



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	MALTA
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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).

Malta has implemented a number of initiatives related to the digitisation of cultural heritage over the past years. Coordination between different initiatives is loose and flexible, based on the priorities, funding and other resources available at the implementation end. The key stakeholders in this effort are the Superintendence for Cultural Heritage, Heritage Malta, the National Archives of Malta and Malta Libraries.

The National Archives of Malta started its digitization projects in 2002 in collaboration with the Genealogical Society of Utah and in 2007 signed its second collaboration agreement with the Hill Museum and Manuscript Library. Apart from these two projects focusing mainly on shipping lists, passport applications, and the Law Courts records starting in 1530, other small collaboration projects (such as with the US Holocaust Museum) and in-house digitization resulted in circa 6 million digital images being created. Each one of these projects had its own targets dictated by the aims of the individual projects and partners. The progress of works is now linked to the Archives Portal Europe – APEX in which the National Archives is founding member. The plan of the NAM is that it populates its portal, uploads content on APEX which is in turn is an aggregator for EUROPEANA.

As regards Malta Libraries, although initiated through an ERDF project, digitization methodology has now been implemented as part of a preservation policy within the National Library of Malta. Currently material has been digitized but to date such material is not yet accessible online since the portal has not yet been launched. This will be done once enough material suitable for launch would have been processed and the accompanying metadata created. The flow is being monitored. The National Library is working towards having 1 million images (images meaning flatworks and book pages) digitized by end 2016. Monitoring is being carried out by having a regular update of every identifiable cultural heritage artefact undergoing the process and the current phase of the object within the process; i.e. capturing, editing, metadata, etc. Such information

is presented numerically.

The Superintendence of Cultural Heritage (SCH) is the national agency responsible for the development of the National Cultural Heritage Inventory for Malta. Over the last five years the SCH has compiled about 3,500 records of architectural and archaeological monuments. These records are made fully available in digital format to the public at no cost. A hard copy publication of the record is also published on the Government Gazette. The digital copy of the completed Inventory Sheet can be downloaded from the website of the Superintendence in PDF format (www.culturalheritage.gov.mt/page.asp?p=21406&l=1). The data can also be viewed from a map-based digital application (CHIMS) which can also be accessed through the website of the Superintendence. CHIMS is a custom-made program for the inventory of cultural heritage properties in Malta, which has been specifically developed for the Superintendence.

- 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.

National quantitative targets for digitisation of cultural material have not been set, as these are set at the level of entities implementing digitisation projects.

In the case of the development of the Cultural Heritage Inventory, including the digitisation and web-publication of the Inventory, this is an ongoing program. The Superintendence aims to publish a new tranche of the Inventory on a regular basis, at three-month intervals.

- 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.

Please refer to information provided above. Furthermore, the Cultural Heritage Inventory developed so far by the Superintendence has targeted specific classes of cultural monuments. The aim of this exercise is to list in the National Inventory every known example of a specific monument type in Malta. The classes of monuments tackled to date are:

- Fortifications of the period of the Order of St. John, 16 to 18 Century (completed with 389 fortifications listed)
- Religious Niches and Chapels (ongoing, with a predicted 2000 records on completion)

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.

Most of the digitisation carried out by the National Archives of Malta was with non-EU partners. On the whole, the agreements in question are in line with the EU Recommendation, and there is no exclusivity clause included. The details of the three entities with which the National Archives of Malta entered into collaboration agreements in the past are the following:

- Family Search, 50 East North Temple Street, Salt Lake City, Utah 84150 USA
- Hill Museum and Manuscript Library, 2835 Abbey Plaza, Saint John's University, Collegeville, Minnesota
- United States Holocaust Memorial Museum, 100 Raoul Wallenberg Place, SW, Washington, DC20024-2126

On the other hand, the Superintendence of Cultural Heritage uses the expertise of external professionals in developing the technical information required for the Inventory. Collaborations in the past included agreements with the University of Malta or with established experts in the relevant field of study.

- 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.

None.

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.

Malta Libraries implemented a project part-financed by the European Regional Development Funds, namely ERDF 109 'A digitization strategy and framework for the National Library of Malta'. This project initiated the process by making available the budgets required to primarily acquire the digitisation machinery. This amounted to Eur 155,542.

In addition, part of the Fort St. Angelo ERDF project led by Heritage Malta involves the creation of an exhibition area which will feature mostly digital content and so digitisation or (acquisition of digitally available content) will take place as part of this project. Quantities will depend on the design of the exhibition areas which is still underway.

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?

As regards the National Archives, capacity building is mainly addressed through an informal network of experience sharing. There were also specific projects whereby the National Archives collaborated with other entities such as: the digitisation of the Blue Books collection for the National Statistics Office; the digitisation of a particular volume for the Malta Seminary; and the digitisation of files for the Public Works Ministry.

To date, since the National Library is still in the process of launching the service, work in this aspect has been limited to approach local stakeholders who might have cultural heritage material but would not have the necessary skills and/or machinery to create access to a digital surrogate of such material. There was some interest by some stakeholders in this regard.

The Superintendence of Cultural Heritage has also invested in training of part of its inhouse staff to develop competences in digitisation required for the management and development of the National Inventory.

**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.

From the National Archives side, no such experience exists. Any process the National Archives carry out not only safeguards public domain material but facilitates its access and dissemination.

As regards Malta Libraries, currently these are operating under the ERDF project conditions, so material selection is being done according to the project proposal. This material is all out of copyright. Naturally, one would expect that issues concerning copyright would be encountered if at a later stage such material is considered for selection.

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.

Through projects engaged in by public entities (e.g. National Archives), access to public domain material has been enhanced and extended even to non-EU territories such as the US.

Also, in September 2013, Malta hosted the 18th International Conference on Theory and Practice in Digital Libraries, which included a tutorial on Mapping cross-domain metadata to the Europeana Data Model (see <http://tpdl2013.upatras.gr/tut-edm.php>) This was organised by the Library, Information and Archive Sciences Department, within the Faculty of Media and Knowledge Sciences of the University of Malta.

Furthermore, digital information from the National Inventory is given the widest possible access by allowing its distribution for free, and by making it available online through its website.

- 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).

All material will be made accessible online and is downloadable. Consequently, non-commercial use of such material, especially research, can be carried out in the best possible manner. The images made available are not suitable for commercial use and consequently any such re-use would have to be requested specifically.

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 watermarking has been used in the holdings of Maltese public entities.

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 Office responsible for Intellectual Property in Malta (Commerce Department) is The Commerce Department is working on the draft legal notice which will transpose the Orphan Works Directive into national legislation by October 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.

None.

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?

Any databases which are or will be put online are or will be freely available.

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?

The National Archives is offering its expertise to other stakeholders such as sound and audio repositories within organisations like the Public Broadcasting Services. However, resources to implement initiatives in this regard are not in place yet.

As regards Malta Libraries, as soon as its portal is launched, data exports to the following portals will be initiated:

1. The European Library – which in turn will also aggregate such material to Europeana;
2. The World Digital Library, since Malta Libraries has already signed the UNESCO Charter in this regard.

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?

The National Archives is putting the digital content on its server and cataloguing it using the ATOM software. From there it will be uploaded in APEX and automatically on EUROPEANA. As the holdings of the National Archives include also audio-visuals (e.g. the Lost Voices music, and the Oral archives of the People's Memory archives) this content will also be available to EUROPEANA. As part of the APEX infrastructure, the

National Archives has its Country Manager and any other institution that wants to upload on APEX and EUROPEANA can do so via the National Archives country manager.

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?

Both sets of material aggregated by the National Archives and by Malta Libraries should be accessible through Europeana by the end of 2015.

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.

Malta has a Country Manager – Joseph Bezzina – joseph.bezzina@gov.mt – focused on the archives sector (which is already highly diverse). The structure can be extended further to other domains.

- 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.

The National Archives has roped in the Friends of the National Archives, a local NGO. These have in the past sponsored digitisation projects and also applied to participate in an EU-funded project. Their funding and initiative also helped in saving the Leli Muscat folk music collection, which will be digitised during 2015.

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?

The National Archives has embarked on an extensive project which involves the input by

ten members of staff to migrate all data into ATOM. This will in turn make it possible to export all data in XML/EAD and thus make it easier for material to be uploaded into the APEX portal which is a EUROPEANA aggregator. Permanence is shifted to APEX which will be the aggregator.

As regards Malta Libraries, although URLs will be provided in the data dump so as to link back from the portal to our repository, at this stage Malta Libraries cannot guarantee permanence. However, since material from the National Library would be arriving in Europeana's repository via the European Library's (TEL) aggregation, so permanence is shifted to TEL.

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.

Very little experience is available within national entities and institutions in this area so far.

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.

The National Archives have a plan in place to disseminate APEX in schools. The first info meeting was held for college principals on 19 June 2014. The plan is to extend this information process to the other levels of the education system reaching school children during the upcoming scholastic year, while also opening this process to information dissemination about the Europeana portal.

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.

No such national strategy is in place yet. Any such strategy can only be successful if it brings together the different needs and approaches of the different materials. From the National Archives perspective, the fact that all metadata is being formulated in an XML EAD export format is paving the way for greater migrateability of data. Currently, market and technical standards are being used for interoperability purposes. These are monitored so that the necessary action will be taken if changes in the defacto standards occur.

As regards the Superintendence of Cultural Heritage, the decision to distribute all digital info regarding the National Inventory in PDF format was taken to ensure that the data could be legible and easily accessible by as wide an audience as possible, in the long term period. However, the custom-made system to support this inventory (CHIMS) is a very specific software and is presenting problems of long-term compatability with new operating systems.

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 such legal provision exists, although there is no legal inhibition either to take that approach.

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?

No experience is available within national entities and institutions in this area so far.

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 legal or administrative provisions in this regard are in place.

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.

No legal or administrative provisions in this regard are in place.

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 National Archives are participating fully in EBNA, EAG, Digitisation of Culture Heritage Expert Group, APEX, and keeping abreast of developments.

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 preservation of sound and moving image sector in Malta is currently at risk due to the lack of coordination of activities and serious gaps in the skillset in this domain in Malta. A project proposal under the new ERASMUS+ Programme has been submitted with the aim of offering a structured training effort addressing the missing digital skills for managing sound and moving image collections combined with capacity building fine-tuned to the needs of Malta. The project partners from Malta include the Culture Directorate (as lead and coordinating partner), being the major governmental body entrusted with policy coordination for Culture, and the Library, Information and Archive Sciences Department within the Faculty of Media and Knowledge Sciences at the University of Malta. International partners include leading institutions from France and the UK which will be able to support training on site, distance learning components and exploratory visits of Maltese professionals working in sound and moving images collections management.

The project will provide for the first time the preservation framework for this type of heritage on the Maltese islands, and in addition will make possible the use of this heritage for showcasing Maltese culture when Valletta is celebrated as European Capital of Culture in 2018 and beyond. This initiative is one of the concrete follow-up activities resulting from the joint organisation of an international workshop on Sound and Moving Images Collections held in Malta on the 10-12 April 2014.

The project being proposed, entitled ‘Enhancing Digital Skills for Managing Sound and Moving Image Collections (eSMIC)’ is a three-year programme aimed at implementing training activities that combine training courses in Malta and short visits to partner institutions abroad. The aims of the project are:

- Capacity building for the Maltese sound and moving image collections sector
- Training, through a blended-learning process incorporating teaching activities on site with a distance follow up, in professional skills which currently are not available in Malta
- Accessing international advice on the establishment of a specialised agency responsible for audio-visual collections of national value
- Building an innovative training programme structured on three priorities: Strategy, Implementation, and Sustainability planning
- Defining validation criteria for non-formal and informal learning in this field.