



# Digital Strategies for Heritage (DISH) 2013

2 & 3 December 2013, De Doelen Rotterdam

## Chefs' Table session

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**Table Session: 4**

**Table Host: Daniel Pletinckx & Dries Nollet**

**Title: How to raise quality and sustainability of digital heritage**

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### Introduction

Although digital heritage offers a wide range of opportunities and advantages to museums and cultural heritage institutions, still the uptake of digital technologies is quite low. We are convinced that improving the quality and sustainability of digital heritage is a key factor for wider use and better integration of digital heritage. To implement this, the European Network of Excellence V-MusT starts a Competence Centre that offers a wide range of services for the museum and cultural heritage domain, ranging from conception over funding to implementation and maintenance. This Competence Centre relies on a wide range of expert companies and research centres that provide the best skills in creative industries for digital heritage.

### Discussion

Daniel Pletinckx is responsible for 3D on Europeana.

We are going to do it differently. Daniel is going to show true examples of "quality"

Virtual reconstruction of a Belgian site in 1150 AD.

The quality of the picture depends on the perspective:  
what is the scientific basis? What is true, what is made up?

A museum doesn't expect an object without provenance, so 3D-objects should be accompanied with the data / provenance

When you have put in money and data in a 3d-object, you can see it as an investment => reusability

Rendering of an image can take an hour

You can put the same data in different systems: images, real-time => reusability and sustainability.

Virtual reconstructions are very helpful for people to get enough visual reference-points. Everything older than 75 year is "old".

But how can I trust that image?

There should be some "seal" and that is in the data / sources that are used.

For virtual reconstruction there are guidelines: London Charter.

Intellectual access & interactivity: a real object combined with a 3D object to show how the object is used.

There should be a marriage between creative industries and cultural heritage institutions.

We should treat our digital data in the same way as we treat are "real" objects.

Isn't there a huge difference between the real object and the 3D rendering?

It's a budget-problem: when you look at Hollywood-movies that look "very real"

But perhaps we don't want a perfect picture, because we are not sure of how it really looked.

3D-reconstruction is not always the real tool for what an institution wants to tell

Quality and visualisation depend on the purpose, but you always need the "same" data / documentation.

Are there pitfalls with the collaboration between CI en CH?

Yes, you need to understand each other.