



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 2013-2015

AUSTRIA

**Please complete and return by e-mail to
Rachel.Soucher@ec.europa.eu no later than 30 October 2015**

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 your report should focus on new developments in the reference period 2013-2015.

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

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 provide quantitative indicators on progress achieved, where applicable.

If no information is available for a question, please leave the corresponding box empty.

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

DIGITISATION: ORGANISATION AND FUNDING

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

a. Setting clear quantitative targets for the digitisation of cultural material, in line with the overall targets mentioned under point 7, indicating the expected increase in digitised material in Europeana and the budgets allocated by public authorities

- Is a national strategy or other scheme in place for planning the digitisation of cultural material?

National strategy

National funding programme

Domain specific initiatives (federal museums)

Regional schemes

No specific scheme

Other

Please provide details of the **present** scheme, and any developments **since the last reporting period**.

The Austrian Federal Chancellery – Division for Arts and Culture (Bundeskanzleramt Österreich – Sektion Kunst und Kultur) has been continuing its efforts to force the digitisation of the federal museums.

The following projects has been carried out from 2011 to 2015 commissioned by the Austrian Federal Chancellery – Division for Arts and Culture:

- MUMOK (Museum of Modern Art) work in progress: Image database with about 9.000 objects and about 130.000 images in different resolutions (print, web, high end, raw). An online-collection was completed in 2012 with 4.643 objects with 9.500 images of 20th and 21st century art; the collection is growing continuously.
- 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 end of 2015. At the end of the project access to about 270.000 applied art objects will be offered.

Major cultural heritage institutions have strategies for digitisation of their collections, as the are:

Austrian National Library

The Austrian National Library's strategy is part of its overall strategy based on a five

year period.

Since 2013, major digitisation projects have been finished:

- Digitisation of 135.000 pages of the most precious musical manuscripts and prints
- AKON: Digitisation of 75.000 postcards

Current digitisation initiatives:

- Austrian Books Online: digitisation of 600.000 historical books in a PPP with Google. By the end of 2015 approx. 340.000 books will be digitised, online available and full text searchable.
- ANNO/ALEX: more than 15 Mio. pages of newspapers, journals and legal texts are online available.

Österreichische Mediathek

Since 2013 the Österreichische Mediathek has finished the following projects based on digitisation:

- Österreich am Wort: www.oesterreich-am-wort.at: The Österreichische Mediathek's online archive was extended: sound recordings and videos on Austrian cultural history in a scientific source edition available in audio tracks and video. About 4.000 audio and video sources and 2 web-exhibitions since 2013 (self-financed). A main part is the recordings of premieres at the Viennese Burgtheater from 1955 up to now.
- www.mediathek.at/erster-weltkrieg: A chronicle of World War I is available in approx. 400 sound files and films. Starting with the antecedents of the war, the course of World War I is documented by archive sources in several issues.
- www.mediathek.at/unterrichtsmaterialien: For research and instruction: theme packages for working with online archive material. Examples, lesson planning ideas and worksheets for presentations, school projects or prescientific papers (vorwissenschaftliche Arbeiten).
- <http://www.mediathek.at/frauenstimmen>: A short history of about 150 female sound recordings from the early days to the seventies.
- <http://www.oesterreich-am-wort.at/ausstellungen/wissenschaft-als-film>: Science as film (Wissenschaft als Film), ethnological films from the Austrian Institute for Scientific Film (Österreichisches Institut für den wissenschaftlichen Film) as source for research on the history of science. Approx. 570 films are part of the Austrian National Memory of the World Register - "UNESCO Memory of Austria".

Current projects of Österreichische Mediathek since 2013 based on digitisation:

- Sounds and Voices – the acoustic Viennese city map. Historical voices, political events, music and literature – 300 archival recordings of the Mediathek related to Vienna form an acoustic city map.
- The changing roles of audio-visual archives as memory storages in the public space – Archiving private everyday life documentation. The Österreichische Mediathek collects and secures private video recordings, makes them accessible and develops a collection strategy for this source stock.
- Europeana Sounds. The project Europeana Sounds is a cooperation of 24 European institutions and aims at making accessible selected sounds and voices from 12 different countries through the web portal Europeana. The Österreichische Mediathek participates in the project as content provider for 12.000 recordings; the project was co-funded by the European Commission under the CIP CIT-Policy Support Programme.
- Collection Nationalfonds/Zukunftsfonds. The Österreichische Mediathek undertakes the systematic collection, digitisation, long-term archiving and presentation to the public of oral history interviews, which were produced in the context of research projects of the National Fund of the Republic of Austria and

the Future Fund of the Republic of Austria.

Beside online projects there is a constant digitisation of the audio and video recordings of the Österreichische Mediathek, about 50 TB/year.

Austrian Film Archive (Filmarchiv Austria)

Between 2013 and 2015 the Austrian Film Archive digitised more than 42.000 amateur films with a total length of more than 504.000 minutes as a basic source for a forthcoming online publication.

The digitisation of 39.000 more amateur films is currently in progress and will be finished until the end of 2016.

„Filmhimmel Österreich“ is an online documentation of 100 selected programs of historic Austrian films with more than 2.546 digitised pages.

„Filmrestaurierungen“ is an online documentation of 747 projects of film restoration done by Austrian Film Archive between 2005 and 2015.

Austrian Film Archive hosts 4.725 entries of „Paimann’s Filmlisten“ for the EFG Project. This is an Austrian film review from 1916 to 1965 which includes all feature films that were distributed in Austria, including foreign productions and non-fictional motion pictures. Each entry contains a synopsis, credit details and a rating. It is an internationally renowned source for film scholars.

As a participant in the EFG project Austrian Film Archive prepared a collection of 1.159 Austrian Newsreel clips.

The EFG 1914 project contains moving images from Austrian Film Archive’s World War I collection with a total length of 5.521 meters and an approx. duration of 269 minutes.

Austrian Film Museum

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

- 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. <http://efilms.ushmm.org/>. This is an ongoing project!
- 50 Years of Programming: Complete documentation of the Austrian Film Museum’s retrospectives from the beginning to the present. 322 digitised programme folders.
- In person: Video documents 1975–2015. Online gallery of lectures or Q & As of filmmakers, artists, actors, scholars and critics visiting the Austrian Film Museum (32 excerpts, approx. 90 min)
- Österreich in Bild und Ton 1935–1937: Online video database featuring the Austrian Film Museum’s complete holdings of the first state-produced Austrian newsreel series. 264 issues, 304 individual film prints, approx. 34 hours.
- Stadtfilme (City Films, published in co-operation with the Austrian daily paper Der Standard, 2014): 23 films and film excerpts, total approx. 83 min
- “Die Rückseite des Films” (The Backside of Film in co-operation with Der Standard, 2015, ongoing): 16 film or film excerpts, total approx. 60 min to date)
- Amateur Film Posters: currently 162 objects online

Digitisation projects currently in progress:

- Amos Vogel Library: the private library of Austrian-born scholar, critic, author and curator Amos Vogel consists of more than 5.000 volumes and 250 boxes of documents, writings, drawings etc. Registration and scanning for online

accessibility is underway.

University of Innsbruck

- The University of Innsbruck offers online access to a growing number of electronic media through the Digital Library of the University and Regional Library Tyrol www.diglib.uibk.ac.at. The collections not only include digitised books from the historic holdings of the library, but also a range of newspapers. The digitised items stem from the digitisation efforts within the eBooks on Demand Service, which has been running for several years, as well as from internal digitisation projects. Between 2013 and 2015 a focus has been set on the digitisation of newspapers from the interwar period (e.g. Mein Eigenheim, Dein Ziel, Praktischer Ratgeber etc.), which do not exist in physical or digitised form elsewhere. As far as possible OCR has been done for the items made accessible via the Digital Library to guarantee for search ability within the text.

Documents published on the Digital Library:

2013	310 items	46.237 pages
2014	236 items	90.539 pages

- Currently the “Innsbrucker Nachrichten”(all volumes from 1854–1945) are being digitised in colour and high quality as the joint effort of the following project partners:
Universitäts- und Landesbibliothek Tirol
Österreichische Nationalbibliothek
Landesbibliothek Dr. Friedrich Tessimann
Vorarlberger Landesbibliothek
Bibliothek des Ferdinandeums
Stadtarchiv Innsbruck

After the images have been scanned, OCR will be carried out. The processed images and the OCR text will be uploaded into the Digital Library of the University and Regional Library Tyrol as well as the repositories of the project partners. An enormous public interest for the volumes is expected.

- Are quantitative targets for the digitisation of cultural material set at national level?

Please provide details for the reference period 2013-2015 including any available figures on digitisation targets and allocated budgets/budget sources.

Major cultural heritage institutions have quantitative targets for their collections, e.g.:

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

Österreichische Mediathek

The scope of the digitisation of cultural material on the one hand depends very much on third-party funds for digitisation-projects and on the other hand on the constant funding of the long-term archiving, especially for video files.

The current quantitative target is an increase of about 40-50 TB/year (audio, video).

Austrian Film Museum

The Austrian Film Museum's digitisation activities do not follow any quantitative goals. The quantity to be digitised in any given period is determined instead by a qualitative assessment of the requirements of each individual project in that period, the total number of which may vary due to budget or other factors. It is not possible to state a precise figure here.

- Are qualitative targets for the digitisation of cultural material set at national level?

Please provide details of any **present** standards or guidelines, and any developments **since the last reporting period**.

The application of common standards and integration in Europeana are requirements for digitisation projects commissioned by the Austrian Federal Chancellery – as far as permitted under copyright law.

b. **Creating overviews of digitised cultural material and contributing to collaborative efforts to establish an overview at European level.**

- Is a national scheme or mechanism in place for monitoring the digitisation of cultural material?

Yes [] No []

If yes, please provide details.

The Austrian Federal Chancellery publishes cultural statistics on a yearly basis. In this statistics, information about online accessibility of cultural material in museums can be found.

- Has your country encouraged and supported the participation of cultural institutions to the [ENUMERATE](#) surveys for the establishment of a European-level overview of digitisation data? Please provide details of actions **within this reporting period**, any related figures, and/or plans to support contribution in upcoming surveys.

Austria encouraged and supported the participation in the 3rd ENUMERATE survey as it did for the 1st and 2nd survey. The Austrian Federal Chancellery acted as national coordinator. Personal mails were sent to institutions that participated in the previous surveys asking them to participate again in the ENUMERATE survey. A majority of institutions followed this request.

2. PROGRESS ON 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 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?

Yes [] No []

Please provide details of any major partnerships established **since the last reporting period**, compliance of the respective agreements with the conditions in Annex I of the Recommendation as well as contact details of the cultural institution involved.

There is no information available except for the PPP of the National Library with Google.

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

- Is your country using, or planning to use, funding from the European Structural and Investment Funds for the period 2014-2020 for the digitisation of cultural material?

Yes [] No [x]

If yes, please provide details of specific programmes, or large-scale projects, and respective amounts.

- As the Digital Agenda is one of the key priorities of the European Regional Development Fund (ERDF) digitisation projects are generally possible within the Programmes of the Structural Funds. There is only one explicit mention in the ETC-Programme “Alpenrhein-Bodensee-Hochrhein”. The Austrian Federal Chancellery will soon publish a guide on funding possibilities for cultural and creative projects within the Structural Funds and the European Agricultural Fund for Rural Development/Leader.
- We have unfortunately no information about digitisation projects which received funding from Structural Funds in 2013–2015.

4. PROGRESS ON WAYS TO 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 developed ways to optimise the use of digitisation capacity and achieve economies of scale, through pooling of digitisation efforts or cross-border collaboration?

Yes [] No []

Please provide details of any developments or best practice examples of national, or cross-border, collaboration **within this reporting period**.

Austrian cultural heritage institutions are partners or coordinators in several Europeana projects, e.g. Europeana Creative project.

DIGITISATION AND ONLINE ACCESSIBILITY OF PUBLIC DOMAIN MATERIAL

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

a. Ensuring 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? How do cultural institutions in your country take up the Europeana Public Domain Charter? Please provide details of the **present** situation and any developments **within this reporting period**.

Institutions reacted in different ways to the public domain charter. Some were really open-minded and supportive from the start. Others reacted extremely hesitant, given that opening up their collections online under most open right labels created some uncertainty. Smaller institutions did more likely see the positive effects than bigger ones, where more risk and liability was involved. Often this agitation was motivated by legal grey zones and lack of knowledge. This is why the Austrian national aggregator Kulturpool tried to clarify things and thus put a lot of effort in explanatory work with all the institutions to shed light on the importance of cultural heritage objects in the public domain. Generally speaking, since Europeana started the IPR campaign an open-minded approach has been slowly accepted.

b. Promoting the 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 and reuse of digitised public domain material? Please provide details of any developments **within this reporting period**.

The directive on the re-use of public sector information (PSI) has been transposed through an amendment to the information re-use law (Informations-Weiterverwendungs-Gesetz (IWG)) on the national and regional level.

- What experience has your country been able to gather concerning the re-use of digitised public domain material for non-commercial or commercial purposes? Please provide details of **any best practice examples within this reporting period**. 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 platform www.data.gv.at/ offers a catalogue of open records and services of the public administration, which are based on the open data principles.

Several Austrian towns and municipalities provide records on Open Data Government,

e.g. the City of Vienna (<https://open.wien.gv.at/site/open-data/>)

The Open Data Portal Österreich (<http://www.opendataportal.at/>) offers the infrastructure to provide a single access point for data from the fields of economy, culture, NGO/NPO, research and civil society.

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

- Are measures to limit the use of watermarks or other visual protection measures reducing the usability of digitised public domain material in place?

Yes [] No []

Please provide details of any developments **since the last reporting period..**
Where applicable, please also indicate best/worst practice examples.

The use of watermarks or other visual protection measures reducing the usability is not applied in digitisation projects commissioned by the Austrian Federal Chancellery.

DIGITISATION AND ONLINE ACCESSIBILITY OF IN-COPYRIGHT MATERIAL

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

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

- Has your country adopted legislation to transpose the Directive on orphan works?

Yes [x] No []

Please provide details of any developments **since the last reporting period.**

The Directive 2012/28/EU on orphan works has been transposed through an amendment to the copyright law which was published in the national gazette on 13.1.2015 and entered into force retroactively on 29.10.2014.

- b. 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 out-of-commerce works?

Yes [] No [x]

Please provide details of any developments **since the last reporting period** (including schemes, references and impact).

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

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

Yes [x] No []

Please provide details of any developments **since the last reporting period**.

Two beneficiary organisations, each with one orphan work, have been registered since the launch of the Orphan Works Database on European level.

EUROPEANA

7. PROGRESS ON CONTRIBUTION TO THE FURTHER DEVELOPMENT OF EUROPEANA

- a. 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

- Please provide details of any developments, or best practice examples, **within this reporting period**.

- Please provide figures concerning the contribution of your country to Europeana with regards to the indicative targets for minimum content contribution by 2015, as set at Annex II of the Recommendation.

The contribution of Austria to Europeana was nearly 2 million objects in October

compared the minimum target of 600.000, as set in Annex II of the Recommendation.

- Are there known obstacles that have prevented your country from reaching the indicative targets for 2015? (if relevant)

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

- Please provide details of any steps taken, or best practice examples, **within this reporting period.**

The integration in Europeana is a prerequisite for projects of federal museums which are funded by the Austrian Federal Chancellery.

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

- Please provide details of any steps taken, or best practice examples, **within this reporting period.**

Austria delivered contributions to the Europeana 280 initiative selected by major institutions from their collections.

d. 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, which may bring about economies of scale

- Is a national aggregator bringing content from different domains into Europeana present in your country?

Yes [x] No []

- Please provide details of any developments, **within this reporting period,** concerning national aggregators, participating organisations and content domains covered.

Kulturpool, Austria's National Cross Domain Aggregator contributes data from different institutions with diverse content. During the period 2013–2015 approx. 25.000 records have been collected by the Austrian Museum for Applied Arts/Contemporary Art (MAK - Österreichisches Museum für angewandte Kunst/Gegenwartskunst). Institutions which already contributed material to Europeana had to update their records in the frame of the IPR campaign and also added additional collections, like e.g. Albertina, which contributed approx. 15.000 records and a collection of approx. 500 Daguerrotypes.

- Please provide details of any developments or best practice examples, **within this reporting period**, concerning contribution to cross-border aggregators in specific domain or for specific topics.

Kulturpool as the Austrian National Aggregator is partner in the Athena Plus project. A large number of Austrian cultural institutions are partners in projects for Europeana domain aggregators, e.g. OpenUp! or BHL.

- e. 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

- Please provide details of any steps taken, or best practice examples, **within this reporting period**, to ensure the use of common digitisation and metadata standards to achieve interoperability at European level.

No particular steps have been taken, Kulturpool's aggregation and harvesting process to Europeana fits common digitisation and metadata standards.

- Please provide details of any developments or best practice examples, within this reporting period, concerning the systematic use of permanent identifiers.

The importance of persistent identifiers has been highly propagated and is now a common practice. It rarely happens that an institution has to face converting identifiers when changing their archive system.

- f. 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 steps has your country taken to ensure the free availability of existing metadata? How do cultural institutions in your country take up the Europeana Data Exchange Agreement? Please provide details of any developments or best practice examples, **within this reporting period**.

Initially it was rather difficult to communicate the importance of the Europeana Data Exchange Agreement to cultural heritage institutions. Major difficulties resulted from subsequent amendments in the requirements.

- What experience has your country been able to gather concerning the re-use of free metadata, through services such as Europeana or for innovative applications? Please provide details of **any best practice examples within this reporting period**.

- The re-use of free metadata is highly appreciated. The Kulturpool team has been

experimenting with different users from the educational sector by exploring the possibilities of creative re-use with the tools City Quest and School Trip.

- Promoting re-use was also a goal of the integration of the Europeana Application Programming Interface (API) that happened during this period. Its aim was to offer users the possibility of combining search results from Kulturpool and Europeana. Information could also be re-used in Kulturpool Smartworks. This functionality allows users to easily create short topic based articles with embedded information and footnotes automatically declared in the correct way through the editor in use.

g. 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

- Please provide details of any developments or best practice examples, **within this reporting period.**

Within this period Kulturpool did focus on the promotion of Europeana and the re-use of digital heritage content in the educational sector.

Not only new cooperation projects with schools and teachers were started, giving trainings and workshops, but also a widespread outreach of approx. 200 teachers was gained with the help of a speech given at the Austrian Conference on e-Learning in Eisenstadt. There the Kulturpool promoted the integration and re-use of DCHO in educational lessons. Goals included the promotion of Europeana as well as the National Aggregator Kulturpool and the tools City Quest and School Trip.

Best practice example: A cooperation with the upper secondary level school „Bundesrealgymnasium unter besonderer Berücksichtigung der sportlichen Ausbildung“ (www.sportgymnasium.at) led to the successful reinforcement of interdisciplinary education in their English class, integrating their work with and re-use of digital heritage content. Valuable feedback from teachers and students has been gathered and was handed back to the creators of the tools City Quest and School Trip in order to further improve them.

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? Please provide details of **any developments since the last reporting period.**

The Austrian State Archives (ASA) preserves (electronic) records produced by the

ministries. The preservation process was already described in the previous Progress Report 2011–2013.

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? Please provide details of **any developments since the last reporting period.**

In an amendment to the Austrian Copyright Act, which entered into force on 1.10.2015, it was made clear that publicly accessible libraries and archives can make one or more copies of the material contained in their collections for preservation purposes.

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.

- a. 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? Please provide details of **any developments since the last reporting period.**

Current regulations determine that material has to be submitted without technical protection measures.

- b. 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? Please provide details of **any developments since the last reporting period**.

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

c. 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 of **any developments since the last reporting period**.

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 web pages with the domain .at and pages that are geographically sited in, or pages that have a specific connection with Austria, are collected. Currently the Austrian National Library hosts more than 2.4 billion web pages.

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 of **any developments since the last reporting period**.

- The Austrian National Library has been and still is partner in several EU-funded projects related to digital preservation e.g. Scape, Aparsen and is in contact with other National Libraries either on a bi-lateral basis or via several working groups. The Austrian National Library is also member of the International Internet Preservation Consortium (IIPC) and of the Open Preservation Foundation.
- The Österreichische Mediathek has developed a system for video digitisation: DVA-Profession is a complete solution for digitising video for archival purposes. It manages the whole workflow, ranging from digitisation (FFV1) to analysis, generating preview images and a preview video (MPEG), manual quality control, documentation of all process metadata and the final deposition of the files on a digital mass-storage. All steps of the workflow are designed and optimised for an economic operation and preparation for long-term archiving. This product is available under a Free Software License (GPLv3 - GNU General Public License) and can be downloaded at the web site of the Österreichische Mediathek. FFV1 also works as a format for long-term archiving of born digital material and is meanwhile used worldwide.
- As an active member of both the International Federation of Film Archives (FIAF) and the Association of European Film Archives and Cinematheques (ACE), the

Austrian Film Museum can stay abreast of the ongoing international developments with regard to the deposit and storage of digitally-born audio-visual works. In addition, individual staff members have been or continue to be involved in a number of international expert groups, providing additional input that can benefit the Museum's work in this area.

- The University and Regional Library Tyrol has been the coordinator of the eBooks on Demand project, which ended officially in April 2014. However, the EOD service is running at 40 libraries in 12 European countries as a self-sustaining service. As a result of the EOD network the University and Regional library is in contact with other Scientific, Regional and National libraries either on a bi-lateral basis or via the network itself. Yearly meetings have been established which provide the opportunity to exchange knowledge and best practices also in regard to long-term preservation of digital materials.

IS THE RECOMMENDATION UP TO DATE AND FIT FOR PURPOSE?

THE RECOMMENDATION IS A NON-BINDING EU LEGAL ACT WHOSE PURPOSE IS TO COORDINATE, SUPPLEMENT AND SUPPORT MS' ACTIONS IN AN AREA WHERE THE EU HAS NO CENTRAL COMPETENCE. IN THIS CONTEXT:

- What are your views on the overall usefulness of the Recommendation as an instrument to improve conditions, in the areas addressed therein, in your country?

- Which provisions of the Recommendation do you consider to have had high impact in your country?

- Which provisions of the Recommendation do you consider to have had low impact in your country?

- Would the Recommendation benefit from an update to enhance its impact or bring it up to date with current challenges so that it remains relevant in the coming years? Please provide your suggestions or comments with respect to specific provisions or in general.

The recommendation could be updated by considering new technologies, such as Social

Media or eBooks.

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.