



EUROPEAN COMMISSION

Directorate-General for Communications Networks, Content and Technology

Media and Data
Creativity

**IMPLEMENTATION OF
THE COMMISSION RECOMMENDATION
ON DIGITISATION AND ONLINE ACCESSIBILITY
OF CULTURAL MATERIAL AND DIGITAL PRESERVATION**

PROGRESS REPORT 2011-2013

**Please complete and return by e-mail to
Rachel.Soucher@ec.europa.eu no later than 31 October 2013**

Country	Italy
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NOTE: This template follows the structure of the Recommendation of 27 October 2011 on the digitisation and online accessibility of cultural material and digital preservation. This template should be strictly followed.

The Commission Recommendation was endorsed by Council on its Conclusion of 12 May 2012. The priority actions and indicative timetable contained in these Conclusions should clearly be taken into account in your reporting of progress.

Please note that particular attention should be given to new developments in the reference period 2011-2013, notably:

- Financial resources and quantitative/qualitative targets for digitisation
- Public-private partnerships for digitisation
- The transposition and implementation of the Directive 2012/28/EU of the European Parliament and the Council of 25 October 2012 on certain permitted uses of orphan works.
- Legislative or other actions taken by Member States to facilitate the large-scale digitisation of out-of-commerce works
- Actions taken by Member States to support Europeana (provision of content, funding, etc.)
- Measures taken by Member States to ensuring the wide and free availability of existing metadata produced by cultural institutions (Europeana Data Exchange Agreement)
- Financial and organisational aspects of digital preservation.

Besides your factual report, you are encouraged to raise any implementation problems or highlight any best practice examples to which you think special attention should be paid at national and/or European level. Where implementation is not fully reached, please describe how you plan to continue your work.

Please use the empty boxes underneath the questions to indicate your response/comments.

Please provide as much as possible quantitative indicators on progress achieved.

All reports will be published on the Commission's Digital Agenda for Europe website.

DIGITISATION: ORGANISATION AND FUNDING

1. PLANNING AND MONITORING OF THE DIGITISATION OF BOOKS, JOURNALS, NEWSPAPERS, PHOTOGRAPHS, MUSEUM OBJECTS, ARCHIVAL DOCUMENTS, SOUND AND AUDIO-VISUAL MATERIAL, MONUMENTS AND ARCHAEOLOGICAL SITES ("CULTURAL MATERIAL")

- Is there a scheme to plan, coordinate and monitor digitisation of cultural material?

If yes, provide details of all relevant aspects of the scheme and of the overall digitisation achievements (number of digitised objects) towards the overall targets mentioned under point 7 (support to Europeana).

The digitisation activities of the Italian libraries depending on the **Ministry of Cultural Heritage, Activities and Tourism (MiBACT)** plan the digitisation activities on the basis of the yearly budget and special funding.

This paragraph illustrates planning and mechanisms of 4 main digitisation initiatives:

1. Library sector: national project "**8 per 1.000**" (2010-2013)
2. Library sector: "**Progetto Puglia**" (2011-2013)
3. Museum sector: "**MuseiD-Italia**" (2010-2012)
4. Cross domain: "**14-18 Documents and Images on WWI**" (2010-ongoing)

All of them have the final goal to implement the Italian aggregators (Internet Culturale for the library sector, and CulturaItalia as national aggregator – see paragraphs 5.2 and 7.4), and consequently Europeana.

1. ICCU received in 2010 a special funding derived from taxes (8‰ of IRPEF tax) for book cataloguing and indexing in the National Library Service, and for the digitization of selected collections to be included into the library portal (Internet Culturale).

The project involved 6 national libraries (Rome, Florence, Milan, Turin, Venice, and Naples) and was articulated into two lines:

- digitization of brand new material;
- recovery of existing digital objects (other 18 libraries).

The "**8 per 1.000**" project is almost concluded; at the end it will produce over 3.5 M digital objects (new digitisations and recovery of existing digital objects).

2. In the context of the ERDF 2007-2013, the **Puglia Region** managed a digitisation project, now just concluded, that involved 50 libraries and produced a total amount of 1,525,500 digital objects (7 projects). ICCU took care of coordination of the whole activities, in particular it elaborated the technical specifications, monitored the application of the digitisation standards, trained the staff and assure the helpdesk service. All these records are under publication in Internet Culturale and then CulturaItalia and Europeana.
3. The Agency for Digital Italy and MiBACT co-operated for the massive-scale digitisation of national cultural heritage, the extension of on-line accessibility to cultural materials - including contents protected by copyright -, the improvement of systems for long-term preservation of digital resources. With the **'e-gov 2012'** Plan (2010-2012), MiBACT - through Central Institute for Union Catalogue of Italian Libraries (ICCU) - has implemented the innovative program for cultural heritage through two integrated interventions, called **'Culture Portal'** (for the development of **CulturaItalia**, the Italian culture portal) and **'MuseiD-Italia'**. Those interventions involved museums, galleries, archaeological areas, monuments and other exhibition spots belonging to the State, to Regions, other local administrations as well as to any other public and/or private institutions.

The MuseiD-Italia Program has realized new scans, recoveries of existing digital objects, new websites, updating and reorganization of existing sites toward new architectures, harvesting of new databases for the 'CulturaItalia' Portal. The activities benefited the co-funding by Regions.

A total of 35 projects were completed: 10 with MiBACT/Regions collaboration, 16 processed directly by MiBACT, 5 processed by other institutions, 4 with POAT/MiBACT financing on behalf of Calabria, Campania, Puglia and Sicily Regions. Completed digital materials are: 650 collections cards which account approximately for 80,000 digital resources relating to over 400 State or non-State cultural institutions (mainly museums); 39 websites; 12 OAI-PMH repositories indexing 440,000 records on CulturaItalia; the National Registry of 4,000 institutions, mostly enriched with images and English translation. All digital assets are publicly available on the 'CulturaItalia/MuseiD-Italy': information and communication technologies were therefore enhanced as set out in the European Digital Agenda.

4. **14-18 Documents and Images on WWI** is an initiative promoted by ICCU, Institute for the History of Italian Risorgimento, Central Museum of Risorgimento, Library of modern and contemporary history, National central library in Rome, Alessandrina university library for gathering documentation about the WWI. The project is under constant enrichment; it currently contains about 140,000 images referring to heterogeneous materials: iconographic, bibliographical and documentary. A part of this stuff is being published in Europeana through the EU project "Europeana Collections 14-18".

Finally, ICCU distributed among professional mailing lists the 2012 and 2013 **ENUMERATE** questionnaires about the progresses of digitisation. The 2012 version was also translated into Italian.

- Has your country set quantitative targets for the digitisation of cultural material?

If yes, please specify the targets and indicators/procedures for monitoring progress, if any.

The libraries and the other cultural institutions can set their own quantitative targets related to the collections they are working on.

As to the before mentioned projects, the considered quantitative indicators are:

- relevance (consistency of objectives with total amount of on-line available data)
- effectiveness (contribution of produced results to the attainment of the specific objective of intervention)
- efficiency (cost of achievements)
- sustainability (appropriate technology, management skills, economic/financial resources)
- impact (effects of interventions, possibility to define good practices and/or reference procedures)

- Has your country set qualitative targets for the digitisation of cultural material?

If yes, please specify the targets and indicators/procedures for monitoring progress, indicate the expected increase in digitised material which could form part of Europeana and budgets allocated by public authorities.

ICCU provides guidelines, compliant to the international standards, to be followed in the digitisation projects; for the projects under direct coordination, it also tests sample digitised images before approaching mass scale digitisation.

. Regarding the cultural relevance of the objects, the institutions are free to choose the most relevant ones according to the aim, the purpose and the profile of their collections.

The main qualitative targets set up within the before mentioned projects are:

- 1) to identify criteria and methodologies for the digitisation and production of descriptive, administrative, technical-structural metadata
- 2) to identify technical quality standards for different digital materials (open standards and non-proprietary formats)
- 3) to achieve interoperability for direct access to information
- 4) to guarantee safety and attainability
- 5) to allow the re-use of data for commercial and non-commercial purposes
- 6) to implement new services for available on-line resources users

The indicators are set to underline:

- achieved results (consistency of number, content and size with expectations)
- effectiveness (contribution of the achieved results versus the number of involved subjects)
- quality of products (intermediate and final, also in relation with the support means)

available such as manuals, guidelines, applications)

- technology problems/technical expertise
- efficiency (cost of results)

Monitoring includes supervising in the preparation of projects, continuous support for the launch of digitisation and metadata creation activities, technical seminars, meetings devoted to the resolution of specific problems, filling out of questionnaires relating to the evaluation of activities (intermediate and final).

2. PARTNERSHIPS BETWEEN CULTURAL INSTITUTIONS AND THE PRIVATE SECTOR IN ORDER TO CREATE NEW WAYS OF FUNDING DIGITISATION OF CULTURAL MATERIAL AND TO STIMULATE INNOVATIVE USES OF THE MATERIAL, WHILE ENSURING THAT PUBLIC PRIVATE PARTNERSHIPS FOR DIGITISATION ARE FAIR AND BALANCED, AND IN LINE WITH THE CONDITIONS INDICATED IN ANNEX I

- Have any cultural institutions in your country entered into PPPs (including also partnerships with non-EU partners) for digitisation or for facilitating the access to digital cultural heritage?

If yes, please provide details of the partnerships, compliance of the respective agreements with the conditions in Annex I of the Recommendation as well as contact details of the cultural institution involved.

MiBACT announced in March 2010 a partnership to with Google to scan 700,000 out-of-copyright Italian books ranging from 1601 to 1874 that are provided by the National Central Libraries at Rome, Naples and Florence, making them available to readers around the world via **Google Books**. The project started up in November 2012: after one year the first 160,000 digitized books are online and can be browsed from the national OPAC. The project is supposed to end up in August 2014.

ICCU coordinates the work of the 3 libraries, assures the respect of the national metadata standards and the results of the digitization activities made available under the CC0 licence for the reuse and published in CulturaItalia and Europeana.

The **MOVIO** project is another important PPP: this initiative is coordinated by the ICCU and co-funded by the Telecom Italia Foundation as part of the 2011 Call for Proposals for the valorisation of invisible cultural heritage; it is ending in March 2014.

MOVIO is putting together an open source kit for staging virtual online exhibitions. This kit is aimed at cultural institutions, which can use it to highlight the masterpieces held in their collection and, more importantly, showcase lesser-known or "invisible" works.

The Italian Tiscali ICT company launched in March 2013 a new search engine for the Italian digital resources named **Istella**. One of the main innovative features of Istella is the attention to the Italian culture: the engine is indexing Italian encyclopedias, archives, collections and catalogues of the Italian Ministry, as well as foundation, newspapers, private archives, associations' resources.

Tiscali cooperates with other private companies, research institutes, universities and cultural institutions – like the ICCU and the Central Institutes for the Archives of MiBACT, and the Treccani Institute – the Italian encyclopedia.

The Online Public Access Catalogue (OPAC) of the National Library Service (SBN) was opened to the publishers' catalogues (**Amazon, AbeBooks**): when the SBN user lands on these online selling platforms and buys books, SBN has a revenue of the 10% upon the total of the purchase.

- Has your country adopted legislation on PPPs in place (e.g. fiscal benefits, public procurement provisions) or is any such legislation under preparation?

If yes, provide details and references.

Not national rules. However MiBACT has elaborated internal guidelines for sponsorships of cultural events, activities, restoration etc.

On the occasion of the **collection day** of WWI material carried out in the framework of the Europeana Awareness project (Rome, 15 May 2013), ICCU involved private companies as sponsors of the digitization activities.

3. USE OF STRUCTURAL FUNDS, WHERE POSSIBLE, TO CO-FINANCE DIGITISATION ACTIVITIES

- Is your country using Structural Funds for the digitisation of cultural material?

If yes, provide details of the amounts and the specific programmes.

Yes, our country is using Structural Funds for the digitisation of cultural material upon a regional basis because SF are managed and distributed by the Italian Regions and not centrally.

In the context of the ERDF 2007-2013, the **Puglia Region** managed a digitisation project, now just concluded, that involved 50 libraries and produced a total amount of 1,525,500 digital objects (7 projects). ICCU took care of coordination of the whole activities, in particular it elaborated the technical specifications, monitored the application of the digitisation standards, trained the staff and assure the helpdesk service. All these records are under publication in Internet Culturale and then CulturaItalia and Europeana.

4. OPTIMISE THE USE OF DIGITISATION CAPACITY AND ACHIEVE ECONOMIES OF SCALE, WHICH MAY IMPLY THE POOLING OF DIGITISATION EFFORTS BY CULTURAL INSTITUTIONS AND CROSS-BORDER COLLABORATION, BUILDING ON COMPETENCE CENTRES FOR DIGITISATION IN EUROPE.

- Has your country taken practical measures to optimise the use of digitisation capacity?

If yes, please provide details about the ways to optimise the use of digitisation capacity. Does this involve cross-border collaboration?

MiBACT through the ICCU promoted in recent years by the Italian cultural institutions the awareness of (and consequently the adhesion to) of the advanced services that can be provided by the **National Research and Education Network** (NREN) that is represented in Italy by the GARR consortium. The use of research advanced technologies and capacities would undoubtedly be a leap forward for the cultural institutions that want to digitise, publish, share, and preserve their resources. This action was carried out in the framework of EU projects coordinated by ICCU: DC-NET, INDICATE, and the ongoing DCH-RP that has a focus on long term preservation.

Moreover ICCU maintains digital assets for the hosting of digital cultural resources; these services are named **MagTeca** (for libraries) and **METSTeca** (for museums) and are offered for free to all Italian cultural institutions that do not have large storage capacities for the preservation of the web resolution of their digital resources and want to participate to national aggregation initiatives like Internet Culturale and

CulturaItalia.

A measure for the coordination of the activities of long term preservation of digital resources – **Magazzini Digitali** - is at present operative with a core of selected partners.

Magazzini Digitali (Digital stacks) is a project funded by the DG for Libraries of MiBACT that involves the National Central Libraries of Florence and Rome for the storage capacities, and the Venice Marciana Library for the dark archive service. The aim is to build a backbone that serves for the long term preservation of the digital resources of the Italian cultural institutions. At present the prototype version of the service is evolving to an operative platform: it currently assures the legal deposit of graduation theses of partner Italian universities and some publishers.

DIGITISATION AND ONLINE ACCESSIBILITY OF PUBLIC DOMAIN MATERIAL

5. IMPROVE ACCESS TO AND USE OF DIGITISED CULTURAL MATERIAL THAT IS IN THE PUBLIC DOMAIN

5.1. Mechanisms to ensure that material in the public domain remains in the public domain after digitisation.

- Has your country encountered obstacles in the process of ensuring that material in the public domain stays in the public domain after digitisation?

If yes, please provide details of the obstacles and explain how they have been overcome or how they are being addressed.

The assumption that 'public domain' means 'free of charge' is misleading: the digitisation outcomes of public domain cultural asset, even though it is done with public money, **may** not be entirely available for public domain: the description and low resolution images are usually freely provided to the public but not the master or high resolution copies. Moreover, according to the national legislation on cultural heritage, public cultural institutions can ask for fees on the reproduction of the digital images of their collections, although they have been produced with public money.

5.2. Widest possible access to digitised public domain material as well as the widest possible reuse of the material for non-commercial and commercial purposes.

- Are there projects or schemes for promoting the widest possible access to digitised public domain material?

If yes, please provide details.

1. **CulturaItalia**, national cross domain aggregator (see details at paragraph 7.4)

2. **Internet Culturale**, the portal of the Italian libraries

(www.internetculturale.it). InternetCulturale is the portal of the digital content of the Italian libraries. It proposes an integrated access to over 10M digital objects from various databases and repositories. The primary goal of the Internet is to raise awareness about the cultural heritage preserved by the Italian libraries.

InternetCulturale is addressed both to the general and the specialized users: they can search bibliographical information and digital contents coming from different information sources. It is fully integrated with CulturaItalia, the Italian Culture Portal.

Thanks to Internet Culturale the user can search and browse:

- 12 M bibliographic records of the National Library Service – SBN
- 10 M digital items of the digital library
- 400,000 records from the following databases: XVI century editions (Edit 16), manuscripts (Manus), Ricordi music archives (ReMI)

The user experience is also enriched by cultural oaths, exhibitions, 3D objects, editorials etc.

At this very moment, and for the period 2011-2013, Internet Culturale has provided over 120,000 xml records (encoded with MAG standard) to Europeana.

- Are there any schemes promoting reuse of the digitised material for non-commercial and commercial purposes? Please also indicate whether there are mechanisms for monitoring such reuse.

If yes, provide details of the schemes or best practice examples. Please also indicate whether there are mechanisms for monitoring such reuse (take-up by organisations engaging in re-use and take-up by end-users/visitors).

CulturaItalia published a core set of records from the portal under the licence "CC0 1.0 Universal Public Domain Dedication"; they are available for reuse at the SPARQL end point <http://dati.culturaitalia.it/>.

It is also foreseen that the catalogue of the National Library Service – SBN will evolve little by little into open data.

5.3. Measures to limit the use of intrusive watermarks or other visual protection measures that reduce the usability of the digitised public domain material.

- Has your country taken measures to limit the use of watermarks or other visual protection measures reducing the usability of digitised public domain material?

If yes, please describe the measures. Where applicable, please also indicate best/worst practice examples.

NO

DIGITISATION AND ONLINE ACCESSIBILITY OF IN-COPYRIGHT MATERIAL

6. IMPROVE CONDITIONS FOR THE DIGITISATION AND ONLINE ACCESSIBILITY OF IN-COPYRIGHT MATERIAL.

6.1. Rapid and correct transposition and implementation of the provisions of the Directive on orphan works

- When and how is your country going to transpose the Directive on orphan works?

The Italian working group in charge of transposing the Directive still hasn't met; it will do it at the beginning of 2014.

6.2. Legal framework conditions to underpin licensing mechanisms identified and agreed by stake-holders for the large-scale digitisation and cross-border accessibility of works that are out-of commerce.

- Are there any legal/voluntary stakeholder-driven schemes in your country to underpin the large- scale digitisation and cross-border accessibility of digital cultural works?

If yes, please provide details of the schemes, references and describe impact.

NO

6.3. Contributing to and promoting the availability of databases with rights information, connected at the European level, such as ARROW.

- How is your country contributing and promoting the availability of such databases at the European level?

ICCU was partner for dissemination of the **ARROW Plus** project and participated to the validation of the Italian data. It is also the Italian National Contact Point for ARROW and coordinator of the participation of the Italian libraries. ICCU will be ordinary member of the ARROW Association that is in the making.

In December 2011 ICCU organised in Rome the national meeting of the Italian ARROW stakeholders: national libraries, DG for libraries, and the Central Institute for Cataloguing and Documentation (ICCD) of MiBACT, the Italian Publisher Association (AIE), Federation of European Publishers (FEP), the Presidency of the Council of the Italian Ministries, the Italian Library Association (AIB), etc.

7. CONTRIBUTE TO THE FURTHER DEVELOPMENT OF EUROPEANA

7.1. Encouraging cultural institutions as well as publishers and other right holders to make their digitised material accessible through Europeana, thus helping the platform to give direct access to 30 million digitised objects by 2015, including two million sound or audio-visual objects

- How is your country encouraging cultural institutions, publishers and other right holders to make their digitised material accessible through Europeana? Are there specific measures to encourage the contribution of sound or audio-visual material?

ICCU is partner of **Europeana Sounds**; it will supply Europeana of 80,000 records from the Central Institute for the Sound and AV Heritage of MiBACT (ICBSA) that collects records from many Italian public and private institutions.

7.2. Making all public funding for future digitisation projects conditional on the accessibility of the digitised material through Europeana.

- What measures has your countries taken to ensure that all cultural material digitised by means of public funding will be accessible through Europeana?

When involving new content providers in CulturaItalia, the Italian culture portal, or Internet Culturale (the portal of the Italian libraries), ICCU proposes at the same time the adhesion to Europeana, that is always welcome. The agreements with the providers foresees in fact a clause related to the publication in Europeana too. In fact, with a unique effort, the content providers can publish their records on multiple platforms of national and European levels. Any new digitisation initiatives promoted and supported by ICCU has as final goals the enrichment of the national aggregators and Europeana.

Thanks to AthenaPlus (2013-2015), Europeana Sounds (2014-2017), and Europeana Food and Drink (2014-2017) Europeana will be supplied with over 1.7 M Italian new records.

7.3. Ensuring that all their public domain masterpieces will be accessible through Europeana by 2015,

- What measures has your country taken to ensure that your country's public domain masterpieces will be accessible through Europeana by 2015? Have you set indicators to measure progress?

The Italian cultural heritage is extremely widespread. The concept of masterpieces is not subjected to a specific definition: the Botticelli Venus is undoubtedly a worldwide known masterpiece, but also an illuminated manuscript of a local library can be a masterwork and have a great relevance in a narrower territory.

Each cultural institution is free to chose their masterpieces when approaching the digitisation process; this selection is not subjected to any indicator.

7.4. Setting up or reinforcing national aggregators bringing content from different domains into Europeana, and contributing to cross-border aggregators in specific domains or for specific topics, this may bring about economies of scale.

- Has your country set up a national aggregator bringing content from different domains into Europeana? If yes, please provide details of the aggregator, participating organisations and content domains covered.

CulturaItalia is the national cross-domain aggregator (www.culturaitalia.it) promoted and managed by the Ministry for Cultural Heritage and Activities and Tourism (MiBACT) with the cooperation of the Italian Regions and the scientific consultation of the Scuola Normale Superiore of Pisa. CulturaItalia is aided by the support of organisations and institutions in the world of Italian culture from every level (national, regional, local) and nature (public and private). Precisely for this ability to integrate into one system the informational elements of many different entities, CulturaItalia is a cutting-edge project in Europe and has been used as a reference for many other countries hoping to promote similar initiatives.

CulturaItalia proposes a guided access to the world of Italian culture. The portal gathers and organises millions of informational elements on the resources that make up the country's vast cultural universe, and place them at the disposal of web users at large. At present it gathers over 2.3 M records from 35 content providers and aggregators.

CulturaItalia is national aggregator to Europeana.

- Are there specific measures the participation of cultural institutions, publishers or other right holders in cross-border aggregators in specific domains or for specific topics? If no such measures have been taken, are you aware of voluntary participation by organisations based in your country? Please provide details of such participation and participants' motivation.

CulturaItalia and Internet Culturale encourages the contribution of both public and private bodies.

7.5. Ensuring the use of common digitisation standards defined by Europeana in collaboration with the cultural institutions in order to achieve interoperability of the digitised material at European level, as well as the systematic use of permanent identifiers.

- How does your country encourage the use of common digitisation standards defined by Europeana? How do you support the systematic use of permanent identifiers?

MiBACT contributed to raise the awareness about Europeana and its activities across Italy (it also participates in the Europeana Awareness project through the ICCU). Moreover, CulturaItalia has set up a mapping template to Europeana that ensure that all the aggregated records, from all sectors, are compliant to the Europeana technical requirements. CulturaItalia can also transform the records published in PICO (the CulturaItalia application profile) directly to EDM.

7.6. Ensuring the wide and free availability of existing metadata (descriptions of digital objects) produced by cultural institutions, for reuse through services such as Europeana and for innovative applications.

- Which measures has your country taken to ensure the wide and free availability of existing metadata? How do cultural institutions in your country take up the Europeana Data Exchange Agreement?
- What experience has your country been able to gather to re-use of free metadata for re-use if the underlying content through services such as Europeana or for innovative applications? Please provide details, examples and references.

The metadata records published in CulturaItalia are regulated by the CulturaItalia License based on the Creative Commons License "Attribution - Non Commercial 2.5" and "CC0 1.0 Universal Public Domain Dedication", with a couple of exceptions of private providers. A core set of the CulturaItalia metadata records have also been published as open data (see paragraph 5.2).

ICCU put a great effort in promoting the DEA and the CC0 licence that inspired the Europeana agreement; this effort was generally fruitful with a single but substantial exception: the CEI, the conference of the Italian bishops, removed 600,000 records already published in Europeana when the DEA entered into force. CEI is now analysing the DEA implications in order to take a decision about it.

7.7. Establishing a communication plan to raise awareness of Europeana among the general public and notably in schools, in collaboration with the cultural institutions contributing content to the site.

- What measures has your country taken to establish a communication plan to raise awareness of Europeana? Are there specific measures targeting schools or other specific user communities? If yes, please provide details.

ICCU coordinated and coordinates many projects of the Europeana ecosystem (ATHENA, Linked Heritage, Athena Plus) that assured the promotion of the European portal not only in Italy.

Moreover, ICCU is partner of Europeana Awareness; within a range of dissemination events that promoted Europeana at the national level, it worth to be underlined the major awareness events held in Rome in May 15th, 2013 for collecting memories from the WWI period. This event was targeted both to the wide public and to researchers: a technical seminar about the use of historical source texts was held in parallel to the memory collection.

DIGITAL PRESERVATION

8. REINFORCE NATIONAL STRATEGIES FOR THE LONG-TERM PRESERVATION OF DIGITAL MATERIAL, UPDATE ACTION PLANS IMPLEMENTING THE STRATEGIES, AND EXCHANGE INFORMATION WITH EACH OTHER ON THE STRATEGIES AND ACTION PLANS.

- Does your country have a strategy for the long-term preservation of digital material? What actions are you planning to implement the strategy? Have you exchanged information with other Member States in order to devise your strategy and action plan? If yes, please provide details.

A measure for the coordination of the activities of long term preservation of digital resources – **Magazzini Digitali** - is under implementation (see details at paragraph 4).

A comparative study among the preservation strategies of different European countries was carried out in 2011 within the **DC-NET** EU project (<http://www.dc-net.org/getFile.php?id=467>).

The results of DC-NET about preservation were taken up in **DCH-RP**, the ongoing initiative coordinated by the ICCU that involves cultural institutions and e-infrastructure providers in the definition of a road map for preservation (<http://www.dch-rp.eu/>).

9. EXPLICIT AND CLEAR PROVISION IN YOUR COUNTRY'S LEGISLATION SO AS TO ALLOW MULTIPLE COPYING AND MIGRATION OF DIGITAL CULTURAL MATERIAL BY PUBLIC INSTITUTIONS FOR PRESERVATION PURPOSES, IN FULL RESPECT OF EUROPEAN UNION AND INTERNATIONAL LEGISLATION ON INTELLECTUAL PROPERTY RIGHTS.

- Have your country made explicit and clear provision in its legislation to allow multiple copying and migration of digital cultural material by public institutions for preservation purposes?

NO

10. MAKE THE NECESSARY ARRANGEMENTS FOR THE DEPOSIT OF MATERIAL CREATED IN DIGITAL FORMAT IN ORDER TO GUARANTEE ITS LONG-TERM PRESERVATION, AND IMPROVE THE EFFICIENCY OF EXISTING DEPOSIT ARRANGEMENTS FOR MATERIAL CREATED IN DIGITAL FORMAT.

10.1. Ensuring that right holders deliver works to legal deposit libraries without technical protection measures, or that, alternatively, they make available to legal deposit libraries the means to ensure that technical protection measures do not impede the acts that libraries have to undertake for preservation purposes, in full respect of European Union and international legislation on intellectual property rights.

- What arrangements has your country made to ensure that technical protection measures do not impede the acts that libraries have to undertake to guarantee long-term preservation of material created in digital format?

The Magazzini Digitali strategy (see paragraph 4).

10.2. Where relevant, making legal provision to allow the transfer of digital legal deposit works from one legal deposit library to other deposit libraries that also have the right to these works.

- Has your country made legal provision to allow the transfer of digital legal deposit works from one legal deposit library to other deposit libraries that also have the right to these works? If yes, please provide details.

NO

10.3. Allowing the preservation of web-content by mandated institutions using techniques for collecting material from the Internet such as web-harvesting, in full respect of European Union and international legislation on intellectual property rights.

- What measures has your country adopted to allow preservation of web-content by mandated institutions? Please provide details, e.g. of the types of web-content preserved and the organisations mandated.

None

11. TAKING INTO ACCOUNT DEVELOPMENTS IN OTHER MEMBER STATES, WHEN ESTABLISHING OR UPDATING POLICIES AND PROCEDURES FOR THE DEPOSIT OF MATERIAL ORIGINALLY CREATED IN DIGITAL FORMAT, IN ORDER TO PREVENT A WIDE VARIATION IN DEPOSITING ARRANGEMENTS.

- How is your country taking into account developments in other Member States in order to prevent a wide variation in deposition arrangements? Please provide details.

NA

ANY OTHER BUSINESS

- Please indicate in the box below any suggestions or other comments you would like to make, or any further information you consider of use for the purposes of this progress report and/or the further implementation of the Recommendation.