



# Gorffennol Digidol Digital Past - 2021

## SAVING COLLECTIVE VISUAL HISTORY

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Digitization is costly and time consuming, especially high-quality digitization using advanced techniques. Archives are forced by budget and time constraints to prioritize which objects to digitise, this does not always correspond to the deterioration rate of the original object. Many analogue materials that embed visual heritage (such as negatives, photographic prints and early motion pictures on film) is becoming illegible. The only way to preserve these images and sounds for future generations, is to digitize and transfer to accessible digital repositories.

Despite minor funding from national grants and, in part, with EU calls, digitization of our collective visual history falls on Cultural Heritage Institutions. In principle, it is acknowledged that CHIs have full responsibility of their collections, including how they make them accessible both for view and for reuse. Without external support achieving this is not an easy task.

Private companies and public bodies can have different approaches and policies when prioritising their collections, but there are many shared issues:

- How to sustain the investment for digitization equipment and staff and administrative planning within the available budget

[Digital Past 2021](#): New technologies in heritage, interpretation and outreach | 8<sup>th</sup> – 12<sup>th</sup> February 2021, online via Zoom.

Mae'r ddogfen hon hefyd ar gael yn y Gymraeg | This document is also available in Welsh.

- Choosing between in-house or outsourcing for the various phases of the process
- Evaluating criteria meaningful curation of their collections, specifically when prioritising digitising
- Implementing the best balance between available resources versus time constraints connected to the deterioration of fragile supports
- Handling potentially dangerous supports such as nitrate negatives.
- Once the content is digitized and available online, how to effectively plan access, reuse and disseminate.
- Including community-driven needs for access/enjoyment and sustainable business models
- Long-term preservation challenges connected to digitized collections.

Speakers from private companies and public bodies will share testimonies, expertise and knowledge driving a discussion to explore these crucial issues.

## Biography

Valentina Bachi is expert in management and dissemination of Digital Cultural Heritage projects, currently involved in the CEF-DSI series with Europeana. Project manager for GS projects Kaleidoscope, PAGODE, EuropeanaXX and in the citizens engagement action WeAre#EuropeForCulture and CitizenHeritage project.

John Balean holds a Bachelor of Arts in the Visual Arts and a major in Photography. At TopFoto he is the Operations Manager co-ordinating European projects. He has given lectures and written about the picture industry with a specific interest on Press Photographic History.

Antonella Fresa is working on European projects since the nineties. Since 2002, she is technical coordinator and communication manager of national and European projects in the domains of digital cultural heritage, creativity and co-creation, citizen science, smart cities, digital preservation and e-infrastructures.

Fred Truyen is professor at the Faculty of Arts, KU Leuven where he is in charge of the mediaLab CS Digital. He publishes on Digitization, Photography and E-Learning. He is involved in many projects on Open Educational Resources and on Europeana.