



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**

FINLAND

PROGRESS REPORT 2013-2015

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

Country	Finland
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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

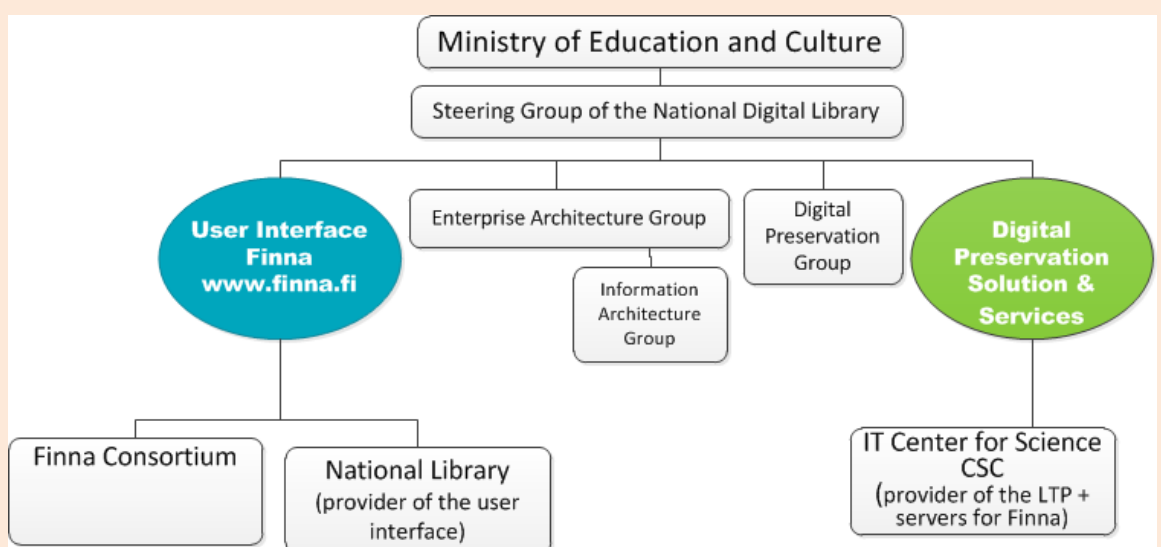
Regional schemes

No specific scheme

Other

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

The national guidelines, incl. recommendations for standards and specifications, are set as part of the National Digital Library.



National Audiovisual Institution (KAVI) is strategically concentrating on digitising domestic feature films in order to provide access to them in digital cinemas and other media. Non-fiction films are also being digitised systematically and on a per need basis.

The National Library of Finland is part of the University of Helsinki. It has a digitisation policy (<http://urn.fi/URN:NBN:fi-fe201401151119>) and yearly digitisation programme together with other plans supporting digitalization, e.g. a digital humanities policy and an open data policy, which are underway. The targets are discussed with both the University of Helsinki and the Ministry of Education and Culture.

The public libraries have a digitization survey underway.

National Archives has a regularly updated Digitisation Strategy. Collections to be digitized are chosen according to a yearly Digitisation Plan.

Link to the strategy of National Archives 2015:

http://www.arkisto.fi/uploads/Arkistolaitos/Strategia_visio_ja_arvot/strategy_2015.pdf

National Board of Antiquities is coordinating an ongoing nationwide museum sector development project Museum 2015 led by the National Board of Antiquities together with the Finnish National Gallery and the Finnish Museums Association, which provides tools for electronic collection management and the development of museum collections. Its main tasks include the creation of an enterprise architecture and the development of cataloguing, as well as the determination of specifications, competitive bidding and the acquisition of a unified collection management system. In addition, the project aims to support museums in digitising their materials for the National Digital Library (NDL) public interface Finna and to assist museums in organisation and decision-making in questions related to collections management and the availability of their collections.

- 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.

The quantitative targets for digitisation of cultural heritage material are set in the digitisation strategies of the national institutions, in the performance agreements concluded by the Ministry and national cultural institutions, and in the project plans for digitisation approved by the Ministry of Education and Culture.

DIGITISED OBJECTS *)	2013	2014	2015 (estimation)	2013- 2015
(01) TEXT BASED RESOURCES (pages)	1 156 483	1 240 597	991 790	3 388 870
(02) VISUAL (2D) RESOURCES	360 717	186 772	200 053	747 542

(objects)				
(03) ARCHIVAL RESOURCES (not included in 01 or 02)				
The Society of Swedish Literature in Finland	202	5893	13905	20 000 collections and resources
The Institute for the Languages of Finland	185 000	5 500 000	2 700 000	8 385 000 archive cards
Finnish National Gallery	950	1200	142000	144150 pages
Museums & National Board of Antiquities	325508	149684	110 000	585 192 objects
(04) 3D MAN-MADE MOVABLE OBJECTS (objects)	33 730	94 980	90 680	219 390
(05) NATURAL RESOURCES (objects)	20 000	387 836	390 000	797 836
(06) GEOGRAPHY BASED RESOURCES	3 744	3 825	3 500	11 069
(07) TIME BASED RESOURCES (objects)	928	1 105	341	2 374
(08) DIGITAL INTERACTIVE RESOURCES (EXCLUSIVELY DIGITAL)				

FUNDING FOR DIGITIZATION	2013	2014	2015	2013-2015
National Library, National Archives, National Board of Antiquities, The Institute for the Languages of Finland, National Audiovisual Institution, Finnish National Gallery, Finnish Literature Society and state subsidies	2 002 452	2 237 129	2 177 874	6 417 455

*) Definitions:

(01) TEXT BASED RESOURCES	Resources consisting of written or printed words, phrases, or sentences arranged to make a communication.
<i>Rare printed books; Other printed books; Electronic books (eBooks); Newspapers; Journals; Other serials; Medieval manuscripts; Other manuscripts; Microforms and microfilms; Other text based</i>	
(02) VISUAL (2D) RESOURCES	Any items - having or appearing to have, the two dimensions of length, width - that communicate information primarily visually and are collected and made available as information resources.
<i>Drawings; Engravings / Prints; Maps and ground plans; Paintings; Photographs; Posters; Sheet music; Other visual resources</i>	
(03) ARCHIVAL RESOURCES (not Included In 01 or 02)	Resources, regardless of form or medium, created and/or accumulated and used by a particular person, family, or corporate body in the course of that creator's activities and function.
<i>Archives: Government documents; Archives: Other archival records</i>	
(04) 3D MAN-MADE MOVABLE OBJECTS	Tangible objects, created by humans - having or appearing to have, the three dimensions of length, width, and height - capable of being moved or conveyed from one place to another, as opposed to real estate or other buildings.
<i>3 Dimensional works of art; Archaeological furnishings and equipment; Other furnishings and equipment; Coins and medals; Other 3 dimensional man-made objects</i>	
(05) NATURAL RESOURCES	Commodities or assets with some economic value that exist without any effort of mankind. Natural resources can be of three types. The first is non-renewable, like oil and coal, stocks of which will eventually run out. The second is renewable, like water and fish, which are reproducible. The third is non-expendable: it is not used up in the consumption process. An example is a landscape of outstanding beauty, which yields
<i>Natural inert specimens; Natural living specimens</i>	
(06) GEOGRAPHY BASED RESOURCES	Objects (monuments, buildings, landscapes, etc.) that are inherently linked to a specific location or geographical area on the surface of the Earth and can be referenced in the form of geographic coordinates and/or geographic names.
<i>Monuments and buildings; Landscapes; Archaeological sites; Other geography based resources</i>	
(07) TIME BASED RESOURCES	Time based resources are resources of (cultural heritage) objects that are not static but evolve during a certain time frame like video, audio, film, etc.
<i>Audio files: Music; Audio files: Speech & other (excluding digital audio books; Including oral history); Digital audio books; Film; Video recordings; Other time based resources</i>	
(08) DIGITAL INTERACTIVE RESOURCES (EXCLUSIVELY DIGITAL)	Digital interactive resources are products and services on computer-based (digital) systems which respond to the user's actions by presenting (response eliciting) content such as text, graphics, animation, video, audio, games, etc.
<i>Databases (containing cultural heritage metadata); Digital (3D) designs or reconstructions of objects and building; Born-digital art objects; Digital research files (including GIS files); Games; Software (customised); Websites (and parts of websites); Other born-digital interactive resources</i>	

- 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 National Digital Library is responsible for the common information architecture of memory institutions in Finland, and publishes recommendations for the quality of metadata. The recommendations and requirements are updated regularly.

National Archives: Digitisation Quality Criteria from 2008, to be updated 2015.

National Board of Antiquities: The Museum 2015 Project has developed Digitisation recommendations and common cataloguing instructions to unify the cataloguing data and procedures of museums, increase quality and facilitate availability.

The National Library of Finland: The qualitative targets of the National Library are e.g. the quality of metadata and the digitisation process as well as transparency of selection criteria.

The National Library has started to formulate new policies supporting digitisation, use and re-use of digital resources, e.g. policies for digital humanities and open data.

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 [x]

If yes, please provide details.

In Finland, monitoring of digitisation of the cultural material differs between sectors. In the museum sector it is included in a yearly statistics for the professionally-run museums.

Monitoring of the digitisation of cultural heritage material in the national cultural heritage institution is an integral part of the reporting practices used for the performance agreements concluded by the Ministry and national cultural institutions. Monitoring of the digitisation projects are co-funded with the state subsidiaries is based on the Discretionary Government Transfers Act.

- 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.

Ministry of Education and Culture has invited Finnish institutions to answer to the ENUMERATE-surveys in 2014 and 2015. Inquiries were sent to appr. 240 institutions (local/regional museums, archives, university/higher education libraries, provincial libraries, other special libraries). There has been an announcement about ENUMERATE-surveys in the web-sites of Finnish National Digital Library project (www.kdk.fi). In 2014 there were 59 institutions who answered the survey. In 2015 the amount was 46.

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 [x] 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.

Some projects of the Institute for the Languages of Finland are funded by the Kone Foundation.

The National Library of Finland has received funding for conserving and digitising doctoral dissertations from The Academy of Turku (17th – 19th century) from a Finnish fund.

The Library has several public - private partnerships with media publishers for digitising newspapers and journals as well as for electronic depositing of these.

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 [x] No []

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

Finland is planning to use funding of the European Structural and Investment Funds for the period 2014-2020 for the digitization. Digitalization is mentioned in Finland's structural funds program, but exact plans for digitisation of cultural materials are not directly mentioned. Digitisation of cultural materials can be included in wider regional development priorities.

http://www.rakennerahastot.fi/web/en/regional_development_priorities#.Vi4gVsscTIU

For example Development Priorities of Central Finland are digital economy and

knowledge-based economy. The achievement of these goals will also be supported with structural funds, especially the European Regional Development Fund. The European Social Fund can support the implementation of the strategy, especially through development projects linked with knowledge, well-being and inclusion.

The funding will be used to develop services that support citizens' participation and well-being, improve their ability to function and their readiness for work, thereby preventing marginalisation. The services are developed with cross-sectoral methods and by utilising possibilities offered by digital services. The priority funds will also be used to fund local resident-based development projects.

In the Development Priorities of Northern Finland digitalisation of services and strengthening the region's diverse cultural heritage are mentioned, too. Variety of cultural activities and modern services are seen to increase the region's appeal.

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**.

The Institute for the Languages of Finland: The Institute for the Languages of Finland is a member of the Fin-Clarín consortium.

The National Library of Finland focuses on large-scale digitisation of its own materials, both rare pieces needing special attention and large quantities of material suitable for automated or semi-automated processing. It also provides digitisation services for other memory organisations, if needed.

The National Library / Centre for Preservation and Digitisation is a member in the European digitisation competence centre, IMPACT. The Library also collaborates actively with other national libraries, sharing best practices.

The National Library is actively looking for partners in the media field to share the costs of digitization and to expand the amount of digitized resources.

National Archives has created a new more efficient digitisation process of cutting 20th century bindings and scanning them by a document scanner. Increase in

digitisation effectivity is about 500% from year 2013.

National Archives is running digitization and indexing projects together with FamilySearch starting from 2013.

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**.

- 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 Finnish Open Data Programme 2013–2015 was launched in the spring of 2013 in order to accelerate and coordinate the opening of the public sector data resources.

The Open Data Programme was based on extensive cooperation between ministries, government agencies and institutions, local government, research institutes and developer communities. Programme outputs include an open data and interoperability portal, Avoindata.fi, and an open data development environment, JulkICTLab. To harmonise the terms of use, the public administration recommendation JHS 189 'Licence for use of open data' was prepared. The Finnish Open Data Programme has contributed as organiser and partner to several open data events and functions. International cooperation includes participation in the EU's Share PSI project.

The Society of Swedish Literature in Finland (SLS) has made a number of photos highly available on Flickr, which has been a success. The high-resolution photos are without water stamps. The photos of unknown places got a record

number of viewers nationally. SLS also publishes free-to-use archived material on Finna (www.finna.fi), for example images without water stamps.

The Institute for the Languages of Finland acts in the spirit of the open data and uses Creative Commons licenses.

The National Board of Antiquities has opened part of its photo collection for special user groups such as schools to encourage the re-use of the object.

The National Library of Finland is aiming at opening its metadata as much as possible and later the source materials as well. The cooperation project of The National Library, copyright organisation Kopiosto and media publishers is aiming at opening in-copyright material for new audiences by building models and finding solutions for agreeing on use.

Finnish National Gallery has had several projects during the years 2013-2015: opening of metadata concerning the works of art CC0 (API, data package, Wikidata), opening glass plates and negatives of collection of Hugo Simberg CC BY (data package, Flickr), glass plates of Daniel Nyblin CC BY (data package, Flickr), and access the whole art collection of Finnish National Gallery, several archive collections and library database in Finna. In addition, Finnish National Gallery has developed the accessibility and interaction within several applications and websites (Kiasma Tunteella, The Other World of Hugo Simberg, Discovering Hugo Simberg, Paul's Friends – Works of Art in the Study, the Collection of Finnish State Art Commission Online)

- 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 National Library of Finland : In a current project the National Library of Finland is actively seeking ways to re-use digitized cultural in-copyright material especially in schools, education and research. The pilot participants are in the South Savo region. The cooperation partners of the project include Kopiosto, the Finnish copyright organisation, and two media publishers.

The digitised newspaper materials have been used in a hackathon arranged by the University of Helsinki and The National Library. The digitised newspapers and journals are also used in the Masters level Digital Humanities programme at the University of Helsinki in 2015-2016. The University and The National Library have a common professor in digital humanities. The goal is to promote humanities research and usability of digital resources. The professor leads a research group that applies methods of statistical machine learning to analyse linguistic and cultural phenomena. Library catalogues have been used as research material. Cooperation with for instance linguistic researchers is actively promoted by giving them material from the digitised resources, to be used in their language bank.

The latest web service development effort for <http://Digi.kansalliskirjasto.fi> (digitised newspaper, journal and ephemera material) enables citizens and researchers to create digital clippings of the digitized content and therefore promotes the reuse of the copyright-free materials and sharing them e.g. in social media.

In a separate project, funded by the Kone Foundation, the National Library of Finland has been able to digitize and make open access to materials originally published in the Soviet Union in 1920s and 1930s. These materials are in Fenno-Ugrian minority languages. The originals belong to the collections of the National Library of Russia in Saint Petersburg. Copyright clearance was handled by the National Library Resource organization in Moscow. Though the materials are not, strictly speaking, in public domain, it turned out that not a single claim for compensation was made during the due diligence process.

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 [x]

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

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**.

Finland has implemented the directive of the European Parliament and of the Council of 25 October 2012 on certain permitted uses of orphan works

(2012/28/EU) in November 2013 by an amendment to the Finnish Copyright Act (763/2013) and by a separate Act on the use of orphan works (764/2013). The Act entered into force in October 29, 2014.

Section 16 f of the Copyright Act titled “Use of orphan works” provides that the Act on Orphan Works (764/2013) lays down provisions on copies made of orphan works and the communication of orphan works to the public:

- 1) in public libraries, museums and educational organisations;
- 2) in archives and film and audio archives; and
- 3) in public television and radio companies.

The Act of the use of orphan works implements the directive in detail. We have not translated the act into English yet.

- The provisions in the act include the definition of orphan works. If a work is partly orphan (known/identified and locatable), the work may be used only if the authors have given their consent to use the work. (Sections 1-3)
- The act is applied to those categories of works listed in the directive. (Section 4)
- The use of the orphan work is subject to a diligent search made in a country belonging to the EEA. The search includes a list of sources to be consulted. (Section 5)
- The organisation using orphan work will need to keep a list of the diligent searches and provide OHIM with the information upon availability.(Section 6)
- The organisation may use orphan work for reproduction of copies incl. digitisation and communication to the public and for making available on demand.(Section 7)
- An author of an orphan work may inform the organisation that he is the author and where he can be contacted. The organisation needs to forward the information to the OHIM without delay. The user of the work needs to pay the author a compensation based on the character and size of the use, the value of the work in the market and possible harm the use have caused the author. (Section 8)

The Ministry of Education and Culture has given a decree (846/2014) that lists the sources that need to be consulted to conduct the diligent search for rightholders. In Finland these sources are:

- 1) National bibliography
- 2) The databases of the Archival institutions
- 3) Databases of the Finnish and Finnish-Swedish Literature Societies

- 4) Finna – portal (The Digital Library of Finland)
- 5) Databases of Branch organisations of authors to Finnish works of literature
- 6) The Finnish publisher of the work
- 7) Databases of collective management organisations Kopiosto/ Sanasto

For visual works included in a work found in the above databases, following sources must be consulted:

- 1) Databases of the National Gallery
- 2) Databases of the National Board of Antiquities
- 3) Databases of the Finnish Museum of Photographic Art
- 4) Finna
- 5) Databases of CMO Kuvasto

With regard to cinematography following sources must be consulted:

- 1) Databases of the National Audiovisual Institute
- 2) Databases of CMOs Tuotos, Kopiosto and Teosto
- 3) The Trade Register

With regard to phonograms, the following sources must be consulted:

- 1) National bibliography
- 2) The databases of the Archival institutions
- 3) Finna
- 4) CMOs Teosto and Gramex
- 5) Branch organisations of authors to and performers of compositions

Furthermore, following sources must be consulted in the diligent search:

- 1) ARROW Plus (Accessible Registries of Rights Information and Orphan Works)
- 2) VIAF (Virtual International Authorities Files)
- 3) ISNI (International Standard Name Identifier)
- 4) ISAN (International Standard Audiovisual Number)

The organisation shall do a diligent search and inform the OHIM of the results.

In order to specify a known/identified author of the orphan work in the database of

OHIM the following info shall furthermore be provided:

- 1) The international standard number of the work
- 2) A number that identifies the work in the collections of the organisation
- 3) A description of the work, unless the title of the work is known
- 4) The type of right holder

On top of the title of the work, following info may be provided:

- 1) The language of the work
- 2) The alternative title of the work
- 3) The acronym of the work or its' translation

The information to be provided about the authors of an orphan work is his or her personal and contact information. When an author informs the organisation that he is the author of an orphan work he will also have to provide, if requested, the grounds for termination of the orphan works status of the work.

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 []

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

As regards the extended collective licensing system, the following small amendments have been made in Section 26 (1) (607/2015) of the Copyright Act, effective since June 1st, 2015:

Extended collective licence

- (1) The provisions of this Act regarding extended collective licences shall apply when the use of a work has been agreed upon between the user and the organisation which is approved by the Ministry of Education and Culture and which represents, in a given field, numerous authors of works used in Finland. **An approved organisation is deemed to represent authors of other works in the same field under the licence.** A licensee authorised by virtue of extended collective licence may, under terms determined in the licence, use all works by authors in the same field.

The substantive interpretation of the provision did not change with this amendment but it clarified that the approved CMO is in fact deemed to represent even the rightholders who are not directly represented by it. Before, the same result built on the expression “extended effect of the contract”.

Based on the extended collective licensing mechanism described above the Ministry of Education and Culture, the National Gallery and the Copyright Organisation for Visual Artists (Kuvasto) and the Copyright Organisation Kopiosto have in autumn 2014 concluded an agreement on making available to the public on the website of the National Gallery the whole repertoire of the Finnish visual artists that is included in the collections of the National Gallery. The “virtual national art gallery” is intended to be fully available in the coming years within the limits of resources of the National Gallery for browsing in Finland as well as in any other countries.

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**.

Finland finds the development and availability of databases with rights information an essential part of the functioning of the copyright system. The availability of rights information contributes to the effectiveness of licensing and distribution of remuneration. Effective and, if possible, open access to these databases can support also moral rights of rightholders and help to lower the amount of orphan works.

Copyright Society KOPIOSTO in Finland is participating in the development of various databases in different fields such as IPI (Interested party information) and IDA (International Documentation on Audiovisual works) through CISAC. It also follows the ARROW closely.

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**.

The National Library of Finland is the National Aggregator for Europeana. It maintains the service called “Formula” for aggregating metadata into Europeana. In addition, some of the Finnish cultural heritage institutions will continue to channel metadata via sectoral and cross-sectoral aggregators such as Athena and Partage Plus.

The National Library of Finland is participating and has participated in several European projects aiming at producing material to Europeana. The Europeana Newspapers Project ended in spring 2015 and provided Europeana with over 20 million pages of newspapers via a newspaper browser.

National Archives has published 14.360.601 EDMs.

- 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 National Library of Finland will aggregate total 1 050 000 digital items (metadata) to Europeana by 2015.

- 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.**

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.**

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.

The National Library of Finland has improved the aggregation software so that it now produces metadata in EDM format.

- 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.

The Federation of the Finnish Media Industry and the Finnish Newspapers Association have together with the Joint Copyright Organisation KOPIOSTO and the National Library of Finland worked on a project aiming to pilot, in co-operation with various parties, the digitization of old newspaper archives and providing web-access to them. The project is on-going until the end of 2016.

- 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.

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

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.**

- 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.**

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.**

The National Library of Finland has been partner in the Europeana Awareness project. The Finnish Europeana Awareness campaign was conducted in February 2014 in connection to the national Media Literacy Week between February 10th and March 2nd.

The primary aim of the campaign was to promote Europeana among Finnish teachers and children in secondary school and in upper secondary school. The campaign consisted of a ‘European Story’ learning package (<http://www.kdk.fi/europeana/>), an online competition ‘Europeana Hahmo’, and the campaign concluded in the event ‘European Culture in the New Digital Age: Open Knowledge and Digital Natives’.

In addition, a one week Facebook campaign was conducted and directed to Finnish Europeana Aggregators between February 10th and 16th. The campaign did not reach the targeted number of media hits, but it did increase the number of Europeana users and followers on social media channels (Facebook, Twitter, Pinterest). Particularly, it raised the awareness of Europeana among Finnish user groups that had not previously heard of Europeana.

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.

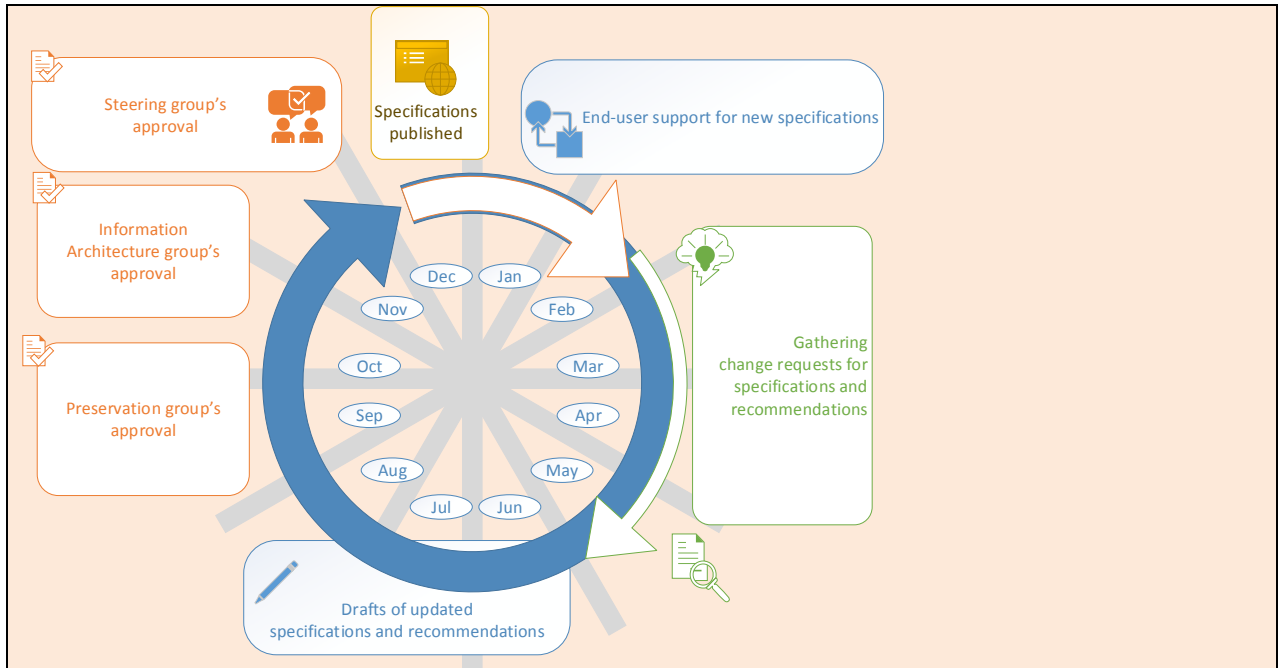
- Does your country have a strategy for the long-term preservation of digital material? What actions are you planning to implement the strategy? Have you exchanged information with other Member States in order to devise your strategy and action plan? Please provide details of **any developments since the last reporting period.**

According to the national plan of long term preservation digital information stored for long term or permanently by organisations that store cultural heritage and operate within the administrative branch of the Ministry of Education and Culture will be covered by the centralised digital preservation system. The common digital preservation system will be scalable as the volume and types of data, and number of partner organisations increase. The Ministry of Education and Culture have identified first organisations and their collections that should be submitted to the centralised digital preservation system.

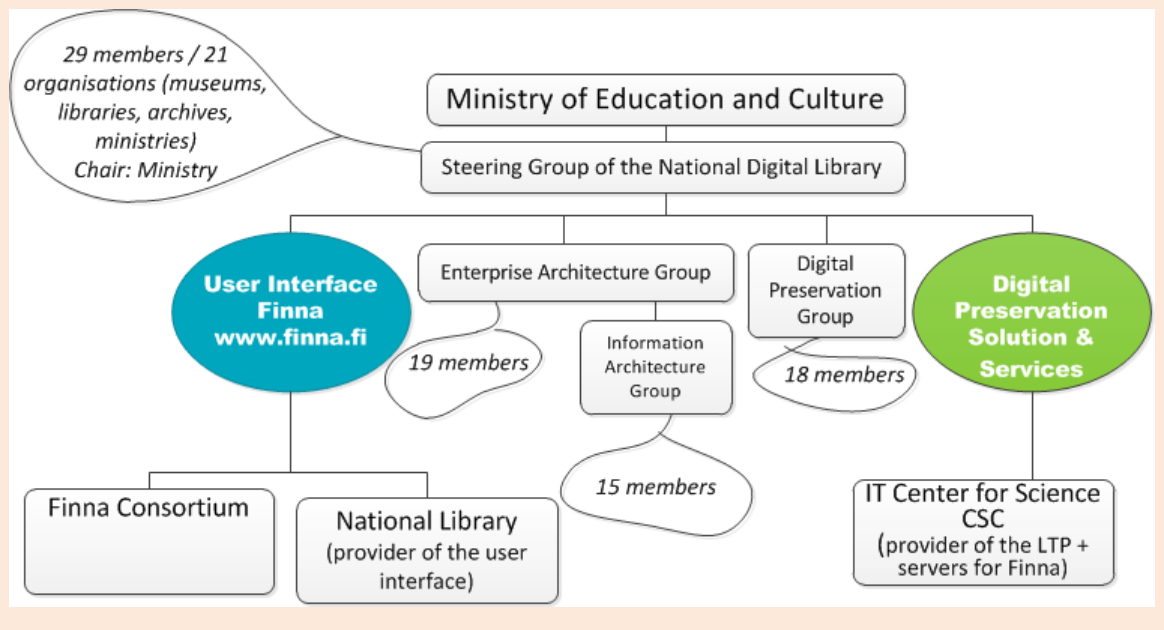
Digital preservation has been started from bit level preservation. The national Digital Preservation Service currently ensure that the original digital data (bit stream) of the information remains unchanged and can be preserved on up-to-date storage media. Many supporting processes include to the Digital Preservation Service have been design and implemented. E.g. process to support organization during deployment phase and the integration to the preservation system.

In the future the Digital Preservation Service will ensure that the digital information remains also intelligible and that the actual information can also be accessed by future generations. In this phase the focus will on logical preservation and preservation methods (e.g. file migrations) will be deployed. Also the necessary hardware, services, processes and management will be built for the shared use for the partner organisations.

In consideration of the nature of digital preservation, a continuous development of operations, processes and skills is essential. On the other hand, updating the technical environment (including software, hardware, and network links) in regular cycles in the coming decades must be taken into consideration, but particular focus must be on the continuous development of a common approach and services. Development in the coming decades will enable new kinds of services that will also increase the value of the preserved material. The resources of the Digital Preservation Service must therefore be allocated both to the maintenance and development of technology as well as to the development of methods for preserving and accessing the data. In addition, the skills of the staff maintaining the Digital Preservation Service should be constantly developed so that the technological and substance-specific knowledge can be kept up to date in a changing environment.



According to the national plan of long term preservation collaboration between with the partner organisations is essential to success in digital preservation. Therefore Ministry of Education and Culture have established several working groups, which focus on different aspects of the preservation and the collaboration.



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**.

Multiple copying i.e. the copying deemed necessary for long-term preservation and migration is allowed under Section 16.

According to Section 16 of the Copyright Act (821/2005) an archive, and a library or a museum open to the public, to be determined in a government decree, may, unless the purpose is to produce direct or indirect financial gain, make copies of a work in its own collections among other things for the purpose of preserving material and safeguarding its preservation.

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**.

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**.

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**.

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**.

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?

Three main themes of the recommendation: digitisation of cultural heritage material, and online accessibility and preservation of the digital cultural heritage have proved to be a sound and practical way of grouping the most essential aspects in digital cultural heritage. Recommendation is a successful means in promoting understanding of our common European heritage, and it has strengthened our commitment to make digital cultural heritage widely available and re-used.

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

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

5 b) promoting the widest possible access to digitised public domain material as well as the widest possible reuse of the material for commercial and non-commercial purposes

7f) ensuring the wide and free availability of existing metadata produced by digital institutions, for reuse through services such as Europeana and for innovative applications

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

2) Encourage 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.

7 c) ensuring that all their public domain masterpieces will be available for Europeana.

Explanation: In Finland, the cultural institutions are responsible for selecting the items and collections that will be made available through Europeana. The expertise of the institutions will guarantee, that the most relevant digital cultural materials in public domain will be available through Europeana.

- 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.

Online accessibility could be treated in a wider context; now it is centred around Europeana.

Digital preservation should be seen as the key area of interest in the coming years: safeguarding the digital memory of Europe is our largest and most fundamental challenge.

Many MSs are lacking collaboration and coordination mechanisms for promoting digitisation, and accessibility and preservation of digital cultural heritage. Some provisions tackling this area could be considered.

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.