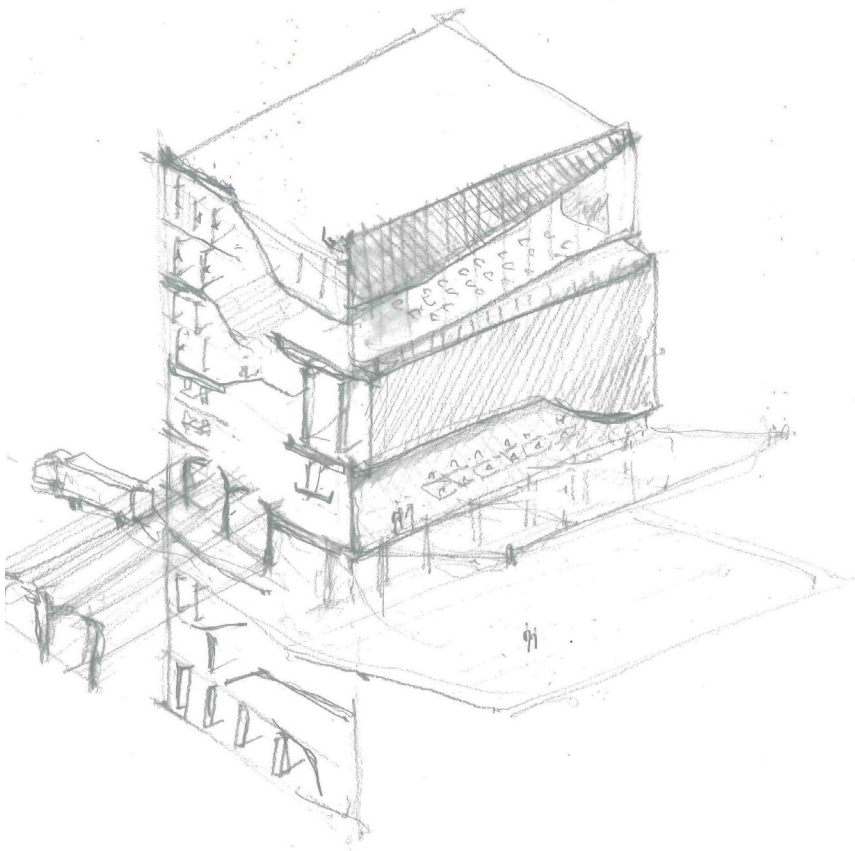
More importantly, you can have access to data and information from everywhere (although copyright issues might prohibit this sometimes), but the increasing amount of knowledge one accumulates doesn't necessarily lead to more production.

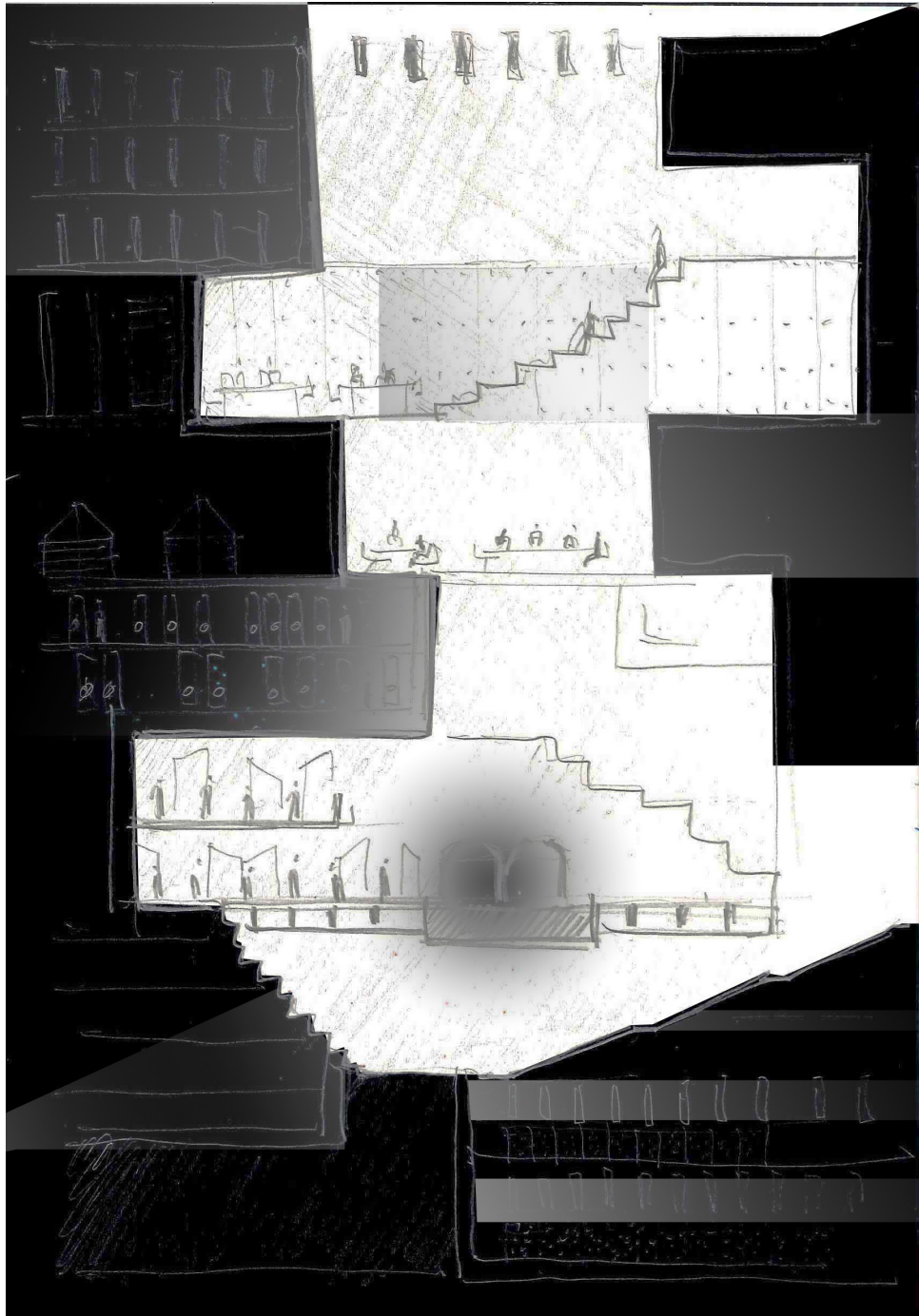
There is still need for places where people from various disciplines can meet and interact with one other. We don't go to the library anymore only to have access to analog and digital books, but to be in the study environment, to be surrounded by the information we might potentially need to reach.

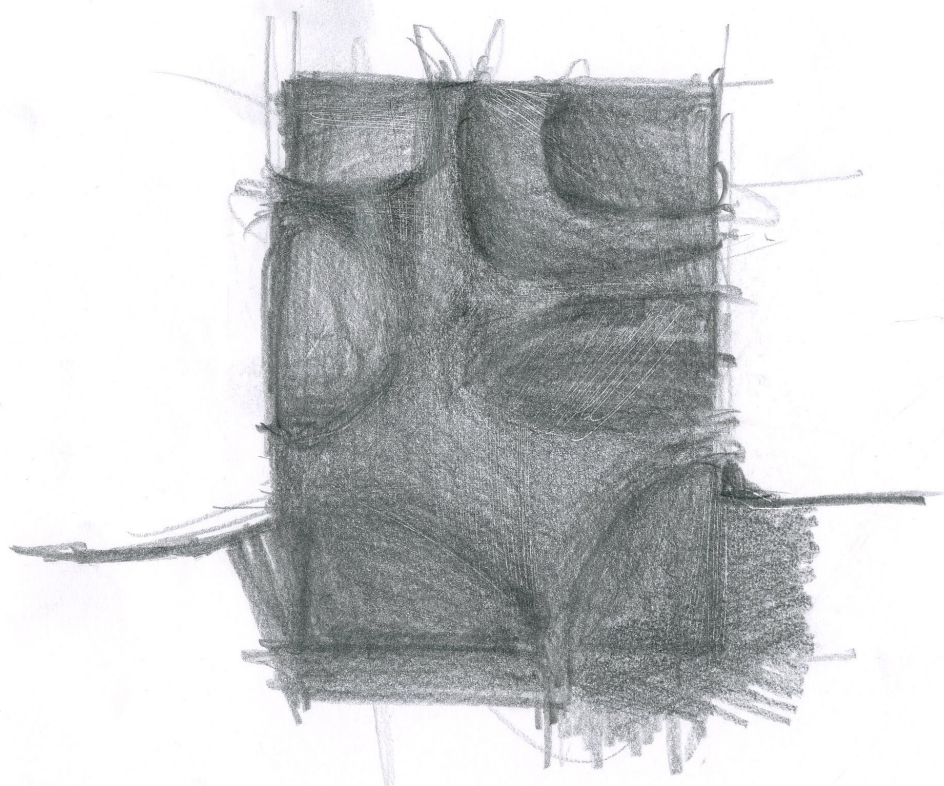
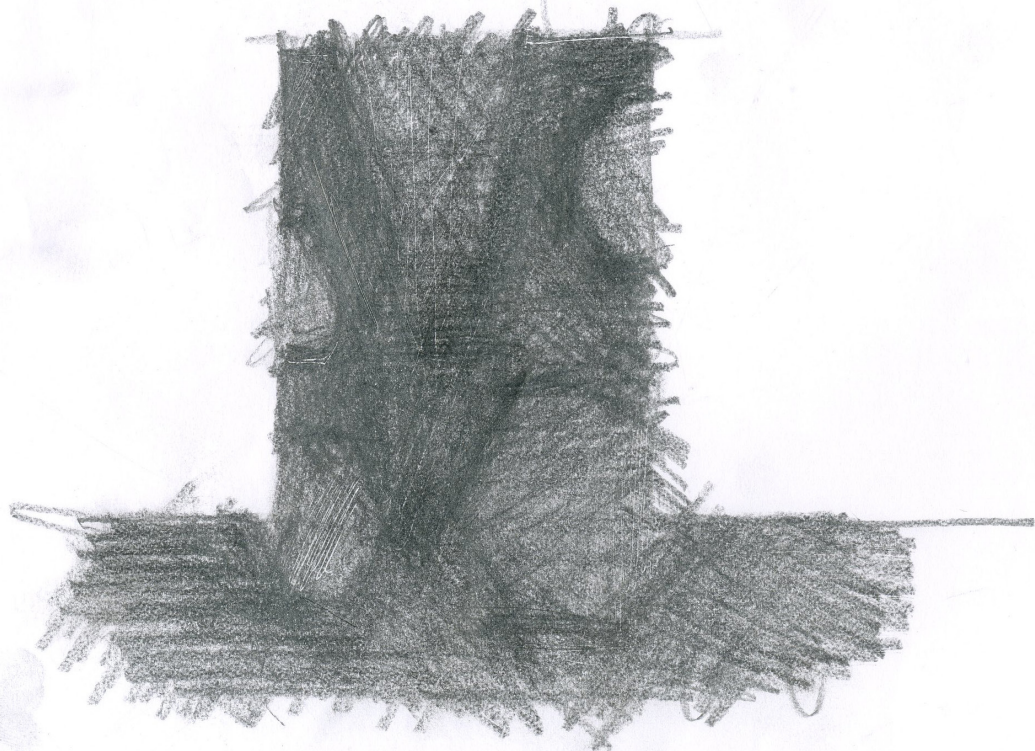
In order to be able to use the knowledge kept and stored in the archive, we need to ***multiply the productive spaces within it***, in other words not only to read but to make, to contribute as well.

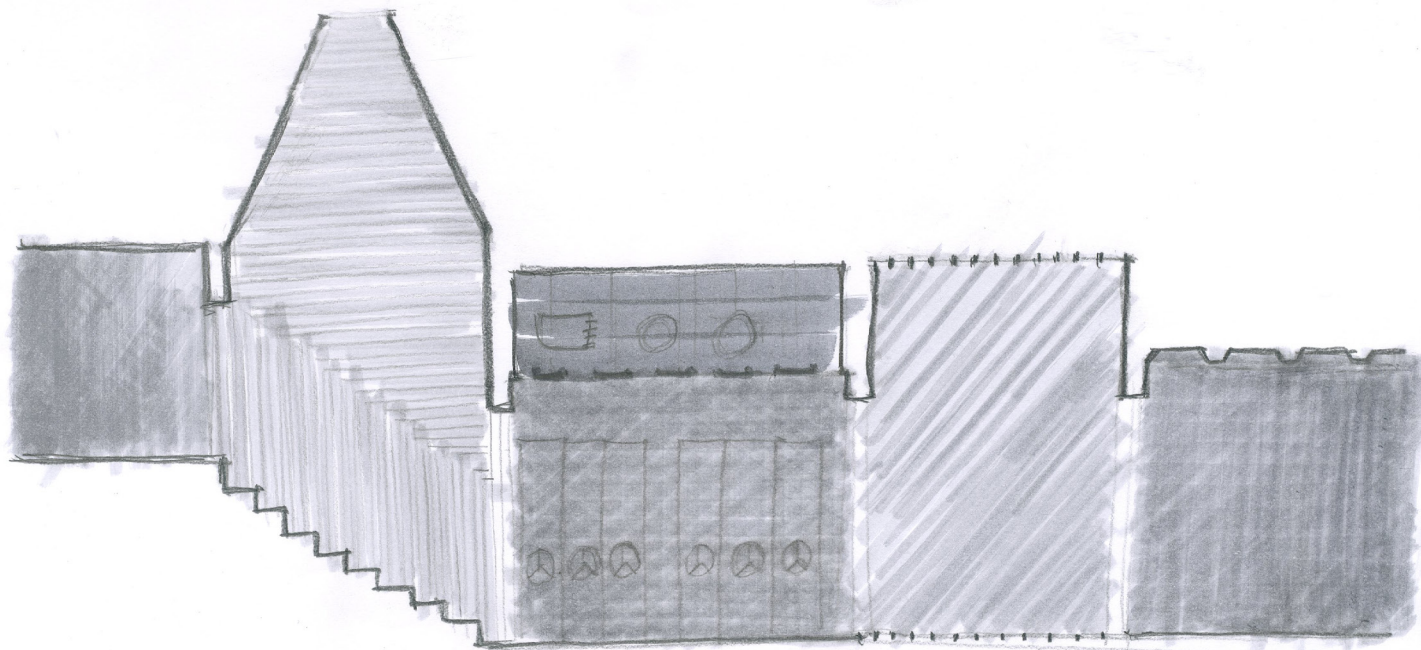
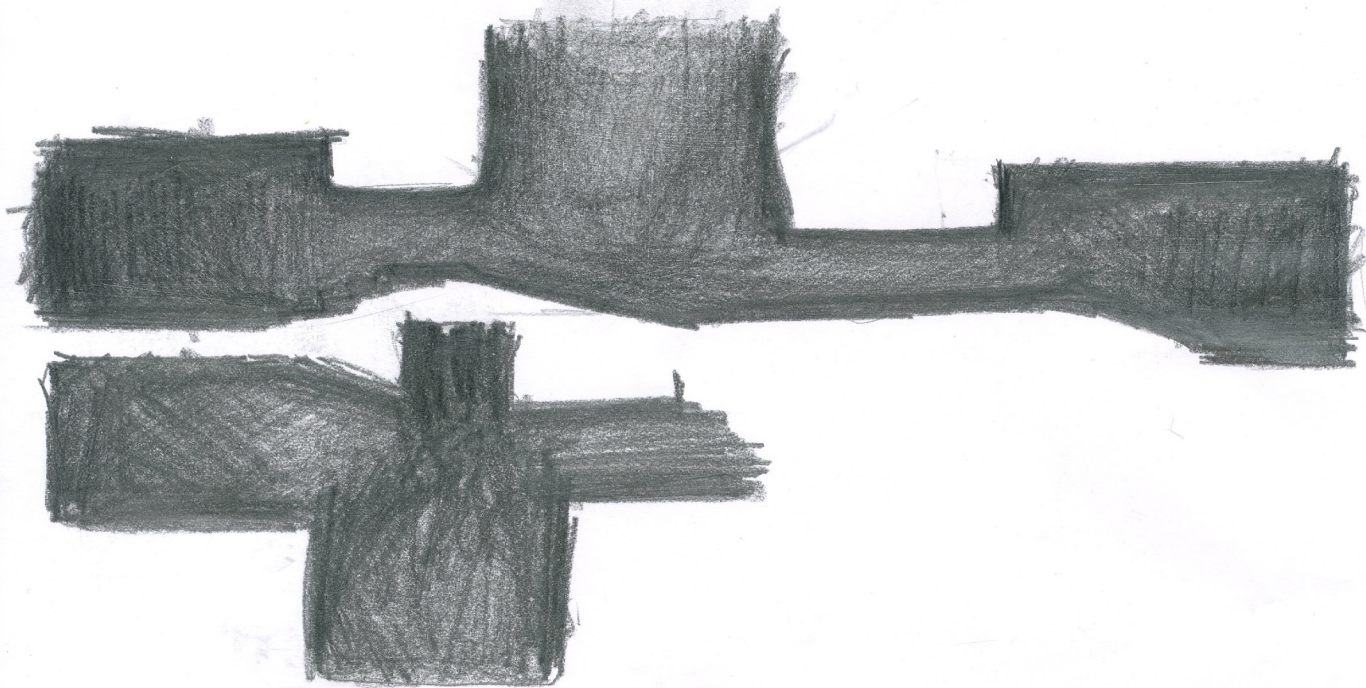
From the ***passive and automated desire for memory***, through a computer screen or your smartphone, scrolling endlessly in databases, where everything is saved effortlessly in the cloud..

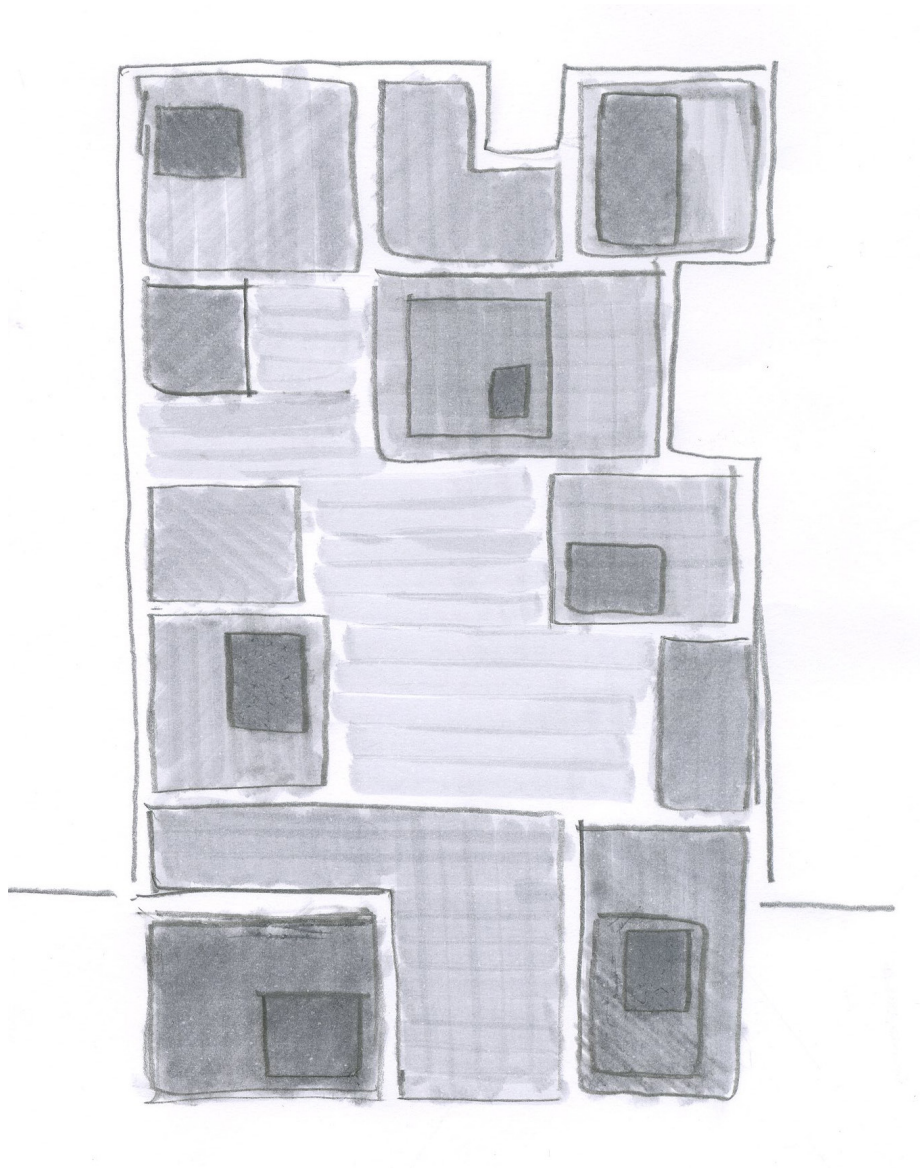
To an ***active and manual approach to memory***. Not in a nostalgic, low-tech, hipster way of using analog technology, rather than using the archived material to produce more, from 3D scanners to financial information, new modes of work can be developed on the existing.

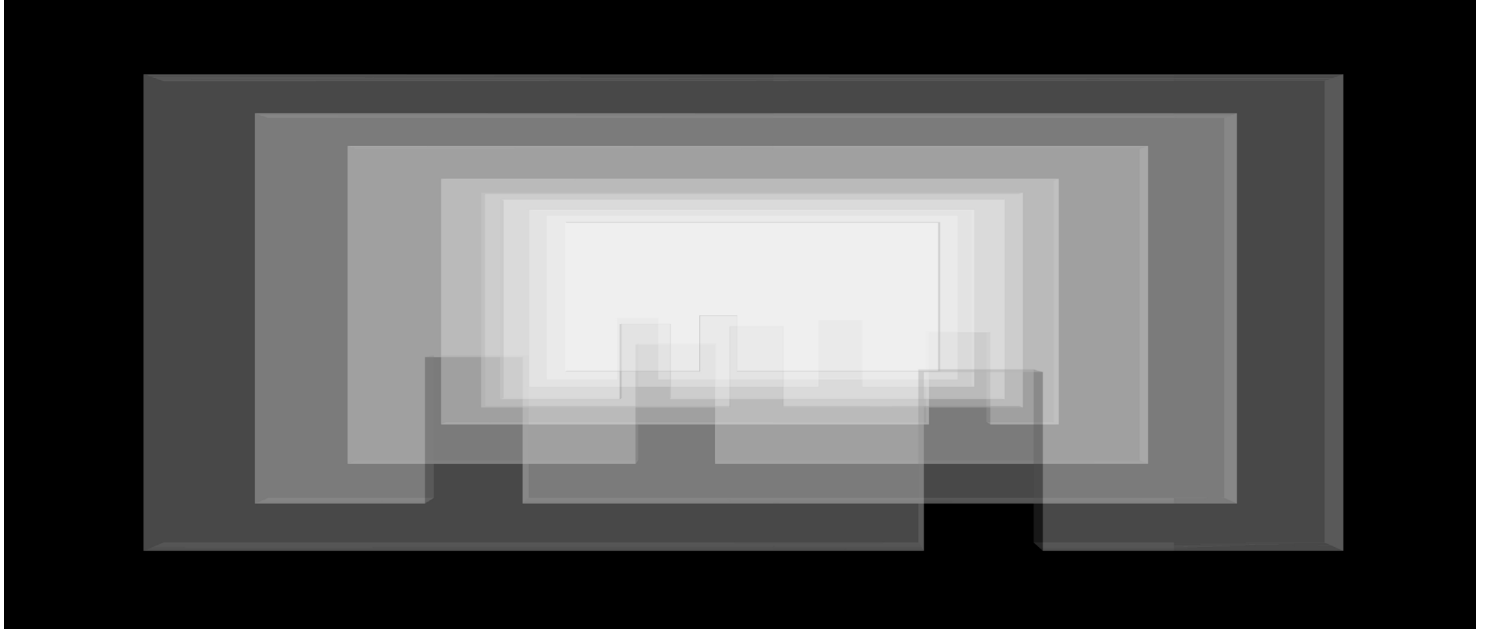












Concept Sketch

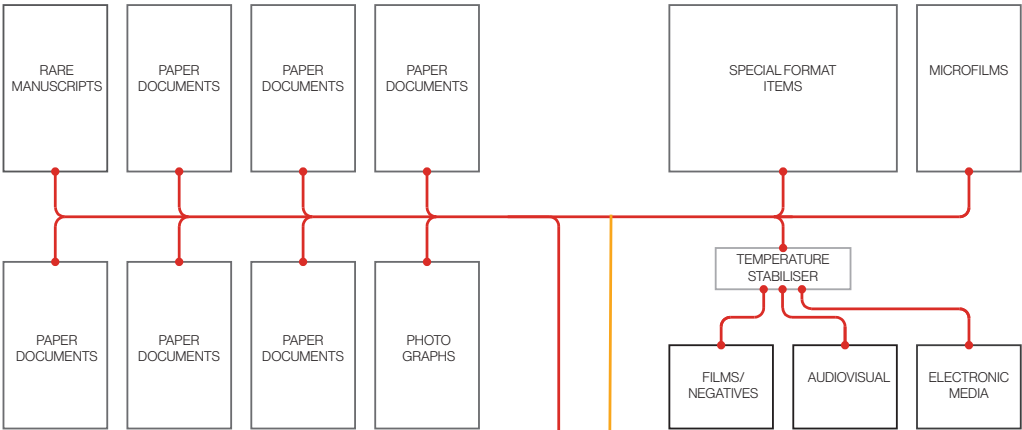
The experience in the new archive of work offers various *views* through the archived material.

The combination and juxtaposition of different climatic conditions produces new transparencies, reflections between analog and digital through the different storage rooms.

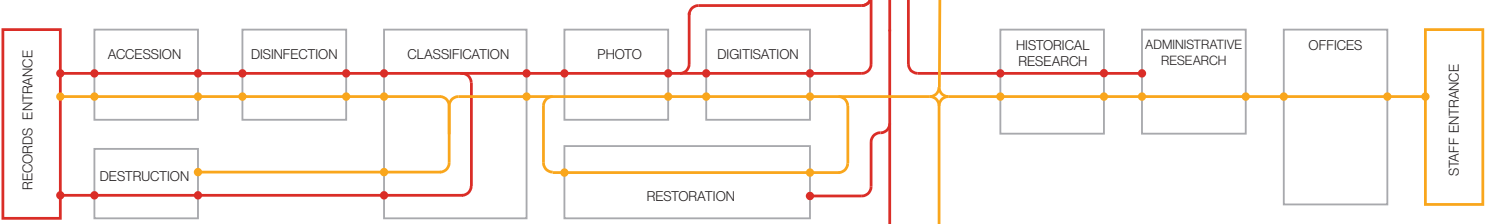
Diffused light through the various layers, skins allows for different activities to happen, only when the storage requirements allow it.

In a logic of box-in-a-box, or various buildings within a building, the program is grouped and combined allowing the user to access the whole facility. Against the clear separation between material and people, the user is invited to find his own way around, to discover his route through the archive and the provided facilities.

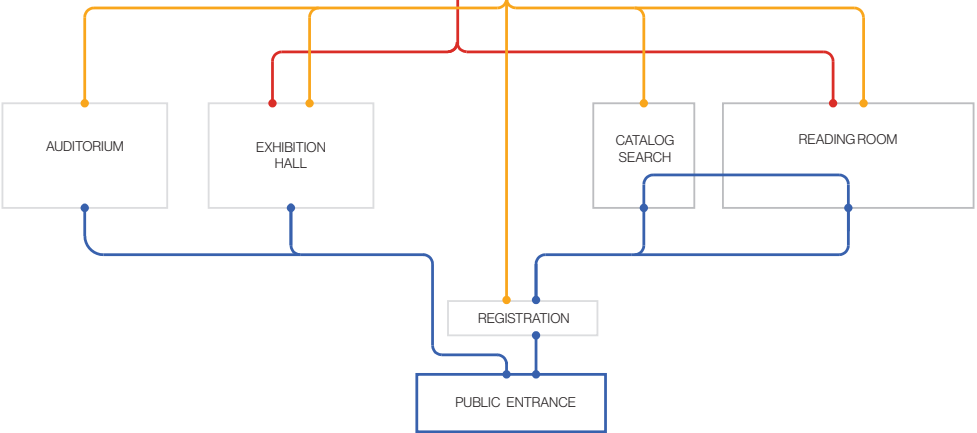
STORAGE

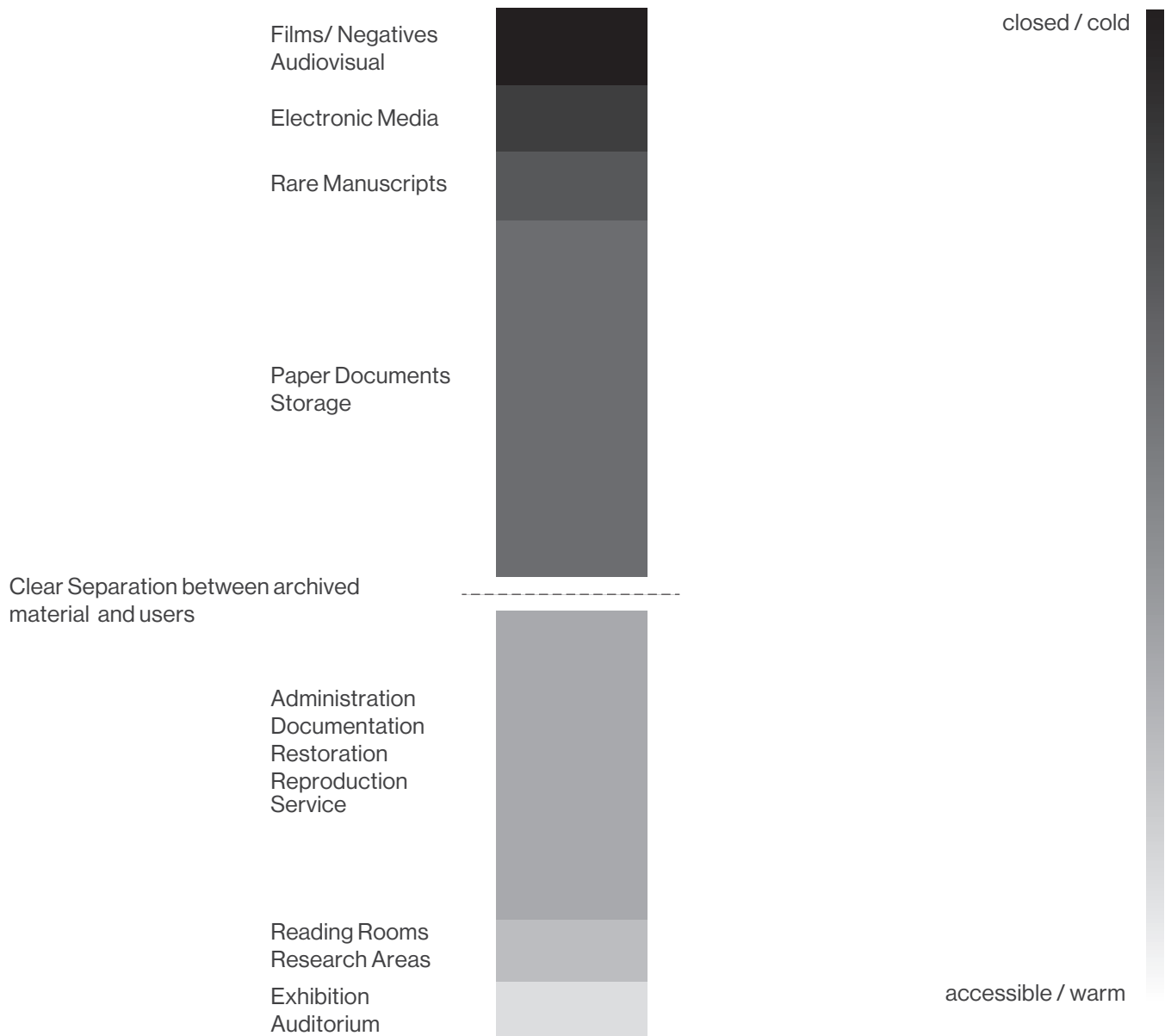


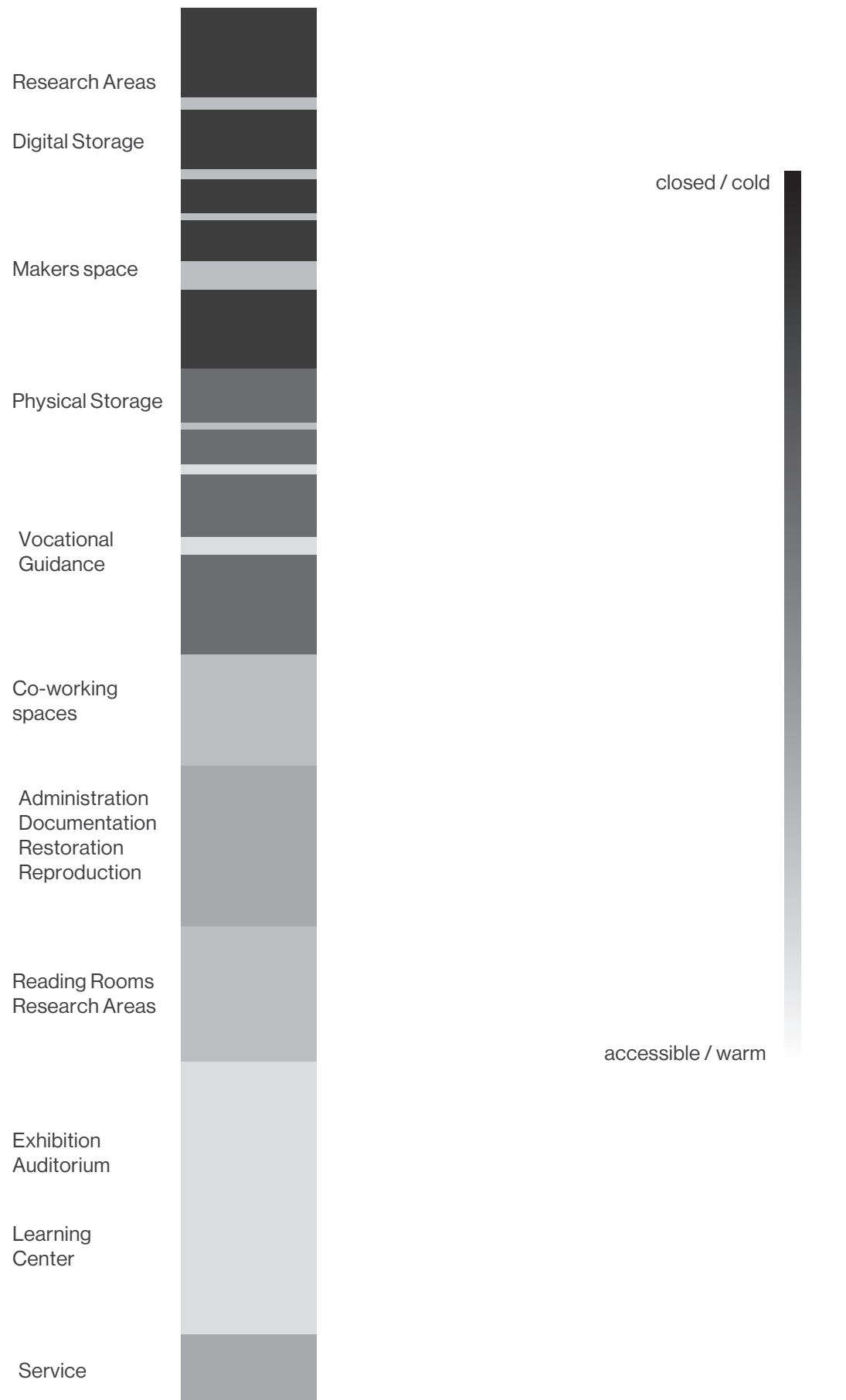
PROCESS



PUBLIC









1



2

The border between archival and public spaces, between infrastructural facility and cultural institution.

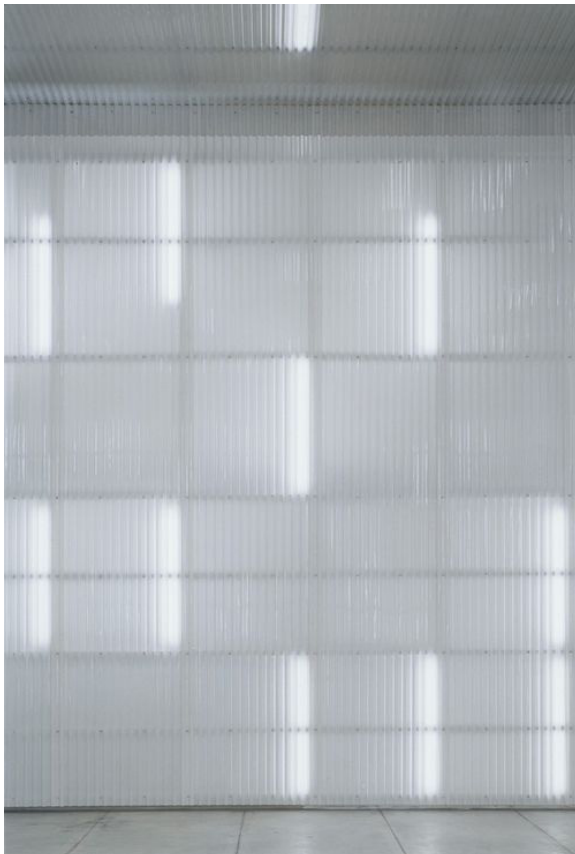
The vitrine, the wall with glass openings, the walk-in glass box.

Importance of the Façade, robust, sealed but still see-through, permeable

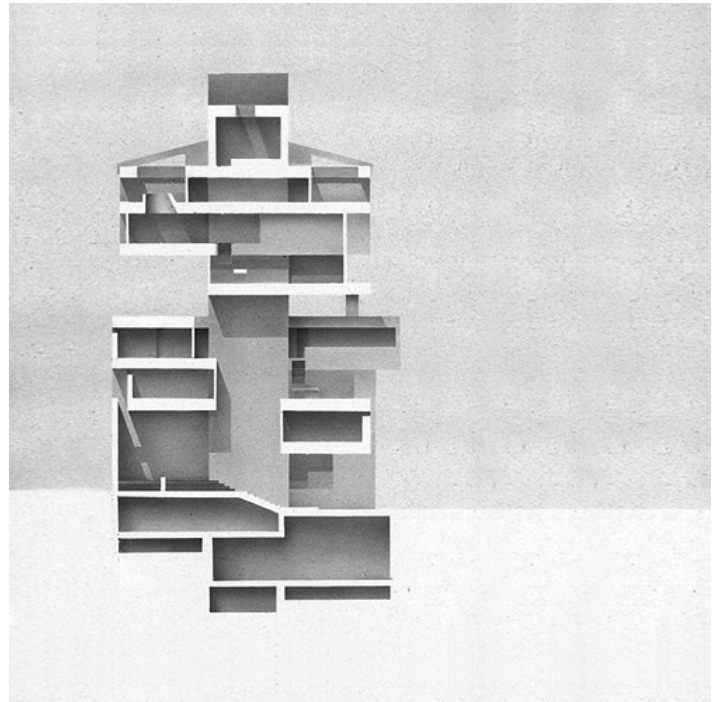
References



3



4



5

IMAGE 1: SO-IL, Logan Headquarters, New York, USA, 2012
Source: <http://so-il.org/archive/logan/>

IMAGE 2: Nieto Sobejano Arquitectos - Barceló Market, Library and Sports Hall, Madrid, Spain 2014
Source: http://www.nietosobejano.com/project.aspx?i=24&t=BARCELO_CENTRE

IMAGE 3: Marcel Breuer & Abraham Elzas - Department Store "De Bijenkorf" Rotterdam, Netherlands, 1955-57
Source: <https://www.flickr.com/photos/jansluijter/6891694717>

IMAGE 4: Fluorescent lights behind corrugated plastic sheets
Source: <https://gr.pinterest.com/pin/277464027013718472/>

IMAGE 5: Kenzo Tange - Kuwait Embassy, Tokyo, Japan, 1970
Source: <https://www.flickr.com/photos/27045616@N02/2633756876/in/photostream/>

List of Deliverables

10 drawings of artifacts to be stored in the archive –
Elevations scale 1.5, 1.10

10 drawings of type studies of libraries and archives –
Sections scale 1.500

Site Plan with cultural & educational facilities – Scale
1.5000

Test for layouts of storage and public areas, layouts of
climatic conditions in the building -
Plans, sections scale 1.500

Elevation model: testing volume studies – Scale 1.500

Diagrams of workflow/ circulation models & storage
requirements

Sketches – perspective views, sections of interior –
Scale 1.500

Bibliography

Books:

Dekker, Annet. Lost and Living (in) Archives Collectively Shaping New Memories, Valiz, 2017.

Duchemin, Michel, Walne Peter, and Thomas David. Archive Buildings and Equipment. 2nd rev. and enl. ed. Ica Handbooks Series, Vol. 6. München etc.: Saur., 1988.

“Technology guarantees unlimited storage space for information and data. But at the same time, the media and the consumer culture contribute to a ‘memorylessness’ and transience that make it seem as though everything were beginning all over again.”

Ernst, Wolfgang, and Jussi Parikka. Digital Memory and the Archive. Electronic mediations, v. 39; Electronic mediations, v. 39. Minneapolis, MN: University of Minnesota Press. 2013.

Figueiredo, Sergio M. The Nai Effect : Creating Architecture Culture. Rotterdam: Nai2010, 2016.

Jorinde Seijdel, and Liesbeth Melis. OPEN 7. (No) memory-Storing and recalling in contemporary art and culture. Rotterdam: NAI Publishers, 2004.

“The archive is not the place of collective memories in a given society, but rather the place for classifying, sorting out and storing data. [...] The archive has no narrative memory, only a calculating one.”

“How can active use be made of the information and the memories stored in the current ‘memory places’ ? How can the cultural heritage be made accessible without turning the city and country into one big open-air museum? “

Merewether, Charles. The Archive. Documents of contemporary art. London: Whitechapel, 2006.

Miessen, Markus, and Chateigné Yann, eds. The Archive As a Productive Space of Conflict. Berlin: Sternberg Press, 2016.

Pimlott, Mark. The Public Interior As Idea and Project. Heijningen: Jap Sam Books, 2016.

Annotated Bibliography

Articles:

Featherstone, Mike. "Archive." *Theory, Culture & Society* 23 (2006): 591–96.

Hetherington, Kevin. "Rhythm and Noise: The City, Memory and the Archive." *The Sociological Review* 61 (2013): 17–33. doi:10.1111/1467-954X.12051

Kalas, Gregory. "Mapping, Memory and Fragmented Representation," *Where Do You Stand?*. Proceedings of the ACSA Annual Conference. (2001) Washington DC: ACSA Press. 538-542.

Marty, Paul F. "An Introduction to Digital Convergence: Libraries, Archives, and Museums in the Information Age." *Museum Management and Curatorship* 24 (2009): 295–98.

Osborne, Thomas. "The Ordinarity of the Archive." *History of the Human Sciences* 12 (1999): 51–64.

A Conversation with an Expert: Maarten Zeinstra

A Conversation with an Expert: Maarten Zeinstra

Submitted by on July 7, 2017

Manolis Venierakis

Salomon Frausto
Head of Education

Table of Contents

Personalalia & Relevance	7
Questions	9
Transcript	11

Personalia & Relevance



Name

Maarten Zeinstra

Title

Advisor copyright law and technology in the cultural sector.

Date of conversation

30th June 2017, Amsterdam.

Biography

Maarten Zeinstra is advisor on copyright law and technology in the cultural sector. His main work is to guide cultural institutions in making content and data available online. In practice, this means writing policy, giving workshops and masterclasses, and guiding technological development.

Maarten is project lead of Creative Commons Netherlands and coordinator of the Dutch translations for the Dutch language area. Maarten has extensive experience as a requirements engineer for projects like Open Images, Europeana and OutOfCopyright.eu.

Maarten has a bachelor's degree in Computer Science and a master's degree in Philosophy of Technology. His focus is always on understanding technology and the technological aspects of society. Next to his project work, Maarten is also responsible for all technologies within Kennisland.

Relevance

I came across this institution quite recently and it was really exciting to read that they work on connecting cultural institutions with innovation and startups. They combine themes like education, open and accessible cultural heritage, modernisation of copyright law, new connections in the cultural sector. They guide cultural institutions in making content and data available online, organize training sessions for professionals in an attempt to increase access to and reuse of culture and knowledge.

Questions

What is the goal of Kennisland?

How do you work with educational facilities, like libraries, universities and archives?

Is there an archive of professional world in Netherlands?

How do you combine education and open accessible culture heritage with copyright law?

How do you use this network of knowledge to promote innovation and how society can participate in this?

How are copyright laws are being updated?

Can you talk about Europeana platform and Open Images project?

How you bring business, companies, startups in contact with the digitized material?

Which are the forms of collaboration between service providers, policy makers and end-users/ citizens work together?

How can social innovation be in practise with employment?

Can you explain Metadata, how are digitized material connected with actual objects?



Room of the conversation

Transcript

It was really nice to discover Kennisland. I found it through the website of Institute of Sound and Vision in Hilversum, because I was searching for archives that already digitize their collection.

Could you explain me a bit of your project?

Actually, I started my thesis about archives and I researched how they developed over the years, the digital ones as well and then we focused on the area of Eurometropolis, that is Lille-Kortrijk-Tournai, it's the border between France and Belgium. It's the north part of France, that has quite a rich history in how they developed professionally, was agriculture first and then industry of coalmining and textiles and one of the reasons they developed this cooperation, as they call it, between the two countries, is to help the area financially, as there is a lot of unemployment, the industry is worn out, so they are trying to find alternative ways on how to develop the area. One of their goals is to invest in education and culture on how to promote again work, to make innovation funds, business parks, with the knowledge they had on design with textiles for example, on how to develop further.

Right..

So I discovered in France there is the National Archive of Work, there is part of the National Archives, but is housed in Roubaix, a small city. And I was thinking this is a relevant point on how to continue working on innovation. Somehow an archive is not just to store the process of work or the records of companies that closed, but more it has an educational character. Maybe this process of digitizing is opening the content.

Yeah

And now it's the process I'm trying to figure out how this building should be, from my architectural view. Cause you're an architect..

Yes.

This is your second study then?

Yes, I finished studying in Greece, I had a five-year diploma there and now the course is postgraduate, all of the students are architects with professional experience and we do this 1,5 year course, the Berlage Center it's the name of the institution, and it is incorporated in TU Delft.

So my question now is how to develop the building, I mean in a way, the digital is a process that is ongoing, the content is digitized more and more, but why it's relevant to go the place.

So you're using architecture as means to..

Exactly, so this maybe from the broader evidence, that are there, unemployment, how the area was connected before being called Eurometropolis, because it developed parallel in the same way. So that frames also the question of collective identity and how people are connected to each other more than just I'm French or Belgian or citizen of Eurometropolis, to give you a bit the broader context.

And I was thinking maybe this institution, should house also business center or learning center, how to develop a company, or this kind of information on how to relate to professional world for students, either in school or universities, to have a career center, this kind of facilities that will make it relevant to the community, why to visit it.

Then this building must also be of interest to you, because it has the idea to be used as business as long as possible during the day, so that's why we have a restaurant, but also the restaurant serves the rest of the building in our lunch for example. And we have rooms that we can rent out for meetings, symposia etc. The original plan was also to have two hotel rooms within this building, but those haven't been realized yet, but we have a hotel next door. To engage all this different parts of a building

Exactly, I think the building doesn't have a name, do you regard it as an institution? Apart from being called the Spring House, all these different facilities.

Yes its has a separate identity to the organizations that are here yes, but it also has 3-4 people working full-time for the building, to manage it, renting out rooms etc And then we have this open working space, you just saw, I think there are six companies on this floor. Kennisland is the only back two tables that you see, in the middle there are 5-6 of smaller companies, with maximum of 5 people, and at the far end there is Vandejong, that is a communications agency, which are also the founders of the building together with Kennisland.

But back to archives. The first reaction I had with what you were telling me, is that is not only about archives, but also the other public functions of institutes in our society. For example, the libraries

play a specific and very important role. There is the Public Library over there, has also very different function than an original library has, comparing a building that is more than 100 years old, to the building that is being built now far more communal areas with other activities than storing books. And an archive itself, it also has a change of function due to digitization. Whereas an archive as I understand it, has to change its role from merely storing and making available when necessary to always making available, as their first priority and making available, through the internet most of the time. So in our work we help digitization projects of the archives in the Netherlands, also museums, also libraries, probably that's also why you found us and then you had an additional question about startups and that's a very difficult question.

Maybe we can focus on the digitization process. I was also interested on the copyright issues that are formed. I was reading also your colleague's Lisette Kalshoven articles how you're not able not only to use it, but also read it for example if it's an article or a book. And I think that's something really specific, how to relate it with the authority of the archive, you need to grant access to the user, maybe not go there, but at least you need a username and a password, and if you're not a student or researcher, it becomes more difficult.

For copyright, there is an entire discussion on itself, an ongoing discussion, as every law lacks behind to our society, as the society changes, the laws change 10 years later maybe. As the internet is not very old, these laws for libraries, archives and museums are not up to date with the current state of technology. For example, if you digitize an artwork or a book, you make a copy and that's not allowed due to copyright, to make a copy. So an archive is allowed to make a copy for preservation purposes, but not to make it available online, cause that would be a copy, that everyone could download. You wouldn't expect in our society to go to a website of a library and just download books, but that is the function of the library to go there and just get the books. So, there is the disconnect between the access to the material and the digital reality. Because now you download your books via torrent maybe, if you can't get them legally, you go to illegal sources or you don't and then you don't read any books and just watch Youtube clips. That's the reality of the world as well. So the other thing is that there was a change in law somewhere at the end of the '90s, when digitization was made available so you can digitize for preservation purposes,

you can make the digital copy accessible, but only within the physical building, the physical stones on a dedicated terminal, so a dedicated screen. But that's not the reality anymore. And this idea of dedicated terminal has been stretched to Wi-Fi, so now if you're on the Wi-Fi range of the building, you can look on their collection, but entire sections of our history have been blocked off for access, and most interesting is that the most recent history has been blocked off. And you can't access it online, whereas we are digital people.

I recently became a member of the Koninklijke Bibliotheek in the Hague and through the username and the password I could access the EbookCentral, the broader catalog let's say. And you can read them trough, but if you download, you can only keep them for a few days and you can read through a specific program of Adobe, to not print or copy or make pdf.

That's very new, I think like two years old maybe. There have been court cases about it and I think the library is one of them. They went to the highest level of European Union, the European Court of Justice.

But do you see changes in that?

We do see changes in that, but very slowly and not enough. So there are changes going on in copyright law, there are changes proposed in copyright law, where Lisette is working more than I am, in Brussels, about all these aspects, about copyright in the digital market, but in our respect it doesn't go far enough. These are allowances in copyright, that make it easier to make things available, but not easy enough. Because it strange that we cannot access the archives of things made by our parents, but we can very easily access archives with things made by our great grandparents, because they died more than 70 years ago and then their copyright has expired. So this is called **20th century gap** of available content. So if you look, I don't know if you've seen Europeana, there are dates of collected work and you see the amount of works per year that open up and up and then 1900 it crashes and then slowly in 2000 it goes up again, because then the digital world realized that it needs to have permission to put things online and then permission can be solved, but the entire 20th century is not available to us. It's immensely idiotic and bad for our society I think, cause we want to make things openly available, we need to make things openly accessible and available, to learn from our parents

in our world. So we try to make that work, to make things available, either we do it by proposing legislative changes, that is more Lisette's work and my work and I guide the archives and museums through the process of how to set up their organization to get permission if they don't have permission, to identify the works that are already old enough to be published online.

Are they willing to participate on this? Are they eager?

Yes, they are very willing, it's their public mission to distribute knowledge, but they also know the law. They also know, we cannot make reproduction, there is also court case in the Netherlands, where the consequence was that the entire archive had to take offline their entire content repository, all their photos, because there was a sue of a recent photographer, that was the Rotterdam Archive. They had about 500.000 photographs and they were 40 photos of them, that were in that court case, but the consequence was that 500.000 works are just removed from our access, that's very strange.

Yeah, it's so helpful to have material online. I remember the previous semester we had a project about Netherlands and I used the Amsterdam Picture Archive that has huge amount of photographs, even recent, for the project.

Yeah, especially in architecture when you want them available everywhere, and things like Wikipedia, are, I think, a very good outcome of this open sharing of our history. And also there you see that works are only available until 1920s or something and then there's a huge drop again in the 2000s when people have made photographs, made them available in Flickr on their licensing and that allowed them to put them back. That's a very strange problem.

So, you need to design a physical building, right?

Yeah, and that is what I'm struggling with. If the content is already available online and if work is not something except from the machines or the actual factories that are there, you can photograph them, have archived material, it's not something that you can actually have as an original item, something that you can visit. So, I was trying to see how maybe are you linking companies or startups with the digitized material, do they contact you to say we want to develop an application or something?

Well, recently I had a few mails related to creative commons, which we also represent in the Netherlands, and I run a helpdesk for Creative Commons, so I get questions like from startups and startups construction that is happening very much right now, because I got two or three emails with the same idea, with the same questions is: "I want to use this high quality digital work, that I can find on Wikipedia and print them on canvas and sell them" That's the business model that is going around right now, because the quality of the images are getting better and better and if they are free available, you can start building upon them.

Is this possible for example?

It is possible, yeah sure.

With the current laws?

Yeah, but again it's only possible for the very old works or the very new works, nothing in-between. The other way we did projects, we no longer do that, but I can point you to a party that still does this, is doing **Hackathons**, inviting software developers, connecting them to a museum or archive and saying this is a set of data, make an app and the best that will be created before tomorrow, wins 5,000€ To promote the content, the data Yeah or to promote reuse, or to promote the archive. We've done that from 2010 to 2015, I think, but the hackathon is a bit, to me personally, something that is no longer very useful, as there are so many hackathons, that the developers are why should I go to this one and not that one, this one has a prize of 20,000, that one has a prize of 5,000, where should I spent my weekend. For me it's not working anymore that concept, but there is a company that is here in the neighborhood, that is called Openstate, that still does this, so maybe you can talk to them as well. Openstate does similar work with what we do, but then it does it for government data. It unlocks government data, and mostly data sets and we worked together on a project called Opencultuurdata.nl and it has a search engine for all publicly available archival material. So that's how we connect with startups, with hackathons.

I think there is a different perspective for archives and museums, and what is interesting that we are not working on is adding Makerspaces to the archive and the library, you know what a Makerspace is?

No..



Meeting spaces in the Spring House buildin, where Kennisland operates

So, makerspace is a space where people can come and use machinery like 3D printers, CNC machines to promote open creation, for example they can download the schematic of a chair and 3D print or with a CNC machine make a package out of it.

Or maybe alter the design as well.

Yeah or alter the design and that's the creation part, alter the design slightly, make a different curve etc. within the software and it also again relies on accessible and reusable content. The Rijksmuseum for example did a similar project, it is called Rijksstudio, which opened up the entire collection of public domain works, which are works that are no longer copyright protected, so it's very old works and made competitions, making scarves out of them or umbrellas, any useful objects with these works. So, this also a direction we can go, but if you got to physical buildings I think it's very difficult to think about.

Have you spoken to other people already?

No, mainly it was research through books and online and talks with our professors.

It was nice that you mentioned the makerspace, because last year I was working in the construction of the New National Library of Greece, in Athens and there are spaces with 3D printers, production, CNC machines, spaces dedicated to this part, rather than the area for books, reading rooms.

So especially for libraries, because they lose their function as a gateway to knowledge, that they had in an analog world, but now in the digital world everyone goes to Wikipedia or Google.

Exactly, one of our professors was saying, when I ask my students to read something and they don't, it's not because they don't want to, but because they don't find it online.

Exactly, if it's not online, it's not there anymore.

Yeah, that's the biggest question, how you engage someone to go again to a place and really need to go?

Yeah, you can solve it, well I also not got to libraries anymore, only professionally, not for looking up things, not to work, but the public library of Amsterdam on the inside there is a restaurant, there are meeting spaces, books are not the first thing

that you see when you enter the place and I think books are not the only means conveying information, knowledge or culture, there are different ways.

So, if you create a new archive, I think the physical bookshelves should be secondary maybe to make a new connection to digital world and I'm thinking about this project in Utrecht, called Setup, which is to me a more new type of library, there are more like an artist collaboration or research project and they do mostly digital work. They try to engage with the society through debates and those kinds of things. But having spaces available to do digital things in a physical space, making that resource accessible, that is now too expensive for us to access, the machines or a sound studio or virtual reality glasses or something, you can experience or start creating with things... I think that should be the new role of libraries, whereas information and knowledge were scarce before, it's now no longer scarce to the internet, there are other scarce things, maybe the physical meeting should be the role of a library..

No, it's also, maybe an archive is, to take the example of the Institute for Sound and Vision, also needs to communicate the digitized material. If it's online ok you have access from your home, when you go there, if the material is digital, how do you communicate to the visitor? Because the line between archive and museum or archive and exhibition is kind of thin...

And then the Institute of Sounds and Vision is bit strange institute in that way. If you go there, it's very difficult to access the videos, but if you go online is far more easy to access the videos, not all of them of course. You have to be almost a professional researcher to understand how the archive process works and their museum is not an exhibition, it's a history of Dutch public broadcasting.

If you look how archives and museums are now being funded, and how they are judged on their funding it's about how many people go to their physical place, also how many people go to their website, but also that barrier is no longer there. The National Archive for example has maybe 500.000 visitors on their own website per year, but their material on Wikipedia, we've done some studies for them, have, I believe, 60 million per month, that is a big difference between reach of their material and photos that they have on the archive, on Wikipedia and on their own website. If you look on the annual reports, it only details the physical space and their own website. So, the question what the barrier between society and institutions, even from a year report is perspective, is completely

out of sync to each other.

I think it's a difficult topic to discuss, because I want to go to physical building for this discussion, but it's difficult to get out of the digital.

I was reading on your website about the theme Social Innovation and that's sometimes it's difficult to bridge the gap, sometimes there is a nice idea, an application that a startup develops, but it's difficult to reach the end user, how you affect let's say youth unemployment, the ageing population of an area. And that brought me again to the context of Lille and the surrounding area. Do you have some specific examples, or maybe how this notion of Social Innovation is translated in practice?

That is not really my work here, it's some of my colleagues, they can discuss it better, I'm uncertain if there is one at the moment... But what we do in the Social Innovation part is a very..., it has various definitions according to whatever people you ask. For us, I'm not even sure what it means for us. I can tell you that the projects that we work in this field, is social labs. What we do is we go directly to the people who are the endpoint of a policy decision. So, if a policy decision is something within a neighborhood, we go to the people in the neighborhood and usually multiple policies interact with each other with those inhabitants of the neighborhood, so if you have a difficult issue you have to go the persons themselves and then try to bridge the gap backwards to the policy maker. For example, we had a social lab on youth unemployment in Dordrecht, which is a city near Rotterdam, where the policy makers had no interaction with the youth that were unemployed we went there and created stories of what they do.

The policy makers were in the municipality?

So, we talked with the youth that were unemployed, discussed their problems, see if there is a line to these stories and bring this line to the policy maker and doing that together. So, trying also to educate the policy maker to go to the people who are affected by the policy and get what they need back and see if the policy direction is right. And we are doing a similar thing here in Amsteldorp, which is a neighborhood in Amsterdam, sort of enclosed neighborhood with lots of rental places and lot of people who are unemployed for many years older people, and we brought back together social workers who are in the region and also through the rental companies

of the houses, because they all had to stay in the neighborhood, always from top to the bottom, not bottom up, that's what we do. We do the same in Vienna now, and we did the same in Tokyo as well.

Those people aren't here, but I can point you afterwards and maybe you can have a different discussion with them, because I think they would be happy to talk to you about that.

So in way Kennisland is publicly funded, from the state?

No, we are a Stichting, which is the Dutch word for a foundation, but is little bit different, it's between a foundation and a NGO. So, we have now profit perspective, we don't want to have profit, we have to reinvest all our profit and we are also completely independent, so we don't have structural funding by a government, we are almost always funded by local government or municipality.

But not an annual amount, like a museum or a library let's say.

So, we only do that and that means we have a choice on the projects we do.

So, for example Dordrecht hired you for the project you described.

Yeah, it could be also universities that hire us or municipality itself or other stakeholders who reach us. We are doing the same youth unemployment project now in the very west of Amsterdam, which is a neighborhood with a lot of unemployment and youth criminality as well and see how they interact with each other.

But for me this kind of institution or foundation it's quite new. Are there similar examples in the Netherlands, that you collaborate with or you came across?

It depends on what kind of activity you go, there always people like this, who do this type of work, but sometimes they are in universities, sometimes they are in a foundation or NGO. We work for example with the Musela foundation or Wikimedia foundation, which funds Wikipedia or with Creative Commons, these are things that we work on copyright, but it's completely different than doing stuff in Social Innovation. In the UK you have something called Nesta, that does some

thing similar I believe, so it really depends on the way of work you're doing. I talked a bit about Openstate already, which is a similar organization to us, but that again works in copyright.

One of the interesting points I read on your website was about Metadata, this information that links the digitized with the actual object. Is it something that becomes relevant or necessary? Because I was reading that in Europeana now all of the items have this kind of information.

Yes if you go to archival sciences, **Metadata** is something that has always been there, cause you always need descriptive information. It used to be on those little cards in boxes and then those cards of course have been digitized and then you have a database, then we see oh we can put lot more information about this work and then they start digitizing the work, combining them and then maybe ten years later comes a new system, and the system combines again. The consequences are that metadata is always a mess, there's no good metadata in the archival world and the museum world. Maybe I'm overreacting a bit, overestimating maybe.

Is there something that links the digital with the analog and how you can use it when you're trying to find out, can I use it for example is it legal is it free?

Then again we have to realize that the Internet and the digital world is quite new and things that we take for granted in an analog world, they're not the same in a digital world. For example, if in a digital world you can access a file it doesn't necessarily mean you can take it or read it even, whereas in an analog world if there is a book on a table you can open it right? So through metadata to structure information, people are trying to solve these issues, to communicate it, you can read, but you cannot use it commercially or you can read it but you can only use it for educational purposes, for non-commercial purposes etc. So these things are being stored now to metadata. This metadata field, where it was stored in, was up to five years ago very unstructured, now we've seen a movement to have this more structured, but I don't know if that answers your question.

No, it's more about to understand how metadata works, this kind of ID.

It is basically this library card, that says Title, Name, Content, how many pages, what type of work, color of the work etc and because it's digital you can just add and add a lot of these things. But then, in the digital

world as well like Europeana collects that information, so it searches through all these metadata records and where one institution has one standard and the other one has another standard, it combines them. The one says color in a technical way, like pentel number or something, the other one says it's green, well then how you search through those things? And the one says green, but the other says grun, cause it's Dutch and the other says vert, because it's French and try to combine that, but it's interesting for your work, because you're working in a multilingual region, right? Is not only French, but a little bit Flemish right? How you standardize metadata across these regions, is a big question. And there is always this interesting comic on the internet that says "Oh we have fifteen **standards**, that's too much standards, we need a new standard." And on the last strip "We have sixteen standards, we need new standards" and goes on and on, we have so many standards, I think it's inherent to human behavior, also I think we can't formalize our external world into one structure, it's impossible. Because you have a different perspective that I have, I have a different direction and we can't make one formal structure out of that.

The same with measuring systems, or temperature or opinions, in general

I think a measuring system, that can be an objective one

Yeah, but we have even more than one, meters, inches etc.

Yeah some need to have the diameter of something and some need to have the circumference and then you store in measurements, the one stores in diameter the other ones stores length. So, European works in this linking process between archives and libraries and universities for the digitized material

Yeah, so they have about 4,000 cultural institutions across Europe and they all put their databases together on Europeana and Europeana tries to combine that. So Europeana created a new standard and said put all of your stuff in this format and you can make it on our website.

Like if you want as an institution or obliged by European laws?

Not by law, but by funding. So, if you want to get funded to digitize the material, then you have to make it available. If you get funding somewhere else, then



How can you create one universal standard?

you don't have to make it available.

Ok, I think more or less we covered all the points that I had in mind.

Good! So now you have more discussions with other people as well?

For now we have to do a short film and present next week. I can send you also a link to that. Somehow how to form the argument, this is the first presentation and then next semester we develop the design project.

I would very much like to see the movie for next week to see if I can collect other ideas and share with my colleagues that are in Social Innovation. Yeah of course I will send you the movie.

Thank you very much for your time and the nice references and your work here!

A Conversation with an Expert: Léanne Selles

A Conversation with an Expert: Léanne Selles

Submitted by October 13, 2017

Manolis Venierakis

Salomon Frausto
Head of Education

Table of Contents

Personalalia & Relevance	7
Questions	9
Transcript	11

Personalia & Relevance

**Name**

Léanne Selles

Title

Head of Marketing Delft Heritage: Museum Prinsenhof, City Archive, Archaeological Department

Date of conversation

13th October 2017, Delft.

In the conversation Hannah van Dam was also present, she is employee of the City Archive Delft in Communication, Presentation and Education.

Questions

How many volumes does your archive have, in linear km? What are the main formats you archive?

How does one engage with your catalog/ database? Do you believe it's easy to navigate through? In other archives I visited, they admitted it's difficult to get grip of their material

Do you collaborate with other institutions, like museums, universities or libraries? Do you lend material for exhibitions or research programs?

One of the previous talks I had was with an employee of Kennisland in Amsterdam. They help institutions digitize their collections and organize programs, like Europeana. Do you take part in programs for digitizing your material?

Are you interested / How far are you with digitizing your collection? Percentage of digitized material?

What about intellectual property and copyright laws? How many years are they valid? Do people have access to your database here also through wifi or only through your computers?

How do you count your visitors? Physical visit, online visit, do you have a profile of average user? Age/education/cultural background? Do you often take surveys or statistics?

What are the archives goal to make it more accessible?

Have you found alternative ways to deal with archived material? Hackathons or contests to deal with your data? How do you engage with public?

One of my arguments for my project is to include in the new archive productive spaces that users can work in, to use the archival material and produce something from the.

As far as I saw there are not any productive spaces in the archive, like maker spaces, machines, tools, cameras, scanners, 3D printers.

Do you believe this would benefit the way people use the archive?



Room of the conversation

Transcript

Manolis Venierakis: I'm an architecture student from Greece, and now I'm doing a post master program at the Berlage Center, it's part of TU Delft university and this semester we're doing our thesis, and I chose to work on the topic of archives. We have a territory, that all students work in, and that's the area of Eurometropolis, the borders between France and Belgium, the surrounding area of Lille.

So the previous semester we started looking how we can work with our topic in the area. Because there is a lot of unemployment in the area and due to the common characteristics, much before being named Eurometropolis, same kind of agriculture, coal mining and textile industry, I thought that it's useful to create an archive of work. Somehow all the knowledge is collected and the area can do something for that to create more employment and work in the contemporary society, not only research.

I was saying before to Hannah that I visited few other archives during the process of my research..

Léanne Selles: Like?

The London Metropolitan Archives for example. There was an open architecture day in September and they gave us a similar tour inside and then in Lille, the area where I will locate the project.

But will there actually be an archive or is it just a thesis from you?

It's a thesis and also how to structure an argument to work with that. So maybe it's not one-to-one realistic with all the regulations, but getting close to the real situation, because it's quite structured

Yes, yes I understand. And it's also part of your project to handle that?

Yes I had a talk in the previous semester with an employee of Kennisland and it was also helpful. We were talking about digitization and they help institutions to digitize their collections

Well, we do digitize collections, it's also part of normal nowadays work for archives, but it's expensive.

Yeah it takes a lot of time.

HvD: You have to think about what you want to digitize, like a policy for that, and we don't have it yet

I read from National Archives last week, they have a new feature in the study room, they have a scanning device for the visitors, so they scan their own documents, and of course when it's scanned it stays for the archive, but it's also an extra service for your audience, for the public. I also did a suggestion here to get one, and they said: yeah maybe why not? It can be interesting. Of course you have all kind of regulations and you must be

careful with the material and so on and so on, but in this way it's really scanning on demand, they can scan themselves

And maybe it becomes more tangible, that you really get hold of the material and use it

Well I think, it's not the future, it's now already. My stepdaughter is 12 and she thinks when it's not on the Internet it doesn't exist. Maybe it's not there, but you have to look it up in the archive -Daaaah Library? – Daaaah, when I look it up on Google, it should be there!

That's how it is, that's reality..

How much of the archive is digitized?

Here? Pffff

Ehh, just below 10%. It sounds like a really low percentage, but it's still a lot. And you can't digitize everything. Maybe one piece of archive will be studied or asked in 10 years and it's really expensive to hold everything in digital, but the things people ask are already digital available.

What is this usually? Buildings drawings?

For the buildings we showed you on the visit, and family registers

The roots, the heritage, where you come from

Exactly, many people come here for these kind of investigations

I think it's one of the most typical reasons to go to the archive

It's also one of the topics, that you can use best for education purposes, I think

To track back families?

Yeah, everybody wants to know if they descent from royalties hahaha and when it turns out your ancestors were in prison sometimes, that's always the fun part

And I saw a bit on your website, the drawings that became available. But how does one search on your catalog? Is everything on an online database?

More or less, it's one of the things we are working now that we are in the new building and now we started making a new integrated website. What you see is that the archives from Delft were very pioneering on digital information, like 10 years ago, they were really ahead of other archives in the Netherlands, but now due to external and internal circumstances now they are in the back, really in the back, because there is a lot of delay and things that didn't work out for different reasons and so on

This ranking is equipment or percentage of digi-

tized collections?

Both, everything, systems digitally available materials, staff, a lot of problems because Archives are part of Heritage Organization of the City of Delft, the last five years the city was in a very rough economical situation, so we had to cut back in budget many times, we lost a lot of people, so therefore not much has been done in developing new stuff, there was no time, no money, no people available, so we are really in the back seat of these developments. But now with the new building, we will also start with the digital services, now we can try to go one or few steps ahead of everybody again, so that's our new project that we just started a few weeks ago.

And that includes also the catalog?

Yes, there are many different databases for different collections, the archive is in another database, the images collection and the libraries are in different database and they do not interfere with each other so when you go to our website it's like a labyrinth of websites and possibilities. I think even we don't understand it so what can our people cannot do anything with that, they get lost with it and then Oh no I go. So that's one of the main things we are trying to develop

Yeah one of the previous archives I visited also mentioned "To get hold of our catalog is difficult, but when you understand how it works then it becomes easy".

But that's not how it should work.. And also because people are used to Google, so if it's not like that they back out, I don't understand it.. So we want one white search bar, like Google, and whatever is behind, doesn't matter, people shouldn't know about that, Ok I want to search for people, for building, for certain period, events and then in the back it searches all the databases, all the catalogues whatever, but you get one screen with all the results. That's ideal, we are not the only ones working like that, all the libraries all the archives have the same problems, they work with the same systems and all systems can work together, so it should be possible. But it takes time and money also..

And in this program, do you intend to collaborate with other institutions, like museums or libraries?

Well, at first since we are in this group with the Prinsenhof museum and the archaeological department, that's our primary partner to work together with, and I think also since Delft is also hosting the archives of Den Hoorn, Rijkswijk and Middeldelftsland and we work together with them as well

Do you lend material to exhibitions or research programs?

Yes, yes for exhibitions there is a lot of active loaning policies, but I think it can be more. One of the ways to become more active and visible also for the audience if you see something from the Archives in Delft on display in an exhibition, then Oh well if I can find it there, then I can have a look and see if there's more about it in there. I think exhibitions are one of the ways to be more visible.

But you don't do exhibitions here?

Not yet, because it wasn't build for that, I really would like that. For the opening we had one thing on display, but it's very difficult to put archive material on display, because it's the climate and the light.

HvD: The building is not right for it and also we are so far from the city. I think if we do an exhibition we would maybe rent something

Or we do it in a museum and there used to be things from the archive on display in museums, that's the normal way of working together.

HvD: And we want to invest in digital presentations, not like an exhibition but more like digital presence

But can you publish online material that are recent? Because I was reading about copyright laws, that you cannot have online materials that are more recent than seventy years, the so called 20th century gap

Well it depends how you do it. You can publish it, but you must take care that they cannot use the images for instance and I think things that are within government restrictions, you cannot also publish for a certain period of time, because it's still in the city hall. I think there must be ways to work with it, you can find ways to use it. We are more strict with these things than necessary, we must be always careful of course, but I know when you talk with copyright specialists about this, they are always strict about this, you must be more brutal, we should try more to see what happens, there are many things to be done for musea and libraries.

The employee I talked before summer, he is a copyright specialist, and he told me a case about a photographer who sued a photo archive in Rotterdam and then the whole collection came offline, because they lost this case.

Yeah you should be really careful and we are.

So this program that you described, what are the goals or what do you intend to do?

What happens is, when we enter this building around spring, we thought we should do something about it. My position is Head of Marketing Department (Archive, Museum Prinsenhof & Archaeological Department), so I was asked to think about

the opening activities, and then I said well if we do the opening and we should also start a complete re branding period, because you get only time for a first impression. So I said if you want to do it, we have to do it now, so we do anew design, a new logo, a complete opening program for the relations, but also for the people who work here and also for the audience. So what we did is, we had a week of activities, a week for the employees, the mayor, the hotshots and relations and then the weekend was an open house for everybody in the neighborhood, audience and we are still continuing with all kind of activities. So we made a plan for one year, we want to start all kind of activities for various kinds of audiences, just to promote the archive.

HvD: For people to get to know us.

Yeah, but also get to visit us, use us and **be proud** of us. Also thinking well OK Delft has a lot of history, so we are the keeper of that history. People should be proud of that as the keeper of that history. If you don't need it to come here yourself, it's also possible but you must also feel proud of it and it's also part of the project.

Yes I understand and it's also part of this collective identity, it's not yet another public institution that just costs money.

No, it's here for the public and also to help people. I think that's even more important than for people to come here, because if they come here it's only real professors that come here, but most things must be done online, eventually of course, that's what we're aiming. But also be aware it and proud of it and see it as a part of your city heritage.

How many visitors does the archive usually have?

Hvd: Physical used to be a lot, but it's getting decreased, I think it's 1500-2000 a year. That was when we were downtown Delft, I'm not sure how it's going to be when we are out here, outside of Delft. Maybe it's even less

No, maybe more, because now we are trying to get more attention. But the main goal is to raise the online visitors of course.

You also keep track of that?

Yes, but if you want these figures I have to look it up, because I don't remember by heart.

No, it's ok. But is there an average profile or do you take any surveys what kind of people come here or their educational background?

Old, male and white. Maybe you can see now as well..

HvD: But that's the physical visitor, we know that is mainly old people, but the digital we have no clue

actually, because there are like tens of thousands, but we don't know their background. We have to do research for that

Yeah some sites ask you to take this short interview to tell them your data and then they keep track of their visitors.

HvD: Yeah, we should do this with our new website of how many visitors we have a month etc.

And with the new program you also intend to attract children or students?

Yes, yes, what we are planning to do is to develop educational programs for at least for primary school and secondary school and to work together with university and to facilitate also research facilities for students here. But I think in Delft you have cultural program for primary schools, and we can also be part of that program, invest money and think ways to attract schools to come here. For instance last time in the open weekend, we had a calligraphy course especially for children. It's also nice and maybe you can learn something about your ancestors, the history of Delft, famous persons who lived in Delft. There are a lot of topics to interest people and attract schools.

I was thinking also for my project, since it has to do with unemployment, that students go there to have professional guidance, or professionals go also there to learn extra skills in order to keep it a active place.

But what you can also do is help people how to look on the Internet. Because that's also something we are good at finding things, and we can use these skills and help other people finding things too. And also in primary school that's when they start. I know my daughter, she's only 12, and she already started looking on the internet images of little cats and then making power-point presentations of them. So you can help them how to improve your search skills, I think that's also interesting.

There was an article I was reading, saying: "We don't watch TV anymore, we watch databases" But it's only for TV, is how you read the news, how you listen to music. In a way if you can improve these skills, you get not only more precise results, but also the whole picture.

Yeah you get richer results maybe yeah.

Have you ever used hackathons?

I've heard about this, but we don't have any experience. Institutions invite hackers or programmers to use the data of your collections to make something out of it. But maybe in a way it's already outdated because they give some awards for people to come and then they think I will use the weekend in the place that give the higher award.

I was thinking also to include not only scanners to scan the material, but areas where you can 3D scan an item, or if you have an item scanned already to work with it, to alter it or maybe print a prototype. There are these spaces called makerspaces, where you maybe have tools that you cannot own yourself, so maybe you go there as a place to produce something with the archived material. That was my first thoughts how to make the archived elements more productive. Maybe you don't go in a library only for the books, you know they are there and you can reach them. Maybe in the archive it's not so easy to reach the collection, but on the other hand the digital collection is there and you can have access only from the building in some parts, because of copyright, so you can have access to make something with it, analyze maybe financial data..

Yeah, use it to make something new. It's also possible. We haven't thought about these things really, especially when you think about the industry in your area, it becomes very interesting, **to bring it back to people and give them a way inside the past of their own region.** Is there also university?

Yes, there are a lot of universities and they try with research centers, they have developed in the neighboring cities as well, there are collaborations.

Yeah, I thin for us with TU Delft, that has a high tech library as well, maybe we can start trying to work together, but I know working together with TU Delft is really difficult. We tried many times, it's not that they don't want to, but they have so many different islands, faculties, institutions and people and so that's the difficulty. And I have also the Science Center, its their own laboratory. Yeah, we can try, but it's better for us to start concentrate on schools first and maybe college also, instead of university. Because I think university has a lot of facilities already in itself. I don't think we can add something for the students there at this moment, maybe in the near future. For now, our main target, search of focus, would be at schools I think. And also, elder people, there are a lot of organizations in the area, that do heritage research and historical societies and we can facilitate them. We can invite them to come over and have some special evenings together, we can play a part in connecting those groups, because they are from all the small villages in the area. I think we can be like a meeting point and we can bring them together, so thy can work together and they can exchange information and knowledge.

And as a marketing specialist, do you see an overall trend in institutions? Are people interested still in going to a museum or library?

Well, the people want experiences. They don't go to a museum, they want to have an experience. They don't go to a library, they want to have an ex-

perience. So, I think, we should not be like Disneyland or whatever, we stick to our business. The experiences is also in the authenticity of the material, we have people here, like documents of Johannes Vermeer, the certificate when he was baptized, it's really historic experience. That's also an experience, when you are face to face with authentic documents. Online you can ever have this experience. Put everything online, I don't care, people will still come over. But you must make it attractive, you must bring them in, you go up the stairs, one key, another key, enter the holy space..

To create this path..

Yeah, you can never get it online. So I think that's still something that musea, but also archives and libraries, can offer. And also for young children, I hope so. My daughter for example, when she learns more about history, then she thinks it's more special to be in a place like this, my mother works in this place, now she thinks it's special.

Ok, I don't know is there something more about the program you would like to talk about?

Maybe something that we will start, it's an art program. We asked someone who works here in Delft, she connects heritage with art in neighborhoods. It's a project we would go out, to schools, to places where elder people live or go to day care centers, hospitals maybe and then we should use art, can be video art or whatever in very different kinds or ways, to present our thing. Not only we have beautiful book or document, no, you bring it there, we will transform it in different ways, just to surprise people and also to bring it to the people. Not only you should come here, but we should go out and be in places where people are. If they look it up online it's also from their own home or we should bring our stuff there and surprise them. But we will start with that, so I don't know how it's going to be in the end, I think it's going to be really funny to do that.

It's nice the concept that not only people come in, but also the archive reaches out as well

That's what we try to do..

OK, I think we covered most of my questions.

Yeah, great I hope we can help you.

HvD: I'm curious to see your thesis.

I can send you a short video we did before summer.

It's totally different if you are architect to involve marketing.

No, it's really nice to hear what the next steps would be and try translate it in a building. We grad-

uate in February, the previous semester we started the research and this semester is the design. We will do a presentation and an exhibition, I can invite you to.

Yes, that will be very nice! I am very interested to see the end result.

Thank you very much for your help!

Goodbye



The special formats depot room of the archive

