



Statuten für die Denkmalpflege in Verbindung mit Digitalen Denkmaltechnologien 2 - Vorlesung

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Ablauf des heutigen Tages

- 13:00 - 14:45 Vorlesung Mona Hess
- 15:00 – 16:00 Seminar Anne Karl
Denkmalschutzgesetz Bayern
- 17:00 – 18:30 Dies Academicus in der Aula
(Dominikanerkirche)

Inhalt dieser Vorlesung

- Statute und Codes der Unesco – EU und anderen
 - Charta von Venedig
 - Nara Dokument zur Authentizität 1994
 - EU Digital!
 - UNESCO Charta zur Bewahrung des Digitalen Kulturerbes 2003
 - Digital Agenda Europe 2011
 - UNESCO Persist, guidelines for the selection of digital heritage for long-term preservation 2016
 - 2019 Agreement

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Arbeitsblätter des Bayerischen Landesamtes für Denkmalpflege

Charta von Venedig

Charta über die Konservierung und Restaurierung von Denkmälern und Ensembles (1964)

Ergebnisse jahrhundertelanger Traditionen der Denkmalpflege, die die Denkmäler der Gegenwart eine geistige

Disziplin, welche sich aller Wissenschaften bedient, die zur Erforschung und Erhaltung des Erbes beitragen können.

Zielsetzung

Charta von Venedig

ICOM. (1964, 2014). 50 Jahre Charta von Venedig – „Magna Carta“ der Denkmalpflege - Charta von Venedig. Zugriff am 11.1.2017. Verfügbar unter: <http://www.charta-von-venedig.de/>

Texte in Deutsch und Englisch in Literaturhinweisen verlinkt und verfügbar auf dem Virtual Campus

Das Nara-Dokument zur Echtheit/ Authentizität 1994

- *UNESCO, ICCROM, ICOMOS*
- **Das Nara-Dokument zur Echtheit/Authentizität**
- Nara-Konferenz zur Authentizität bezogen auf die Welterbe-Konvention
- Nara, 1. bis 6. November 1994
- Beruft sich auf die Charta von Venedig/ Präambel:
 - Sie (die Menschheit) hat die Verpflichtung, ihnen (den zukünftigen Generationen) die Denkmäler im ganzen Reichtum ihrer **Authentizität** weiterzugeben.
 - *It is our duty to hand them on in the full richness of their authenticity.*

Das Nara-Dokument zur Echtheit/ Authentizität 1994

- Präambel §2: Test der Echtheit bei der Prüfung des außergewöhnlichen universellen Wertes durchzuführen
- Präambel §4: kann die Prüfung der Echtheit im Bereich der Erhaltung vor allem dazu beitragen, das kollektive Gedächtnis der Menschheit wach zu halten und zu schärfen.
- Kulturelle Vielfalt und Vielfalt des Erbes
- Werte und Echtheit

UNESCO Charta zur Bewahrung des digitalen Kulturerbes **2003**

CHARTA ZUR BEWAHRUNG DES DIGITALEN KULTURERBES

Verabschiedet auf der 32. Generalkonferenz der UNESCO am 17. Oktober 2003

Inoffizielle deutsche Arbeitsübersetzung der UNESCO-Kommissionen Deutschlands, Luxemburgs, Österreichs und der Schweiz (Originalfassung auf der Homepage der UNESCO: www.unesco.org)

Digital Agenda Europe 2011

Weiterführend: European Commission. (2010, Mai 19). A Digital Agenda for Europe . EUR-Lex - 52010DC0245 - EN - EUR-Lex. (No longer in force.). Zugriff am 16.8.2017. Verfügbar unter: <http://eur-lex.europa.eu/legal-content/EN/TXT/?qid=1502889462112&uri=CELEX:52010DC0245>

2.7.3. Förderung von kultureller Vielfalt und kreativen Inhalten

Das Übereinkommen der UNESCO zur kulturellen Vielfalt von 2005 (2006 auf EU-Ebene ratifiziert) sieht die Förderung und den Schutz der kulturellen Vielfalt in der Welt vor und erstreckt sich ebenso auf neue digitale Umfelder. Die neuen digitalen Medien ermöglichen nämlich eine noch weitere Verbreitung kultureller und kreativer Inhalte, weil die Vervielfältigung kostengünstiger und schneller ist und Autoren und Inhabern die Gelegenheit erhalten, neue und größere Zielgruppen, auch weltweit, zu erreichen. Zudem fördert das Internet einen größeren Pluralismus in den Medien, da es den Zugang zu einem umfangreicheren Spektrum an Quellen und Standpunkten eröffnet und Einzelpersonen die – ihnen ansonsten vorenthaltene – Möglichkeit bietet, sich offen und uneingeschränkt zu äußern.

Die Einführung des digitalen Kinos in Europa verläuft langsamer als geplant, was technische (Normen) und wirtschaftliche Ursachen (Geschäftsmodelle) hat. Wegen der hohen Kosten der Digitalausrüstung sind einige Arten von Lichtspielhäusern sogar von der Schließung bedroht. Zur Erhaltung der kulturellen Vielfalt muss die Digitalisierung der Kinos deshalb gefördert werden.

Die Fragmentierung und Komplexität der aktuellen Lizenzregelungen behindert ebenfalls die Digitalisierung eines erheblichen Teils von Europas jüngerem kulturellem Erbe. Die Klärung von Rechten muss verbessert und *Europeana*, die öffentliche EU-Online-Bibliothek, erweitert werden. Für Digitalisierungen in großem Umfang sind mehr öffentliche Mittel notwendig sowie Initiativen mit privaten Partnern, sofern sie der Allgemeinheit den Online-Zugang zum gemeinsamen europäischen Kulturerbe ermöglichen⁵⁸. Darüber hinaus sollte Europas Kulturerbe durch Förderung und Einsatz moderner Übersetzungstechnik allen Europäern besser zugänglich gemacht werden.

Maßgebend für die EU-weite Koordinierung nationaler Rechtsvorschriften zu sämtlichen audiovisuellen Medien, sowohl herkömmliche Fernsehsendungen wie Abrufdienste, ist die Richtlinie über audiovisuelle Mediendienste. Sie enthält Bestimmungen zur Förderung europäischer Werke in fernsehähnlichen Diensten und Abrufdiensten.

COMMISSION RECOMMENDATION of 27 October **2011** on the digitisation and online accessibility of cultural material and digital preservation

29.10.2011

EN

Official Journal of the European Union

L 283/39

RECOMMENDATIONS

COMMISSION RECOMMENDATION

of 27 October 2011

on the digitisation and online accessibility of cultural material and digital preservation

(2011/711/EU)

THE EUROPEAN COMMISSION,

progress has been made. However, progress is not consistent across the Member States and is uneven for the different points of the Recommendation.

Having regard to the Treaty on the Functioning of the European Union, and in particular Article 292 thereof,

- (4) Moreover the context for digitisation efforts and for collaboration at European level has changed considerably over the last few years. New elements include the launch

European Commission. (2011).
Commission
Recommendation of 27
October 2011 on the
digitisation and online
accessibility of cultural
material and digital
preservation. *Official Journal
of the European Union*, L 283,
39–45.

Commission Recommendation of 27 October 2011 on the digitisation and online accessibility of cultural material and digital preservation. / Digital Agenda Europe 2011

- Die Aufgabe der Digitalisierung des kulturellen Erbes wurde von der EU und UNESCO (United Nations Educational, Scientific and Cultural Organization) als Basis für unsere kulturellen Identität, aber auch als Wirtschaftsfaktor benannt.
- *“The Digital Agenda for Europe seeks to optimise the benefits of information technologies for economic growth, job creation and the quality of life of European citizens, as part of the Europe 2020 strategy. The digitisation and preservation of Europe’s cultural memory which includes print (books, journals and newspapers), photographs, museum objects, archival documents, sound and audiovisual material, monuments and archaeological sites (hereinafter ‘cultural material’) is one of the key areas tackled by the Digital Agenda.”* (European Commission, 2011, Abs. 1)
- Aus: European Commission. (2011). Commission Recommendation of 27 October 2011 on the digitisation and online accessibility of cultural material and digital preservation. *Official Journal of the European Union*, L 283, 39–45.

Commission Recommendation of 27 October 2011 on the digitisation and online accessibility of cultural material and digital preservation. / Digital Agenda Europe 2011

- Inhalt:
 - Objectives towards Europe 2020 strategy
 - Online accessibility, reuseability of digitised material (including orphaned work)
 - Digitisation: organisation and funding
 - Digitisation and online accessibility of public domain material and in-copyright material
 - Cost : not only EU, but also private , public-private partnerships, EU structural funds
 - „feed“ Europeana
 - Digital preservation

COMMISSION RECOMMENDATION of 27 October 2011 on the digitisation and online accessibility of cultural material and digital preservation

- Für unser Glossar: **Appraisal, Conservator-Restorer, Cultural Heritage, museum, museum professional, natural heritage, provenance**
- Aus: European Commission. (2011). Commission Recommendation of 27 October 2011 on the digitisation and online accessibility of cultural material and digital preservation. *Official Journal of the European Union*, L 283, 39–45.

UNESCO/ Persist Guidelines 2016



The UNESCO/PERSIST Guidelines for the selection of digital heritage for long- term preservation

By the UNESCO/PERSIST Content Task Force
March 2016

- For the GLAM Sector
- What does GLAM Mean?
- Includes a definition of Terms and an excellent list of references (authenticity, digital heritage, heritage).
- UNESCO/PERSIST Content Task Force & UNESCO. (2016, März). The UNESCO/PERSIST Guidelines for the selection of digital heritage for long-term preservation. *International Federation of Library Associations and Institutions (IFLA)*. Zugriff am 3.1.2017. Verfügbar unter: <http://www.ifla.org/files/assets/hq/topics/cultural-heritage/documents/persist-content-guidelines.pdf>

UNESCO/ Persist Guidelines 2016

Summary of steps

1. Identification
2. Legal framework
3. Application of selection criteria: significance, sustainability, availability
4. Decision

- Appendix:
 - Redundancy
 - Active management
 - Metadata management : identification, location, description, readability, rights management
 - Storage of metadata
 - Metametadata

Developments in UNESCO Persist Guidelines 2018



UNESCO PERSIST Programme
 INFORMATION TECHNOLOGY EVOLVES FAST. UNESCO PERSIST AIMS TO MOBILIZE THE COMMUNITY TO ENSURE THAT OUR DIGITAL HERITAGE CAN BE ACCESSED IN THE FAR FUTURE

Search

MISSION & ACTIVITIES COMMUNITY GOVERNANCE PUBLICATIONS ABOUT PERSIST CONTACT

PERSIST Programme Digital Preservation Policy Technology & Research Content & Best Practices

HOME > PERSIST PROGRAMME > UNESCO PERSIST JOINS FORCES WITH DIGITAL PRESERVATION COALITION

UNESCO PERSIST joins forces with Digital Preservation Coalition

BY UNESCO PERSIST on 9 MARCH 2018 • (0)

PERSIST, with the UNESCO Memory of the World Secretariat, is joining forces with the Digital Preservation Coalition (DPC) to produce an Executive Guide on Digital Preservation. The Guide will provide an overview on the importance and urgency of digital preservation activities, including resources for internal advocacy initiatives. Leading the activity for PERSIST will be the Policy Working Group.

 DigitalPreservationCoalition

Executive Guide on Digital Preservation

The Guide is aimed at decision-and policy-makers in organizations which now rely heavily on digital media and need to secure their digital legacy. On the DPC side, these include memory and heritage institutions, commercial and financial organizations, government bodies and not...

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UNESCO PERSIST @unescopersist
 #unescopersist joins forces with Digital Preservation Coalition to produce a guide on the urgency and importance of #DigitalPreservation unescopersist.org/2018/03/09/une...

DigitalPreservationCoalition
 Mar 9, 2018

UNESCO PERSIST Retweeted

David Fricker @david_b_fricker
 The Role of Archives in Digital Preservation - reflections of Vint Cerf, Vice President Google #unescopersist @ICArchiv cacm.acm.org/magazines/2018...


The Role of Archiv...
 A significant test of ...

<https://twitter.com/unescopersist?lang=de>

Developments in UNESCO Persist Guidelines 2019

UNESCO PERSIST Programme

INFORMATION TECHNOLOGY EVOLVES FAST. PERSIST IS A UNESCO PROGRAMME TO HELP DIGITAL INFORMATION CAN CONTINUE TO BE ACCESSED IN THE FUTURE



- ABOUT PERSIST
- PERSIST ACTIVITIES
- COMMUNITY
- GOVERNANCE
- PUBLICATIONS

Digital Preservation Policy Technology & Research Content & Best Practices



UNESCO and DPC release Executive Guide on Digital Preservation

BY UNESCO PERSIST on 18 MAY 2019 • (0)

UNESCO and the Digital Preservation Coalition (DPC) have collaborated to produce the UNESCO/DPC Executive Guide on Digital Preservation, an online resource for raising awareness of the importance of digital preservation, leading to action to preserve

Recent Posts

NEW Executive Guide on Digital Preservation available to support internal advocacy campaigning

BY UNESCO PERSIST on 1 MAY 2019 • (0)



The Digital Preservation Coalition (DPC) and UNESCO Memory of the World PERSIST Project have launched the Executive Guide on Digital Preservation (1 May 2019). The guide provides practitioners in the memory and heritage institutions, commercial organizations, government bodies and not-for-profit organizations... [Read More >](#)

<https://unescopersist.org/>

Digital Single market Policy: Digital cultural heritage (2015)

New technologies bring cultural heritage sites back to life. Virtual Museums offer visitors the possibility to see art works residing in different places in context and experience objects or sites inaccessible to the public.

The European Commission Directorate General for Communications Networks, Content & Technology has conducted extensive policy, coordination as well as funding actions to supplement Member States' cultural policy in areas of digitization and online access to cultural material and digital preservation.

The role of the European Commission

Fuels the policy debate and brings stakeholders together to improve the framework conditions for digitisation and digital preservation through the [Commission Recommendation on the digitisation and online accessibility of cultural material and digital preservation](#) of 27 October 2011.

Monitors progress towards the implementation of the Commission's Recommendation and facilitates the exchange of information and good practices of MS policies and strategies through the European Commission's [Expert Group on Digital Cultural Heritage and European \(DCHE\)](#), conceived as a continuation of the [Member States' Expert Group](#) on Digitisation and Digital Preservation (MSEG).

- <https://ec.europa.eu/digital-single-market/en/digital-cultural-heritage>



Digital cultural heritage (2019)



EU Member States sign up to cooperate on digitising cultural heritage (9 April 2019)

- The declaration has three pillars of action:
 1. A pan-European initiative for 3D digitisation of cultural heritage artefacts, monuments and sites;
 2. Re-use of digitised cultural resources to foster citizen engagement, innovative use and spill-overs in other sectors;
 3. Enhancing cross-sector and cross-border cooperation and capacity building in the sector of digitised cultural heritage.

<https://ec.europa.eu/digital-single-market/en/news/eu-member-states-sign-cooperate-digitising-cultural-heritage>

Objectives of EU: digitising cultural heritage (2019) ... music to my ears!!!

- Europe has a very rich cultural heritage that embodies our past and inspires us with a sense of a shared history and identity.
- Digital transformation can play an essential role in enabling cultural experiences, knowledge creation, preservation, and use and re-use of cultural heritage across borders.
- Digitised cultural objects moreover unlock the potential for broader societal, cohesive and economic benefits of sectors such as tourism, education and creative sectors.

Expert Group on Digital Cultural Heritage – Europeana (2017 – ongoing)

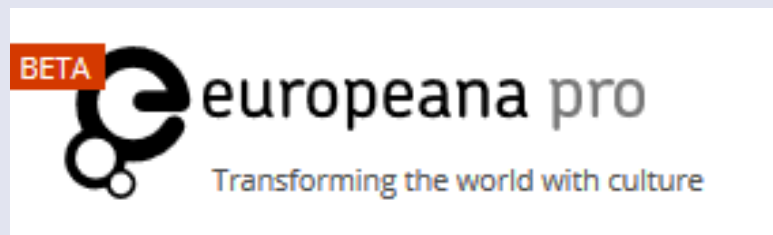
Expert Group on Digital Cultural Heritage and Europeana (DCHE)

The new Digital Cultural Heritage and Europeana Expert Group will provide a forum for cooperation between Member States' bodies and the European Commission in the area of digitisation, online accessibility of cultural material and digital preservation. It will also give guidance on Europeana's annual work programmes under the Connecting Europe Facility (CEF).

Digital Cultural Heritage and Europeana continues the work of the [Member States' Expert Group](#) on Digitisation and Digital Preservation, and will review and discuss policies for digital cultural heritage, notably by assisting the European Commission in monitoring progress and assessing the impact of the implementation of the [European Commission Recommendation](#) and related [Council Conclusions](#) .

- **A sub-group on Europeana** of the DCHE Expert Group has been established to provide the DCHE with advice on certain aspects of the Europeana Digital Service Infrastructure
- <https://ec.europa.eu/digital-single-market/en/expert-group-digital-cultural-heritage-and-europeana-dche>

The Europeana 3D Taskforce (2019)



- <https://pro.europeana.eu/project/3d-content-in-europeana>

3D Content in Europeana

31 January 2019

TO

30 November 2019

 Add to calendar

The focus of this task force is on increasing the support for 3D cultural heritage in Europeana and in increasing the availability of this content for use in education, research and in the creative industries.

The task force will update Europeana's publishing framework and provide guidance and examples of good practice for cultural institutions, data creators and aggregators on publishing 3D assets. The overall aim is to inform, support and encourage organisations who are creating 3D media, Europeana aggregators and staff at the Europeana foundation.

Background

3D digitisation of the cultural heritage has become more common in recent years. New tools and services have made it much easier to capture, model and publish. The creation of highly accurate 3D models of monuments, buildings and museum objects has become more widespread in research, conservation, management and to provide access to heritage for education, tourism and through the creative economy. Yet this is still a developing field and organisations that are commissioning 3D media need to make a series of choices on the type of content that is created, how it will be visualised and rendered online, and for which users.

Zusammenfassung

- Die UNESCO und die Europäische Kommission stellen damit grundsätzliche Überlegungen für die Auswahl des zu digitalisierenden Kulturellen Erbes vor
 - (European Commission, 2011) (UNESCO/PERSIST Content Task Force & UNESCO, 2016)
- und fördern die Forschung in der sogenannten „Digitalen Agenda“
 - (European Commission, 2010) durch das Programm H2020 (European Commission, 2017) (Digital Cultural Heritage Europeana Task group 2019)

Literaturhinweise (hier besprochen)

- ICOM. (1964, 2014). 50 Jahre Charta von Venedig – „Magna Carta“ der Denkmalpflege - Charta von Venedig. Zugriff am 11.1.2017. Verfügbar unter: http://www.charta-von-venedig.de/konservierung-restaurierung_schirmmodell.html
- ICOMOS & Second International Congress of Architects and Technicians of Historic Buildings. (1964). The Venice Charter: International Charter for the Conservation and...(1964). *Cultural Heritage Policy Documents*. Zugriff am 19.4.2017. Verfügbar unter: http://www.getty.edu/conservation/publications_resources/research_resources/charters/charter12.html
- ICOM. (2006, revised). *Statutes and Code of Professional Ethics International Council for Museums, first published 1996*. Zugriff am 9.7.2008. Verfügbar unter: <http://icom.museum/ethics.html#intro>
- European Commission. (2010, Mai 19). A Digital Agenda for Europe . EUR-Lex - 52010DC0245 - EN - EUR-Lex. (No longer in force.). Zugriff am 16.8.2017. Verfügbar unter: <http://eur-lex.europa.eu/legal-content/EN/TXT/?qid=1502889462112&uri=CELEX:52010DC0245>
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Literatur zur Vorlesung

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- UNESCO, Charta zur Bewahrung des digitalen Kulturerbes, **2003**, <<https://www.unesco.de/infothek/dokumente/unesco-erklarungen/charta-zur-bewahrung-des-digitalen-kulturerbes.html>> (23. Januar 2018)
- Weiterführend: European Commission. (**2010**, Mai 19). A Digital Agenda for Europe . EUR-Lex - 52010DC0245 - EN - EUR-Lex. (No longer in force.). Zugriff am 16.8.2017. Verfügbar unter: <http://eur-lex.europa.eu/legal-content/EN/TXT/?qid=1502889462112&uri=CELEX:52010DC0245>
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