

AG Media Linkliste

Übersicht

Die folgende Liste an Links soll als Grundlage für unser Angebot dienen und später in die Informationsdatenbank von nestor einfließen. Aus diesem Grund möchten wir hier um Kommentare und Bewertungen bitten. Über den Editiermodus können Sie im Kommentarbereich eigene Einträge vornehmen. Als Beispiel dient der Kommentarblock im ersten Link.

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Link zu Webseiten

Allgemein

[imaging & media lab](#)

Das Imaging & Media Lab (IML, ehemals Abteilung für Bild- und Medientechnologien) der Philosophisch-Historischen Fakultät der Universität Basel ist eine technologisch orientierte Gruppe mit Schwerpunkt in Bildwissenschaft, Bilddatenbanken und Erhalt des audiovisuellen Kulturgutes.

PLANETS

The Planets project brings together European National Libraries and Archives, leading research institutions, and technology companies to address the challenge of preserving access to digital cultural and scientific knowledge.

TAPE

TAPE aims to contribute to action plans for preservation of the audiovisual heritage by laying the groundwork for a programme for awareness-raising and training of nonspecialists. TAPE will bring together experts from large organizations and those involved in technologically advanced programmes (such as PRESTO-Space and FIRST) to develop a programme for training and supporting materials.

MEMORIAV

Links zu Dokumenten

Allgemein

[Technische Richtlinien für Programme zur Erstellung von digitalen Kulturinhalten](#)

Dokument erstellt von UKOLN, University of Bath in Zusammenarbeit mit MLA The Council für Museums, Libraries and Archives im Auftrag des Minerva-Projekts.

Why digitize?

Abby Smith, 1999

This paper was written in response to discussions of digitization at meetings of the National Humanities Alliance (NHA). NHA asked CLIR to evaluate the experiences of cultural institutions with digitization projects to date and to summarize what has been learned about the advantages and disadvantages of digitizing culturally significant materials.

Avoiding Technological Quicksand

Jeff Rothenberg, 1998

A serious commitment to preserving digital information requires a legal environment that enables preservation. It also means that specific organizations—libraries, government agencies, corporations—must take responsibility for preservation by enacting new policies and creating the economic means to secure survival of this generation's knowledge into the future.

Lest We Forget

Der Verein Memoriav hat die Erhaltung und die Erschliessung des schweizerischen audiovisuellen Kulturgutes zur Aufgabe. Er trägt damit zur Erweiterung des kollektiven Gedächtnisses des Landes bei. Memoriav bildet und betreibt ein Netzwerk von Institutionen und Personen, die audiovisuelles Kulturgut erhalten, produzieren oder nutzen, mit dem Ziel, Kompetenzen und Informationen auszutauschen und die vorhandenen Ressourcen besser zu nutzen.

MINERVA

MinervaEC is a Thematic Network in the area of cultural, scientific information and scholarly content. The Consortium brings together stakeholders and experts from all over Europe, capitalising the results achieved by the previous Minerva project, and supporting the European Commission initiative "i2010 – A European Information Society for growth and employment" as well as the Dynamic Action Plan launched in Bristol in November 2005 by the European Union Member States.

Konservierung Neuer Medien und Digitaler Information

An der Staatlichen Akademie der Bildenden Künste in Stuttgart gibt es seit Oktober 2006 den zweijährigen Master-Studiengang "Konservierung Neuer Medien und Digitaler Information".

Video

Prestospace

Gegenstand des Projekts ist die Bereitstellung von technischen Lösungen und integrierten Systemen für eine vollständige digitale Sicherung aller Arten von audiovisuellen Sammlungen.

Audio

Broadcast Wave Format (BWF) user guide

von der European Broadcasting Union (Latest update 10.02.2006).

Digital Audio Best [Practice Version 2.0]

der CDP Digital Audio Working Group, November 2005. Die Broschüre enthält Empfehlungen für digitale Audio-Objekte die einer Langzeitarchivierung zugeführt werden sollen.

IASA-Empfehlungen zur Audio-LZA

Die International Association of Sound and Audiovisual Archives (IASA) hat im Dezember 2005 das Dokument IASA-TC-03 herausgegeben mit dem Titel "The Safeguarding of the Audio Heritage: Ethics, Principles, and Preservation Strategy".

SoundDirections - Best Practices for Audio Preservation

SoundDirections ist ein Projekt der Harvard University und der Indiana University, in dem Verfahren zur LZA von Audiodateien erarbeitet und angewandt werden. Das vorliegende Dokument beschreibt die best practices, die im SoundDirections-Projekt dokumentiert wurden.

Audio Tape Digitisation Workflow

Simon Pockley, 1996

Nowhere are the challenges more difficult than those concerning the new networked medium of the World Wide Web. The vitality and flexibility of this medium mean that digital material is in a state of constant proliferation and mutation. It is the thesis of this essay that rather than being a difficulty, these mutable qualities should be seen as providing an archival advantage.

Best Practice Guidelines for Digital Collections

Susan Schreibman, 2007

Dieses Dokument wurde von den University of Maryland Libraries herausgegeben und enthält "Best Practice Guidelines for Digital Collections, u.a. ein Kapitel über "Image Collections" (S. 25-28) und ein Kapitel über "Digital Audio and Moving Images" (S. 36-42).

Bitmap

Digital Conversion of Research Library Materials

Stephen Chapman and Anne R. Kenney, 1996

Digital collections will remain viable over time only if they meet baseline standards of quality and functionality. This paper advocates a strategy to select research materials based on their intellectual value, and to define technical requirements for retrospective conversion to digital image form based on their informational content. In a rapidly changing world, the original document is the least changeable.

Digital Image File Formats -- TIFF, JPEG & JPEG2000

Tim Vitale, 2006

Digital workflow has put all imaging processes into the hands of one operator. The film workflow, in contrast, utilizes at least three skilled crafts to bring a color image from the photo-studio, to processing and then printing. The differences between digital and filmbased workflows are revolutionizing how images are captured, used, stored and viewed. The following discussion will point to the development of imaging technologies, providing the reader with the background needed to create and preserve digital images.

Multimedia

Emulation as a Digital Preservation Strategy

Stewart Granger, 2000

Two key problems are the fragility of digital media (its 'shelf life' compared with, say, non-acidic paper is extremely short) and, perhaps even more intractable, is the rate at which computer hardware and software become obsolete. Many cases have been cited in which valuable data has already been lost because of obsolescence. Moreover, as of today no one knows how to ensure the long-term preservation of multimedia documents nor how to ensure the integrity of documents that may have many links to other documents that may be anywhere in the world.

Audio

Digital Audio Best Practices

CDP Digital Audio Working Group, 2005

Diese Anleitung zur Digitalisierung von Tonbändern entstand innerhalb des TAPE-Projektes ("Training for Audiovisual Preservation in Europe"). Die Autorinnen Juha Henriksson (Finnish Jazz & Pop Archive) und Nadja Wallaszkovits (Phonogrammarchiv der Österreichischen Akademie der Wissenschaften) haben eine leicht verständliche Beschreibung des Workflows zur Digitalisierung von Tonbändern erstellt.

Bitmap

[Expanding Acceptable Transfer Requirements: Transfer Instructions for Permanent Electronic Records](#)

Paper der U.S. National Archives and Records Administration mit Minimalanforderungen für die Archivierung von Fotos.

PEVIAR

Ziel des Projekts Peviar ist die Entwicklung einer digitalen Speicherlösung zu Archivierungszwecken. Die Daten sollen über lange Zeit (>100 Jahre) erhalten werden. Als Speichermedium kommen sowohl herkömmlicher Fotofilm als auch hochauflösender Mikrofilm zum Einsatz.

sepiadigital

Auf diesen Seiten stellt sich das Projekt "Digitalisierung fotografischer Sammlungen in deutschen Museen" vor.

SEPIA

SEPIA (Safeguarding European Photographic Images for Access) is a EU-funded project focusing on preservation of photographic materials.

Multimedia

[Projekt Interpares und Interpares2](#)

The International Research on Permanent Authentic Records in Electronic Systems (InterPARES) aims at developing the theoretical and methodological knowledge essential to the long-term preservation of authentic records created and/or maintained in digital form.

Electronic Media Group

The mission of the Electronic Media Group is two fold: (1) to preserve electronic art, electronic-based cultural materials and tools of its creation; and (2) to provide a means for conservators and related professionals to develop and maintain knowledge of relevant new media and emerging technologies.

Metadaten

[Dublin Core Metadata Initiative](#)

The Dublin Core Metadata Initiative (DCMI) is an organization dedicated to promoting the widespread adoption of interoperable metadata standards and developing specialized metadata vocabularies for describing resources that enable more intelligent information discovery systems.

The purpose of this document is to provide guidelines and a set of best practices for cultural heritage institutions interested in converting analog audio recordings to digital formats. Recording audio directly into digital formats is also addressed. There are many historic audio collections in museums, libraries, and archives that may be in poor condition and are becoming increasingly fragile due to their age or storage history.

Capturing Analog Sound for Digital Preservation

Council on Library and Information Resources and Library of Congress, Washington, D.C., 2006

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Video

[Wohin mit dem bewegten Bild?](#)

Peter Pförsich, 2006

Nicht erst seit dem groß gefeierten Jubiläum „100 Jahre Kino“ im Jahre 1995 betrachten wir audiovisuelle Medien als Kulturgut. Dieses kulturelle Erbe einer Nation gilt es in sinnvoller Weise zu bewahren und darüber hinaus öffentlich zugänglich und nutzbar zu machen.

Welche Vorkehrungen wurden bisher getroffen, um diese Erinnerungen zu sichern, die auf eine ganz spezielle Art und Weise Vergangenes sicht- und hörbar machen? Viele audiovisuelle Dokumente sind bereits verloren gegangen, Aufzeichnungsträger sind zerfallen oder zerstört worden.

Computerspiele

[Probleme und Lösungsansätze zur Archivierung von Computerspielen - am Beispiel der Software des ATARI VCS 2600 und des C64](#)

Karsten Huth, 2004

Die dauerhafte Bewahrung von Software und Programmen, die von einer Digitalen Bibliothek geleistet werden muss, wenn sie ihrem Anspruch gerecht werden will, bringt eine Reihe von Problemen mit sich, die in dieser Arbeit besprochen werden.

Dateiformate

[Digital lifecycles and file types: final report](#)

Melanie Bates, Sue Manuel, Steve Loddington, Charles Oppenheim, 2006

This digital lifecycles study will identify the most appropriate materials for submission to the project's demonstrator repository. This takes into account factors like: granularity, persistence and multimedia types that can be supported for both teaching and research materials. It also documents the existing lifecycles of these items and the tools and specifications needed within a repository frameworks to support these lifecycles.

Metadaten

MPEG-7: the generic Multimedia Content Description Standard, Teil 1
& MPEG-7: the generic Multimedia Content Description Standard, Teil 2

José M. Martínez, Rob Koenen, and Fernando Pereira, 2002

-> Erschienen in "IEEE Multimedia, 9 (2):78-87, April-June 2002"

The recently completed ISO/IEC International Standard 15938, formally called the Multimedia Content Description Interface (but better known as MPEG-7), provides a rich set of tools for completely describing multimedia content.

[Reference Model for an Open Archival Information System \(OAIS\)](#)

CCSDS, 2002

This document is a technical Recommendation for use in developing a broader consensus on what is required for an archive to provide permanent, or indefinite long-term, preservation of digital information.

[Information and documentation — The Dublin Core metadata element set](#)

2003

Definition von ISO 15836:2003(E).

[Understanding Metadata](#)

2004

Understanding Metadata is a revision and expansion of Metadata Made Simpler: A guide for libraries published by NISO Press in 2001.

Workflow

[Handbook for Digital Projects](#)

Northeast Document Conservation Center (Andover, Massachusetts), 2000

Realizing there was very little literature on this pressing topic, the Northeast Document Conservation Center undertook the job of developing a guide to managing digital conversion projects. The goal was to produce an easy-to-use primer focused on meeting the information needs of libraries, museums, archives, and other collectionholding institutions.

Kostenkalkulation

[Business Planning for Cultural Heritage Institutions](#)

Liz Bishoff and Nancy Allen, 2004

A framework and resource guide to assist cultural heritage institutions with business planning for sustainability of digital asset management programs

Praxisbeispiele

[Integrity and Authenticity of Digital Cultural Heritage Objects](#)

Friso Visser / Pieter Kop: Archiving in the audiovisual production context – A case study on the Netherlands Institute for Sound and Vision, S. 21-29.

The Netherlands Institute for Sound and Vision (Sound and Vision) was founded in 1997 (under the name of NAA) out of a fusion between several organisations. It contains 600,000 hours of television, radio and film, 2 million photo's and half a million musical recordings.

Diverses

[Preservation Handbook - Computer Aided Design \(CAD\)](#)

Keith Westcott, 2005

CAD software has been used over several years and, in many cases, changed quite substantially. Unfortunately many packages have not retained backwards compatibility with the file formats of older versions.

[Preservation Handbook - Vector Graphics](#)

Keith Westcott, 2005

A vector graphics file may be a database of object definitions or a sequence of instructions that are 'played' by an interpreter. The latter are often referred to as metafiles and are generally designed to be interchange formats.