A month before his death he sent me a draft of his professional autobiography, "Fingerprints in the Landscape of the Land", so that we could work together on its publication.

This preliminary draft includes work description in various fields: architecture, reconstruction and archaeology in over 15 sites (amongst them Masada, Jericho, Caesarea, but also work in Sinai and with KKL). However, due to his sudden death, we never had the opportunity to understand the format and the extent he envisioned for this book.

Netzer left behind thousands of pages of written material, sketches and plans, photos and slides covering 50 years of professional life, only part of it in digital form.

In this presentation I suggest a methodology for compilation of a 'research history' for an archaeologist that will be structured around a life story. Using up-to-date methodologies and tools in digital humanities, natural language processing and information retrieval, Netzer's manuscript can serve as a basis for a digital book along with schema for digitation of the multiple modals of information, in order to enable visualization, searching, mining, and tracking versions and trails of research on a site following the existing evidence.

Prof. Ehud Netzer
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Making museum objects smart

Adding a narrative layer to an exhibition

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The **meSch Project** is about smart objects. This can be museum objects with some intelligence built in. It can also be objects displayed in an environment that contains intelligence. Smart showcases, an interactive loupe, a belt that triggers information, a book that starts narratives in the environment in which it is being read, a trembling heart that guides you through an exhibition – these are all concepts that have been developed and tested within the meSch project and that we will talk about briefly.

The session will focus on a concept that surpassed the experimental phase and has been applied during more than six month in a temporary exhibition. Many thousands of people used the smart replicas of real objects in an exhibition about a World War II related subject: The Hague and the Atlantic Wall. War in the City of Peace. This exhibition contained the well-known text labels with more or less objective information. But it also contained a hidden layer with subjective information, told from different perspectives. We heard civilians talking about the impact of the demolishment of the city of The Hague and civil servants about the dilemmas they had to face working for the Nazi occupier. Even the viewpoint of the occupier could be heard. This personalized information was accessed by means of smart replicas chosen at the start of the exhibition. Each replica stood for a specific perspective in Dutch or in English. We will see how the smart object concept came into being during a process of codesign between museum people and designers and how it was applied in the actual exhibition. We will go into the doubts and questions that we had before the opening of the exhibition. Also we will give some insights in the production of the replicas and the tool that can be used to program the smart objects and the smart showcases in the exhibition. Finally we will reveal some first results of the extensive evaluation that has been taken place in the exhibition in The Hague. For example, we will compare the use of smart replicas with the use of simple tags or smartphones in the same environment.

http://mesch-project.eu/

"Special Theme Files" Section at the Ben-Gurion Archives as a Case Study for the Outcomes of "Digitized Revolution"

Ms. Maya Reitan, Supervisor of Digitized Archival Material

Dr. Adi Portughies, Head of Infrastructure Information Systems, BGU