social protection system based on unified approaches, standards, and technologies.
It is determined that the digital transformation, relying on advanced technologies such as artificial intelligence, data analytics, cloud services, the Internet of Things, block chain, etc., will contribute to addressing social issues amid war and post-war recovery. The key trends characterizing the development of digital technologies in the social sphere of Ukraine are identified: digital governance, eHealth, eLearning, FinTech, expansion of Internet coverage and protection of citizen data through the development of cyber security technologies, digital cultural initiatives, social networks and communications, digital identification, tools of digital philanthropy and social assistance, robotics and automation in social spheres.
To access various social services in Ukraine, user-friendly digital services have been created via the Diia portal and web portals of electronic services by the Pension Fund of Ukraine and the Ministry of Social Policy of Ukraine under the «E-Services» section.
The Strategy for Ukraine's Digital Transformation notes varying levels of effectiveness in the process of informatization within social protection institutions.
It is researched that EU rules concerning coordination of social security in member states necessitate the use of digital technologies for data exchange, access, and processing, as well as offering convenient services to citizens with the right to free movement within European countries. It is underscored that international aid significantly influences the process of digital transformation, the construction, and development of the social sphere, particularly in the context of war and post-war recovery.

***Keywords**: social sphere, social protection, war, digital transformation, strategy, Ministry of Social Policy.*

Mariusz Kotulski, Joanna Kotulska

DIGITIZATION OF CULTURAL HERITAGE AS A FORM OF ITS PROTECTION

Digitization is a complicated process that requires appropriate knowledge and skills. This is an expensive and time-consuming activity. However, it is an invaluable method of archiving, disseminating, and protecting cultural heritage. In digital era, the significance of digitizing cultural heritage cannot be overstated. By bringing cultural treasures into the digital realm, we extend their lifespan;

enhance their accessibility, and open doors to exploration, study, and appreciation that were once unimaginable.
The research selectively describes the types and process of digitization. A range of applications of digitization technologies for cultural heritage has been proposed. Selected programs of the European Union (EU) and the Polish Ministry of Culture and National Heritage (MKiDN) regarding the development of digitization were analyzed. The summary includes the most important applications of digitization of cultural heritage, which aim to highlight the multi-faceted benefits of the process of digitization of cultural heritage.

***Keywords**: digitization, cultural heritage, cultural heritage protection.*

Digitization

Digitization refers to the process of converting analog information or physical objects into a digital format (i.e., digital enablement)[2]. It involves encoding data into a binary code, zeroes, and ones, so that computer systems can store, process, manipulate and transmit converted analog information[3].

Types of digitization are corelated with the conversion of specific types of analog information or objects into digital format. Among the most common forms of digitization can be mentioned:

document digitization (scanning or photographing),

image digitization (scanners or high-resolution cameras),

audio digitization (digital audio file preserves and improves the quality of the audio content),

video digitization (analog-to-digital converters or specialized video capture devices),

3D digitization (3D scanning or photogrammetry),

spatial digitization (integration of geographic data with other digital systems and applications),

cultural heritage digitization (converting physical artifacts, historical documents, artworks, and cultural objects into digital formats).

The specific methods and techniques used for digitization may vary depending on the nature of the analog material and the desired digital format or outcome. The process of digitization typically involves use of specialized equipment to capture analog data and transform it into a digital format. Digital data needs to be stored in a suitable format and infrastructure to ensure its integrity and accessibility – local storage, cloud storage or dedicated database. Metadata (titles, descriptions, keywords) should be assigned to the digitized data

[2] https://www.gartner.com/en/information-technology/glossary/digitization
[3] https://www.forbes.com/sites/jasonbloomberg/2018/04/29/digitization-digitalization-and-digital-transformation-confuse-them-at-your-peril/

to ensure efficient retrieval and management of digital assets[4]. Proper indexing and categorization enable searchability, navigation and easy access through various channels (websites, online platforms, databases, content delivery networks) for any interested user. Overall, digitization offers numerous benefits in terms of preservation, convenience, and innovation across a wide range of industries and sectors.

Figure 1 – Process of Digitization

One of the sectors where digitalization is an ongoing process on a global scale is cultural heritage. Digitization plays a crucial role in preserving[5] and sharing[6] tangible and intangible cultural heritage.

It is the form of protection cultural heritage form damage, degradation, destruction, and loss over time. Digitization minimizes the need for physical handling and the risk of degradation caused by environmental exposure, as digital copies can be accessed and examined without direct contact with the original items. Natural disasters, accidents, and conflicts can pose a significant threat to physical cultural heritage. However, digitized copies can serve as backups, ensuring that even if the originals are damaged or destroyed, the digital versions remain intact. This supports disaster recovery, restoration and conservation efforts and mitigates the potential loss of irreplaceable cultural assets. Detailed documentation of cultural artifacts can be used to analyze the state of the object, plan conservation strategies, and monitor changes in condition over time. Digital copies also serve as references for comparative analysis during restoration processes.

Digitization allows wider access to cultural heritage materials, breaking down geographical barriers and enabling people around the world to explore and study cultural artifacts. This promotes inclusivity, education, and research opportunities for scholars, students, and the general public. Digital platforms and online repositories provide a space for institutions and individuals to collaborate and share their cultural heritage collections. Artworks, historical artifacts, and archaeological discoveries are being digitized to provide virtual exhibitions7, immersive experiences[8], and enhanced research possibilities[9]. This facilitates

[4] https://www.techtarget.com/whatis/definition/digitization
[5] https://en.unesco.org/themes/information-preservation/digital-heritage/concept-digital-heritage
[6] Ibid.
[7] https://www.louvre.fr/en/online-tours
[8] See: https://vangoghexpo.com/

knowledge exchange, interdisciplinary research, and the development of new perspectives and interpretations. Digital records of cultural heritage can enhance scholarly research by enabling efficient searching, cross-referencing, and analysis of materials. Researchers can explore connections, study trends, and make new discoveries by examining digitized collections[10].

Figure 2 – The Advent of the Artist[11]

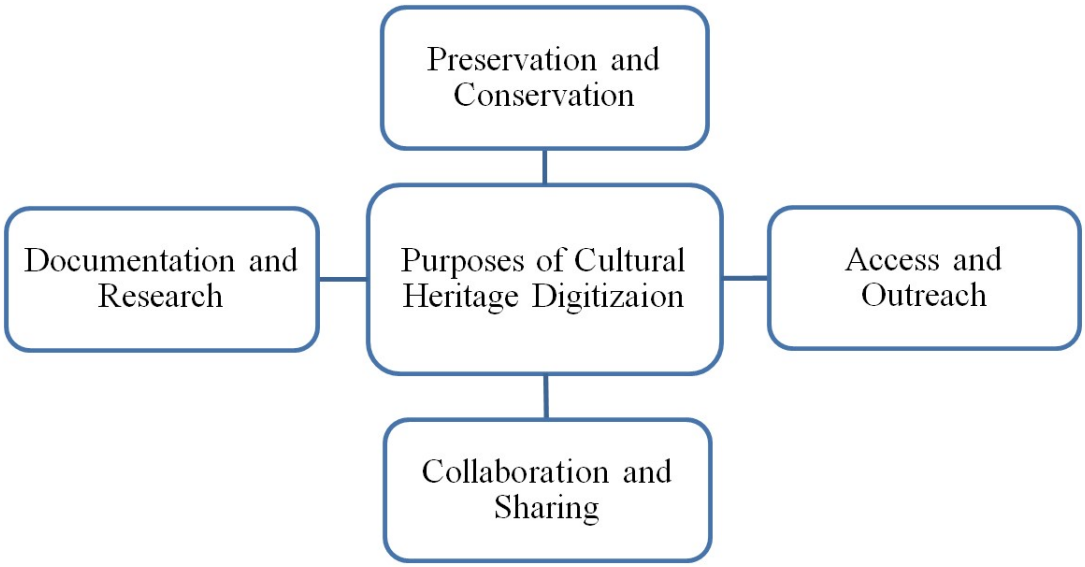

Figure 3 – Purposes of Cultural Heritage Digitalizaion

[9] See: https://my.matterport.com/show/?m=vLYoS66CWpk
[10] See: https://unesdoc.unesco.org/ark:/48223/pf0000179529.page=2
[11] https://petitegalerie.louvre.fr/visite-virtuelle/saison3/#/petite_galerie_9/

Institutions responsible for the process of digitizing cultural heritage are required to take applicable steps[12]. Initially, they should clearly identify the goals, scope, and priorities of the digitization project[13]. The factors determining the choice which materials to digitize may be historical significance, research value, condition, and copyright considerations. Project timelines, budgets, and resource allocation are also determined during this phase. After proper selection materials should be inspected and cleaned according to conservation standards to minimize any potential damage during the preparation stage. Then, selected materials are captured in digital form. This can involve various techniques depending on the nature of the item.

For 2D materials such as documents, photographs, or artworks, scanning or high-resolution photography is commonly used.

For 3D objects, specialized 3D scanning techniques may be employed to capture the shape, texture, and details of the item. It is essential to properly organize and describe newly created digital assets. Metadata provides context, aids searchability, and helps researchers and users discover and understand the digitized materials. Digitalized files need to be reviewed and respectively corrected to ensure accuracy, clarity, and fidelity to the original materials. They should be stored in secure and reliable storage systems to ensure the long-term accessibility and integrity of the digital assets. Once digitized and stored, the digital assets are made accessible to users through online platforms or digital repositories. User-friendly interfaces and search functionalities are developed to enable easy navigation, browsing, and retrieval of digitized materials.

When making digitized cultural heritage available online institution should obtain necessary permissions, implementing appropriate rights management strategies, or adhering to open access policies to ensure compliance and responsible sharing of the digital assets[14]. To raise awareness about the digitized cultural heritage institution may involve publicizing the availability of the digital collection, organizing virtual exhibitions or educational programs, and collaborating with researchers, educators, and the broader community to foster engagement and utilization of the digitized materials.

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[12] https://en.unesco.org/themes/information-preservation/digital-heritage/digital-preservation-programmes

[13] Cetera N., et al., Cyfrowe dziedzictwo kultury. Jak przygotować się do digitalizacji i udostępniania kolekcji w sieci, Warszawa 2022, ISBN 978-83-965454-2-8, pp. 12-25.

[14] Kowalik W., et. al. Udostępnianie zdigitalizowanych zasobów kultury w Internecie. Użyteczność – dostępność – praktyki, ISBN: 978-83-941250-2-8, pp. 42-46; Guss A. The Digitization of Cultural Heritage under Polish Law and Policy: Challenges Presented by Copyright Law, Santander Art and Culture Law Review 2/2020 (6), DOI: 10.4467/2450050XSNR.20.025.13028, pp. 377-379.

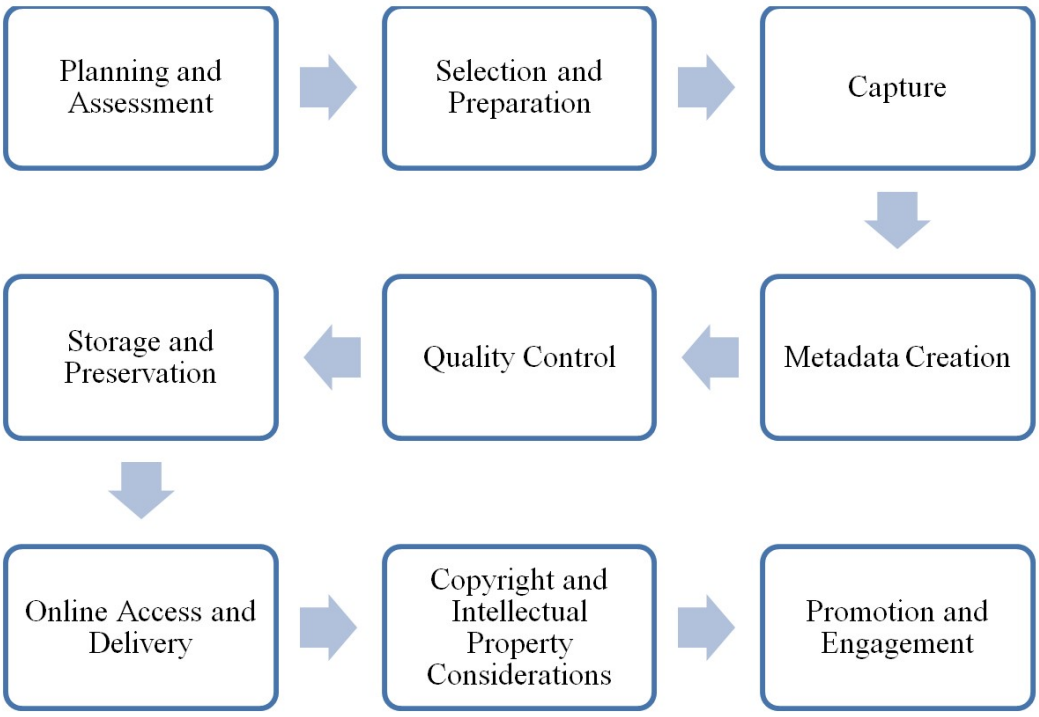

Figure 4 – Process of Cultural Heritage Digitization

Conservation Doctrine

For a long time, the conservation doctrine has been emphasizing the inventory of cultural heritage objects through the use of the latest technologies. Already the Athens Charter for the Restoration of Historic Monuments, 1931 postulates that "each country, or the institutions created or recognised competent for this purpose, publish an inventory of ancient monuments, with photographs and explanatory notes"[15]. Furthermore, the Charter of Krakow: Principles for Conservation and Restoration of Built Heritage, adopted in 2000, builds upon the principles of the Athens Charter and expands on the interdisciplinary approach during the inventory of a monument. Article 3 of the Charter of Krakow emphasizes the importance of employing the latest technologies and having properly educated personnel for the inventory process.

The conservation of built heritage is implemented by the project of restoration, including the strategy to conserve in the long term. This `restoration project should be based on a range of appropriate technical options and prepared in a cognitive process of gathering knowledge and understanding of the building or site. This may include traditional and subsequent new materials, structural investigations, graphical and dimensional analysis, and the identification of historical, artistic, and socio-cultural significance. All pertinent disciplines have to partici-

[15] https://www.icomos.org/en/167-the-athens-charter-for-the-restoration-of-historic-monuments

pate in the restoration project and the co-ordination should be carried out by a person qualified and well trained in conservation and restoration[16].

The conservation doctrine acknowledges the significance of inventories and the use of modern technologies to document and preserve cultural heritage. By incorporating the latest technologies and employing well-trained professionals, the inventory process becomes more efficient, accurate, and accessible. Digital inventories enable easier data management, facilitate research and analysis, and support informed decision-making for the conservation and management of cultural heritage sites.

European Union

The European Union (EU) recognizes the importance of digitalization in preserving and promoting cultural heritage and has implemented various initiatives and policies throughout the years.

"Europeana"[17] is a flagship initiative of the EU aimed at providing online access to Europe's cultural heritage (Fig. 5). It is a digital platform that aggregates and provides access to digitized content from libraries, museums, archives, and other cultural institutions across Europe. "Europeana" allows users to explore and discover a wide range of cultural artifacts, including books, artworks, photographs, and audiovisual materials. Their mission is to "develop expertise, tools, and policies to embrace digital change and encourage partnerships that foster innovation, (…) make it easier for people to use cultural heritage for education, research, creation, and recreation. Our work contributes to an open, knowledgeable, and creative society"[18].

Project aggregates digital content from a wide range of institutions, including libraries, museums, archives, and audiovisual collections in EU member states. It encourages collaboration among institutions, enabling them to contribute their digitized content, share best practices, and collaborate on research and projects related to cultural heritage digitization. It supports the development of technologies and tools for digitization, metadata standards, data interoperability, and digital preservation.

"Europeana" offers a user-friendly, multilingual online portal where individuals can explore and discover digitized cultural heritage resources. It provides tools and APIs that enable researchers and developers to explore and utilize the vast collection of digitized materials. Presented on project's page educational resources, including lesson plans, learning activities and online exhibitions supports teachers and students in using cultural heritage in their educational settings. Therefore, "Europeana" focuses on ensuring copyright compliance and promoting open access to cultural heritage materials. Project also encour-

[16] https://icomosubih.ba/medjunarodni_dokumenti.html
[17] https://pro.europeana.eu/
[18] https://pro.europeana.eu/about-us/mission

ages institutions to provide open access to public domain materials and to adopt open licensing for digital resources.

The "Europeana" project is an essential initiative for preserving, sharing, and promoting paneuropean cultural heritage in the digital age. By providing online access to digitized materials from diverse cultural institutions, "Europeana" enables people to explore, learn and engage with Europe's rich cultural heritage.

The European Union's research and innovation funding program for the period 2014-2020, called "Horizon 2020" (Fig. 6) was one of the largest research and innovation programs globally, with a budget of nearly €80 billion[19].

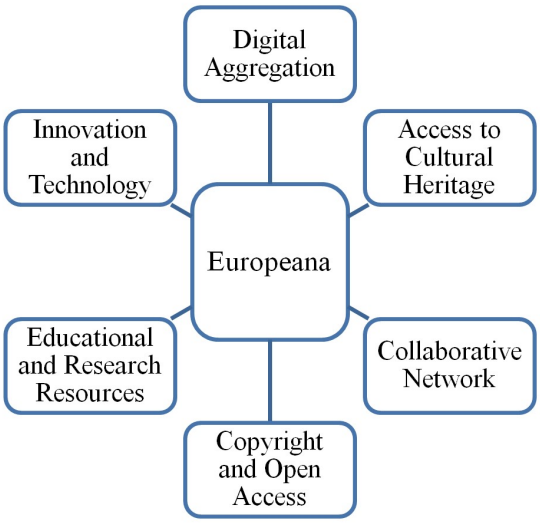

Figure 5 – Europeana

Figure 6 – Horizon 2020

The main objective of program was to support and promote scientific excellence and innovation in Europe. It aimed to tackle societal challenges, stimulate economic growth, and strengthen Europe's global competitiveness through research and innovation projects. "Horizon 2020" focused on addressing major societal challenges and finding innovative solutions to them through supporting fundamental collaborative research and fostered scientific excellence that aimed to translate scientific discoveries into marketable products and services. In funding and support mechanisms program prioritized the involvement of small and medium-sized enterprises (SMEs). Program reduced administrative burdens and facilitated efficient project implementation to aimed to build strategic partnerships with non-EU countries and address global challenges through joint research and innovation efforts.

While "Horizon 2020" did not have a specific focus on cultural heritage digitization, it did support projects related to digital technologies, digital human-

[19] https://research-and-innovation.ec.europa.eu/funding/funding-opportunities/funding-programmes-and-open-calls/horizon-2020_en

ities, and the preservation, documentation, and accessibility of cultural heritage. These projects often fell under the broader scope of "Horizon 2020's" societal challenges or research areas, such as digital innovation, heritage preservation, or social and cultural transformations.

Program was concluded in 2020, and its successor, "Horizon Europe", began in 2021 and covers the period to 2027. "Horizon Europe" continues to support research and innovation activities, including those related to cultural heritage, with an increased budget of approximately €95.5 billion[20].

Digitization of Polish cultural heritage

The digitization of Polish cultural heritage involves efforts to preserve, document, and make accessible the diverse cultural assets of Poland through digital means. Polish museums and cultural institutions are digitizing their collections of artworks, historical artifacts, archaeological findings, and cultural objects since 1990s "in order to meet the social need to create and use digital collections"[21]. The Ministry of Culture and National Heritage (MKiDN)[22], along with other cultural institutions, supports initiatives that aim to digitize and preserve Polish cultural heritage. Collaboration with European initiatives, such as "Europeana", also contributes to the digitization and accessibility of Polish cultural resources.

Central institution responsible for digitizing and providing access to historical records, documents, photographs, maps, and other archival materials is The National Digital Archives of Poland[23]. It serves as a repository of digitized resources from various regional and national archives across Poland. The Polish National Library[24] is actively involved in digitization initiatives to make its extensive collection of books, manuscripts, periodicals, and other printed materials available in digital form. Digital libraries, such as the Digital Libraries Federation[25] and the National Film Archive – Audiovisual Institute[26], provide access to digitized resources. These platforms serve as repositories of digitized materials from various institutions.

The Ministry of Culture and National Heritage in 2006 appointed digitalization team. Tasks of beforementioned team were primarily: developing a uniform digitization strategy, uniform requirements for the digitization, sharing

[20] Ibid.
[21] Informacja o wynikach kontroli: digitalizacja dóbr kultury w Polsce, Najwyższa Izba Kontroli, KNO-4101-013-00/2014, Nr ewid. 186/2015/P/14/029/KNO, p. 10.
[22] See: https://www.gov.pl/web/kultura
[23] See: https://www.nac.gov.pl/en/
[24] See: https://www.bn.org.pl/en
[25] See: https://www.diglib.org/
[26] See: https://fina.gov.pl/

process and storage of digital materials and integrating activities undertaken by libraries, museums, and archives in the field of digitization of cultural heritage[27].

The first program aimed at rationalizing the digitization of cultural heritage, called "Cultural heritage"[28] was established in 2007. One of the priorities of beforementioned program was "creation of digital resources of cultural heritage" (priority number 5)[29]. The tasks listed in of the program regulations[30] are:

construction and expansion of networks and IT systems;

construction of databases, websites, and portals in the field of culture and national heritage;

equipment for digitization laboratories;

carrying out research work in the field of creating and sharing digital resources, including development of standards;

creating digital collections;

digitization of library, archival and museum documents.

In 2008, 31 projects proposed 3.090.000 PLN in subsidies from the MKiDN for project realization[31].

Another program of the MKiDN regarding digitization, called "Digital resources" was launched in 2010 with 20.000.000 PLN budget[32]. Program was divided into four priorities[33]: (1) "Digitization library materials", (2) "Digitization of monuments and museum exhibits", (3) "Digitization of archival materials", (4) "Digitization of audiovisual materials". Priority number 2 was provided with 3.000.000 PLN budget[34]. The program objectives listed in the regulations included:

digitization of monuments and museum objects as permanent protection of heritage resources cultural, in accordance with the principle of sustainable development;

safe and long-term provision of monuments and museum items in digital form;

popularization of knowledge about monuments and museum collections in a digital version;

promoting modern digital methods of documentation of monuments and museum objects;

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[27] http://www.mkidn.gov.pl/media/docs/2012/20120315_digitalizacja_MKiDN.pdf, p. 1.
[28] http://www.mkidn.gov.pl/pages/strona-glowna/finansowanie-i-mecenat/programy-ministra/programy-z-lat-ubieglych/programy-mkidn-2008/dziedzictwo-kulturowe.php
[29] Ibid.
[30] http://www.mkidn.gov.pl/media/po2008/regulaminy/dziedzictwo-regulamin.pdf, p. 16-17.
[31] http://www.mkidn.gov.pl/media/po2008/decyzje/decyzje_2008_nabor_I_dziedzictwo_prior_5.pdf
[32] http://www.mkidn.gov.pl/media/docs/2012/20120315_digitalizacja_MKiDN.pdf, p. 2.
[33] http://www.mkidn.gov.pl/media/po2010/dokumenty/
[34] http://www.mkidn.gov.pl/media/po2010/dokumenty/zasoby_p2-regulamin_2010.pdf

education in the field of digitization of monuments and museum objects and the principles of storage promotion of digital resources in order to build an information society;

protection of cultural heritage and increasing the availability of its resources through development of institutional cooperation in the network.

In 2011 the MKiDN launched long-term government program "Culture+" with priority "Digitalization"[35]. The strategic goal of the program was "to improve access to culture and participation in culture in rural areas and small towns"[36]. Digitalization should "enable access to digital resources of Polish cultural heritage via Internet for the residents of Poland, especially villages and small towns"[37]. Program included five operational objectives of the priority: (1) organizing a network of digitization laboratories, (2) creation of a network of professional digital repositories enabling proper storage of digitized data harvest, (3) making collections available via the Internet, (4) increasing the accessibility of the collections, (5) increasing the number of people using the services of libraries and community centres[38].

In the 2014 report the Supreme Audit Office (Najwyższa Izba Kontroli, NIK) analysed the steps already taken and provided recommendations[39]. NIK pointed out, that the MKiDN "when starting the >>Culture+<< program, did not have full knowledge of the actual needs in the field of digitization". No attempt was made to estimate "the number of cultural goods in possession local government cultural institutions" and obtaining information about the digitization activities carried out within their own scope40. NIK emphasised that "at the current pace of work [2014] it is impossible to complete digitization of collections by 2020, i.e., the deadline adopted by the MKiDN before adoption of the "Culture+"[41]. The negative assessment concerns the lack of effective legislative actions to prepare a draft act on the national audiovisual resource. Legal restrictions which are limiting or preventing collecting and sharing digitized resources on the Internet must be abolished[42].

An analysis of some of the activities undertaken by the MKiDN to digitize cultural heritage shows that it is a long-term and expensive process. It is difficult to estimate its cost and the completion of all activities. Despite this, digitization plays a major role in documenting and recording Polish cultural heritage sites, including historic buildings, archaeological sites, and natural landscapes. Digital

[35] http://www.mkidn.gov.pl/media/docs/2012/20120315_digitalizacja_MKiDN.pdf, p. 2-3.
[36] https://bip.mkidn.gov.pl/media/docs/inne_dok/WPR_KULTURA_projekt_20100318.pdf, p. 39.
[37] Ibid.
[38] Ibid.
[39] See: Informacja o wynikach...
[40] Informacja o wynikach..., p. 10.
[41] Ibid, p. 11.
[42] Ibid, p. 12.

records aid in preservation, research, and educational initiatives [see figure 7 and 8]. Moreover, the digitized objects clearly constitute a list of Poland's cultural heritage. It allows the use of the most appropriate form of protection for a given facility and a collective analysis of the needs of a specific group of facilities. It may constitute the basis for control over the activities of the administrator of a given object and over the place of its storage, which may prevent the illegal export of a given object.

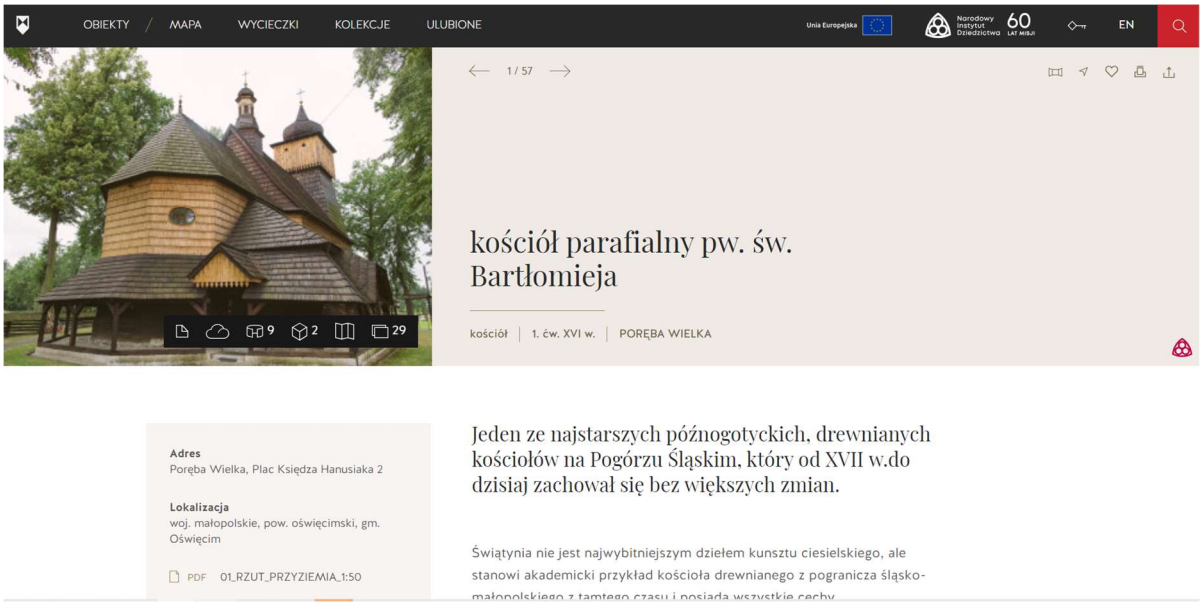

Figure 7 – Parish Church of Saint Bartholomew[43]

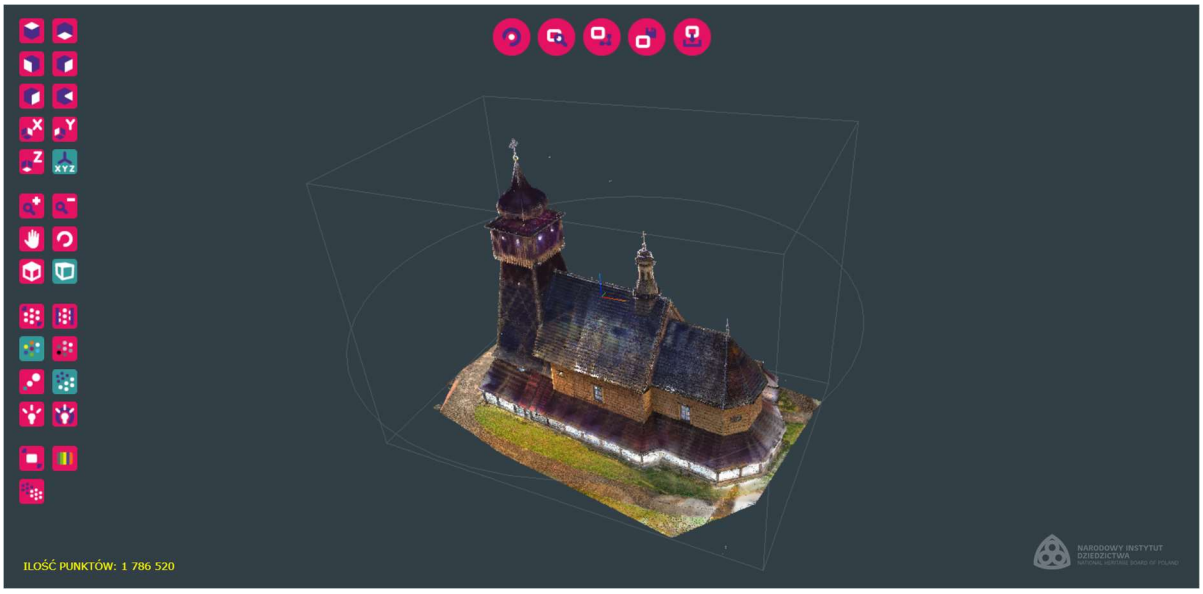

Figure 8 – Parish Church of Saint Bartholomew[44]

[43] https://zabytek.pl/pl/obiekty/g-214866
[44] https://cumulus.zabytek.gov.pl/poreba

Conclusion

In conclusion, digitization of cultural heritage plays a crucial role in the protection and preservation of our shared cultural treasures. By converting physical artifacts and documents into digital formats, cultural heritage can be safeguarded from degradation, loss, and destruction. Digital copies serve as backups that can be stored in secure repositories, reducing the risk of damage or loss due to natural disasters, deterioration, or human factors. The digitization of cultural heritage aligns with conservation ethics, such as the principles outlined in the Athens Charter and other conservation doctrines. It emphasizes the importance of preserving the original material while making cultural heritage more accessible for research, education, and enjoyment.

Digitized cultural heritage allows wider access to diverse audiences, regardless of geographic location or physical limitations. It promotes inclusivity, cultural diplomacy, and tourism. Enabling virtual visits, online exhibitions, and educational resources are engaging people who may not have the opportunity to experience physical artifacts directly. These actions are showcasing the richness and diversity of heritage across borders, supporting cultural exchange, enhances cross-cultural understanding and contributing to the economic development of regions through increased tourism.

High-resolution imaging, 3D scanning, VR technology, and other techniques capture intricate details, providing valuable data for scholarly study, analysis, and conservation efforts. Technological advancements continue to enhance the digitization process, making it more efficient and accurate. Techniques like artificial intelligence (AI), machine learning, and big data analysis provide new opportunities for automated digitization, data management and interpretation of cultural heritage. Digital platforms and online repositories encourage collaboration and knowledge exchange among cultural heritage professionals, researchers, and communities. They facilitate the sharing of information, expertise, and best practices, leading to improved conservation techniques and a deeper understanding of cultural heritage.

Digitization empowers cultural heritage institutions to protect, preserve, and promote our diverse heritage. It ensures the longevity of cultural artifacts, enhances accessibility, fosters research and collaboration, and contributes to the cultural and economic vitality of societies. Embracing digital technologies is crucial in safeguarding cultural heritage for future generations and fostering a global appreciation of our shared human history.

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Наталія Коробчинська

ЦИФРОВІЗАЦІЯ МОНІТОРИНГУ Й КОНТРОЛЮ У СФЕРІ ОХОРОНИ ЗДОРОВ’Я НА МІСЦЕВОМУ РІВНІ

Метою дослідження є визначення ролі й можливостей цифрових технологій забезпечувати моніторинг і контроль у сфері охорони здоров’я на місцевому рівні.

***Ключові слова**: моніторинг, контроль, цифровізація, охорона здоров’я, місцеве самоврядування.*

В умовах децентралізації та реформування системи охорони здоров’я важливим є забезпечення населення громади якісним медичним обслуговуванням.

Чинними нормативно-правовими актами визначено обов’язок органів місцевого самоврядування щодо організації медичного обслуговування населення, разом з тим, завдяки децентралізації влади відбулась децентралізація ресурсу та фінансового забезпечення, на місцеві громади покладено низку повноважень та можливостей у сфері охорони здоров’я. Ми розуміємо, що в сучасних умовах у органів місцевого самоврядування з’явились не тільки нові обов’язки, але і нові можливості. Тому вкрай важливим є оптимальне управління, при якому забезпечується ефективне та достатнє виконання обов’язків у сфері охорони здоров’я при оптимальному ресурсному забезпеченні.