IPLEMENTATION OF

THE COMMISSION RECOMMENDATION

ON DIGITISATION AND ONLINE ACCESSIBILITY

OF CULTURAL MATERIAL AND DIGITAL PRESERVATION

PROGRESS REPORT 2011-2013

AUSTRIA

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

Country	Austria

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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 of cultural heritage is an important issue of the Austrian cultural policy. Therefore, the Austrian Federal Ministry for Education, the Arts and Culture (BMUKK) has been continuing its efforts to force the digitisation of the federal museums.

The following projects were carried out from 2010 to 2013 commissioned by the BMUKK:

Technisches Museum Wien (Vienna Technical Museum): "Motorsport in Österreich" - around 160.000 pictures from a selection of the major motorcycle and automobile racing events.

Österreichische Mediathek (Austrian Media Library): "Österreich am Wort": www.oesterreich-am-wort.at: scientific source edition of austrian culture and history – about 7.400 audio and video sources and 10 web-exhibitions (online: 2012).

MUMOK (Museum of Modern Art): online-collection with 4.000 objects of 20th and 21st century art, completed in 2012, grows continuously (work in progress).

MAK (Austrian Museum of Applied Art): Digitising it's collection of applied arts, design, architecture and contemporary art, which has developed in the course of almost 150 years, is an ongoing project until 2015. At the end of the project access to about 270.000 applied art objects will be offered.

Major cultural heritage institutions have quantitative targets for their collections,

as there are:

Austrian National Library´s digitisation strategy is part of its overall strategy based on a five year period.

Since 2010, major digitisation projects have been finished:

- Digitisation of 4.000 audio carriers: This project had a strong impact on longterm preservation due to the detoration of these carriers.
- Digitisation of 80.000 posters
- Digitisation of 135.000 pages of the most precious musical manuscripts and prints
- Digitisation of 8.000 papyri

Current digitisation initiatives:

- Austrian Books Online: digitisation of 600.000 historical books in a PPP with Google. At the end of 2013 appr. 190.000 books will be digitised, online available and full text searchable.
- ANNO/ALEX: More than 13 Mio. pages of newspapers, journals and legal texts are online available.
- 75.000 postcards

At the Austrian Mediathek two major digitisation projects of audio and video sources have been finished:

- "Österreich am Wort": www.oesterreich-am-wort.at: see above

- www.journale.at: Third in a series of projects about the radio news line 'Journale', or 'Ö1-Journale'1990-1999. Radio news with a broad thematic variety. About 3.000 hours radio material of the 1990 (online: 2013)

Austrian Film Museum:The following objects are accessible online through the Austrian Film Museum's website or (where noted) authorized third-party websites:

- EFG1914: Moving image material related to the First World War. approx. 50 films and fragments, 8755 meters of film. Videos available at www.europeanfilmgateway.eu and www.europeana.eu
- Kinonedelja – Online Edition: The Soviet filmmaking pioneer and theorist Dziga Vertov's first newsreel films. 17 issues including 14 from the Film Museum's own collection, 2096 meters of film.
- Film.Stadt.Wien / StadtFilmWien: A Transdisciplinary Exploration of Vienna as a Cinematic City. 58 titles, 14477 meters of film. Videos available at www.stadtfilm-wien.at
- The Making of F.W. Murnau's Tabu (USA, 1931) - The Outtakes Edition: Scholarly commented online edition of the complete surviving takes and outtakes from Murnau's last film. 14186 meters of negative and positive film. Accessible at https://www.deutsche-kinemathek.de/en/publications/online/murnau
- Periodicals Collection: An overview of the periodicals held in the Film Museum's library (around 400 titles, approximately 150,000 individual issues). A selection

of 1264 scanned covers.

Digitisation projects currently in progress:

- Ephemeral Films: National Socialism in Austria**:** comprehensively annotated database of ephemeral films, which document the rise of the NSDAP in Austria since 1932, Jewish everyday life before the expulsion and the Holocaust, the "annexation" of Austria in 1938 and the war years of 1941-42.
Approx. 50 titles, approx. 960 meters of film.
- 50 Years of Programming: Complete documentation of the Austrian Film Museum's retrospectives from the beginning to present day. 322 digitised programme folders.
- Österreich in Bild und Ton 1935 – 1937: Online video database featuring the Film museum's complete holdings of the first state-produced Austrian newsreel series. 264 issues, 317 individual film prints, 61,210 meters of film.

- 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.

There are no comprehensive quantitative targets for Austria. More emphasis is given on quality.

Though, most institutions have individual quantitative targets for their collections, as there are:

At the Austrian National Library quantitative targets are defined in strategic plans and projects (see question above).

Key figures:
- Austrian Books Online: digitisation of 600.000 historical books
- ANNO: 1 Mio. pages per year

At the Austrian Mediathek quantitative targets depend on one hand very much on third-party funds for digitisation-projects and on the other hand on the constant funding of the long-term archiving.

The current quantitative target is an increase of about 25 TB/year (audio, video).

- 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.

Applying common standards are requirements for projects commissioned by the BMUKK. Integration in Europeana is a requirement as well – as far as permitted in

regard to copyright law.

Current copyright law makes offering online-access to 20th and 21st century objects problematic due to the high rights compensation and effort for diligent search for the rights owners. This applies to most projects for digitising temporary art.

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.

The largest digitisation project at the Austrian National Library is carried out in a Public Private Partnership with Google. 600.000 volumes of public domain works are being made available successively, free of charge, for non-commercial purposes. The digitised items can be found via the Digital Reading Room of the Austrian National Library and *Google Books*. Furthermore, it is planned to make the digital books available via Europeana. By the end of 2013 appr. 190.000 books will be digitised.

Aside from the Google Books project no successful PPPs could be achieved.

- 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.

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.

In the last few years the Federal Ministry for Education, the Arts and Culture has put great focus on the use of structural funds for culture and creative industries. The study "*The Creative Motor for Regional Development. Arts and Culture Projects and the EU Structural Funding in Austria*" (2011) provides a set of statistical data on all funded projects 2007-2010, an analysis of the significance and the potential of the various

programmes and recommendations for future strategies and policies.

According to the study there are only very few projects which received structural funds for the digitisation of cultural material.

- Most projects were funded by EFRD under the objective "European Territorial Cooperation" (ETC). EU-grants range between € 10.000 and € 655.000 per project. Among digitised items were diocesan/monasterial registry and archives (church register, parish register etc.), regional cinematic heritage, historic photographs and documents about the development of towns.

- One project funded by the European Agricultural Fund for Rural Development (EAFRD) combined the digitisation of the collection of a museum of local history with an educational concept.

The key challenge for the future is awareness raising among cultural institutions and policy makers on the regional level that culture makes an essential contribution to the development of cities and regions. Therefore structural funds should be strategically allocated to specific cultural initiatives such as digitisation.

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?

The Austrian Mediathek is a competence center for digitisation of audio and video. For example, digitisation of audio carriers from the Austrian National library is performed by the Austrian Mediathek.

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.

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.

Promoting for the widest possible access to digitised public domain material is a requirement in projects commissioned by the BMUKK.

Signing the data exchange agreement for Europeana (DEA) is a requirement for being aggregated for Europeana by the Kulturpool (Austrian national aggregator).

- 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).

The implementation of the Public Sector Information (PSI) directive from 2013 is in preparation currently.

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.

The use of watermarks or other visual protection measures reducing the usability is not provided in projects commissioned by the BMUKK.

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?

In the framework of a wider discussion about the modernisation of the Austrian copyright law the Austrian Ministry of Justice presented a first informal draft text for the implementation of the Directive on orphan works together with suggestions for many other issues to the interested parties in December 2012. However, the decision was taken to postpone the work on the implementation of this Directive as well as the modernisation of Austrian Copyright Law to the next legislative period starting in autumn 2013.

Thus, from a present-day perspective a draft law implementing the Directive might be sent out for public consultation in spring 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.

There are no legal schemes to underpin large-scale digitisation and online distribution of works.

Together with a representative body of Austrian writers (IG Autoren/Autorinnen) and the Austrian booksellers association (Hauptverband des österreichischen Buchhandels) and the copyright collecting society Literar-Mechana (Wahrnehmungsgesellschaft für Urheberrrechte) has committed itself to safeguard the rights of Austrian authors and publishers vis-à-vis the Google Internet platform. In doing so, the three organisations have intensified their contacts with partner societies and associations in Germany, Switzerland and elsewhere in Europe and talked about a co-ordinated strategy of European copyright collecting societies.

When the Google Book Settlement Agreement was first announced in November 2008, Literar-Mechana gave authors and publishers the opportunity to have Literar-Mechana administer certain rights under the Settlement Agreement and similar digitisation projects. The vast majority of them chose this option.

In the future, the administration of copyright claims under both the Google Book Settlement and the world-wide available Google Partner Program and similar digitisation projects will be a service that Literar-Mechana is able to provide.

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

The <u>Austrian National Library</u> is not partner of ARROW. According to the legal framework, the Austrian National Library does not include in-copyright items in its digitisation plans. In case the legal framework changes in a way that it applies to mass-digitisation workflows the Austrian National Library can imagine including these items in its strategies.

<u>Austrian Mediathek</u>:

– Own institutional Catalogue-Database (BIS-C 2000 / Dabis)

– Different other databases from other institutions (e.g. collecting societies), who can (maybe, in some cases) give additional informations about possible right-holders.

Lot of different ways or "tools" in diligent search: occupational unions, contacting individuals or institutions who may have known the author or rightholder or may have information about (non-) existing legal successors, telephone-books, information on the carrier...
In practice, the research of rights information is only done within online-projects. For a systematic research of rights information beyond projects there are no personnel resources.

Via reciprocity agreements <u>Literar-Mechana</u> is associated with afiliated societies throughout Europe. In exchanging remuneration Literar-Mechana databases of rights holders and works are synchronised.

EUROPEANA

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?

Signing the Data Exchange Agreement (DEA) for Europeana is requirement for being aggregated for Europeana by the Kulturpool (Austrian national aggregator).

The BMUKK commissioned the Austrian Mediathek with a comprehensive project for digitising audiovisual material: "Österreich am Wort" with about 7.400 audio and video

sources and 10 web-exhibition (see section 1).

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?

For projects commissioned by the BMUK integration in Europeana should be provided – as far as permitted by the copyright law.

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?

There are no national requirements. Selection is up to the cultural institutions.

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.

The Kulturpool serves as national cross domain aggregator.

Europeana Local Austria is a regional aggregator.

The Austrian Mediathek bring its content directly into Europeana
(approx.2.100 Objects: 150 video and 1.950 audio objects).

Several cultural institutions bring their content into Europeana via pan-European aggregators like TEL or Athena.

- 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.

Austrian institutions take part in several EU funded projects like, BHL, EFG, HOPE,

> OpenUp!, Linked Heritage, ….
> Within these projects Austrian material is integrated in Europeana.

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

> Integration in Europeana is a requirement for projects commissioned by the BMUKK – as far as permitted in regard to copyright law (see answer to point 5.2).
>
> Precondition for being aggregated by the Kulturpool (Austrian national aggregator) is signing the Data Exchange Agreement (DEA) for Europeana.

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.

> Most cultural institutions were not aware that the re-use of their material can bring benefits also for their own institution (new target groups,..). Much persuasion was needed to convince some of the participating institutions.

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.

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.

The Austrian State Archives (ASA) has the mandate to preserve (electronic) records produced by the ministries. In general, all governmental departments are legally obliged to transfer records to the archive for preservation. ASA has implemented a digital long-term repository system during the past years to be able to fulfil this mandate. To not only serve the federal government (administration) the implemented system is capable of operating several tenants. This shall contribute to the harmonisation of digital preservation efforts required in the public sector.

The Austrian State Archives uses services of a commercial company to operate its long-term digital repository. Hardware as well as software are both operated by a commercial company according to well-defined interfaces and contracts. This ensures technical operations being carried out by experts in this field. However, carving out solid interfaces and contracts requires huge efforts from both sides customer and contractor. To secure data ownership in several disaster cases, all data stored in the long-term archive is mirrored between the company's computing center and a high-security data center owned by the Republic of Austria.

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?

There are only implicit regulations in the actual copyright law.

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?

Current legal deposit determines that material has to be submitted without technical protection measures.

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.

The transfer of digital legal deposit works is regulated in the media law.

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.

The new Austrian Media Law was approved by the National Assembly in January 2009 and became operative in March 2009. This amendment to the law is the legal basis for web archiving and governs the collection of online publications of the Austrian National Library. In principle the webpages with the domain .at and pages that are geographically sited in Austria, and also pages that have a specific connection with, are collected. Currently the Austrian National Library hosts more than 1 billion web pages.

The complete audio and video source material of all web-exhibitions and source editions is digitally long-term archived (broadcast-wav, ffv1) in the Austrian Mediathek. As the

Austrian Mediathek has no rights for most of the source material, download – no matter what purpose - is not allowed.

Besides: Preservation of web-content or web-harvesting in the field of audio and video sources is not only a question of rights but also a question of technical infrastructure: file format and player, both of them will constantly change.

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.

The Austrian National Library has been and is partner in several EU-funded projects related to digital preservation e.g. Planets, Scape, Aparsen and is in contact with other National Libraries either on a bi-lateral basis or via several working groups.

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.

The free provision und reusability of works of art of the 20th and 21th century is considerably restricted due to the legal regulations.

Copyright law has to be adapted to the needs of the new media urgently.