# Final report
# **Digitisation and IPR in European Museums**

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Working Group on Digitalisation and Intellectual Property Rights
with the support of researcher Nina Szogs

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## Introduction

Digital technologies that are multi-present in our everyday lives have also found their way into museums. Today, almost all museum tasks are accomplished or accompanied by digital tools. Whether managing, researching, publishing, exhibiting, communicating, or participating, digital tools can significantly support the work of museums and strengthen the public exchange. The development of digital strategies has become a cross-sectional task, which has influenced and changed the entire operating system of the museum. Digitalisation in museums is not an option anymore, it's becoming reality.

Digitalisation offers museums numerous opportunities. It not only makes exhibits accessible to everyone, it addresses the lack of physical space to display all objects in a museum's possession. Objects and stories, dormant in depots and archives, become accessible and visible to the general public and available for research. Digitalisation connects new audiences by offering "visits" online, creating new spaces for exchange and enabling participation. This also provides an interactive approach to cultural heritage for different audiences.

Especially in times of crisis, such as the coronavirus-related closure of museums, digital cultural heritage and digital engagement have demonstrated their value. Digitalisation continues to bring people together, giving them the opportunity to exchange ideas, encouraging creativity, and offering a virtual space to build ideas collectively. Numerous formats offer different approaches and show how creative museums are. However, these far-reaching developments occur in the context of persistent financing difficulties, legal uncertainties and a need for adequate skill development.

The NEMO survey on digitisation and copyright was conducted to identify the challenges that museums in Europe encounter when digitising their collections and establishing online access to them. The survey also addressed the national implementation processes of the EU Digital Single Market Directive (DSM directive[1]) and arising Intellectual Property Right (IPR) questions in this context.

The present survey was carried out by the NEMO Working Group on Digitalisation and Intellectual Property Rights (IPR), which supports European museums in reaching their full digital potential. A particular focus lies on the opportunities and challenges of opening and using museum collections online. This survey follows NEMO's study on Museums and IPR from 2015[2], which provided a European overview of concerns, questions and problems related to IPR that museums in Europe encounter in their daily activities and produced recommendations regarding copyright regimes across Europe and how they should be altered to assist museums and ensure greatest public access to their collections.

To gain a diverse overview from different institutional perspectives in Europe on the state of digitisation of museum collections and arising challenges and concerns, this study surveyed 3 different target groups: national museum organisations, national ministries in charge of museums, and museums in Austria, Belgium, Croatia, Estonia, Finland, France, Germany, Greece, Italy, The Netherlands, Poland, Slovenia, Spain. The states were selected in careful consideration of European diversity, in early 2020.

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[1] Directive (EU) 2019/790 of the European Parliament and of the Council of 17 April 2019 on copyright and related rights in the Digital Single Market and amending Directives 96/9/EC and 2001/29/EC, https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32019L0790&from=EN

[2] https://www.ne-mo.org/fileadmin/Dateien/public/Working_Group_1/Working_Group_IPR/NEMO_Survey_IPR_and_Museums_2015.pdf

Responses were collected from national and/or regional museum organisations in 11 countries[3], from 10 national ministries and 3 regional ministries (Belgium) in 10 countries[4], and 60 museums in 15 countries[5]. The survey results were enriched with relevant literature to complement the answers provided.

## Findings

The findings of the survey provide an overview of the most relevant aspects of the challenges that museums in Europe encounter when digitising their collections and providing online access to them. In total 60 museums in Europe in 15 European countries (13 EU Members States) participated in the survey.

### Digitisation: Why?

- **More than 80% of the responding museums claimed increased visibility as the main objective for digitising their collections,** closely followed by 75% of the museums who named increased access and educational use. More than 65% of the museums' objective to digitise their collection is providing metadata for researchers.

### Digitisation challenges

- **3 out of 4 museums report that their biggest obstacles regarding the digitisation and online accessibility of the permanent collections are insufficient resources (money) and insufficient (time of) staff.**
- Around 30% of the museums report that they are lacking proper equipment to digitise.
- Equally, 30% of the museums report that copyrights are hindering the digitisation and online accessibility process.
- GDPR only marginally hinders museums to digitise their collections: less than 20% of the respondents claim that the new legislation has had an effect on their digitisation efforts.

### State of play: Digitised collections

- Museums responded that 43.6% of their collection is digitised. However, looking at the digitisation level per museum category, a different picture unfolds: **While Art and Design Museums have an average of 65% of their collections digitised, Natural History Museums are lagging behind with an average of 15% and History and Archaeology Museums with an average of 27% of their collection digitised.** Possible reasons for the deviation between museum categories include different marketing strategies, as well as the collection size and variety and type of objects. Museum types with complex 3D objects like Natural History Museums or Archeology Museums need appropriate technology and additional resources to digitise their collection.

### State of play: Access online

- Less than 20% of the collections of responding museums are available online. **This means that less than half of the digitised objects are available to the public.** This may be due to the

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[3] Museum Organisations in Austria, Belgium, Croatia, Estonia, Finland, France, Germany, Italy, Netherlands, Poland, Slovenia

[4] Austria, Belgium, Croatia, Estonia, Finland, Germany, Italy, Netherlands, Slovenia, Spain

[5] Austria, Belgium, Croatia, Estonia, Finland, France, Germany, Greece, Italy, Netherlands, Poland, Serbia, Slovenia, Spain, UK.

- prerequisites of online collections as they include complex technology, the need for an online plattform, skilled staff and practical knowledge of complex intellectual property rights.
- Of those museums, more than 35% responded that they are publishing their digital collection on Europeana, while almost 20% feed into the digital national library.
- **8 out of 10 museums present their digital collections on Social Media.**
- 80% of the museums having their collection online publish their digital collection on their own online platform.

*Future concerns and topics*
- In all survey questions regarding figures on the digitisation of collections, many respondents provided incomplete answers or skipped questions all together. **This is striking and suggests a missing mechanism to track the digitisation process and the online accessibility in many museums.**
- **There is a visible lack of communication between stakeholders involved in the cultural heritage digitisation process, be it in operational or legal questions.** More than 40% of the museums responding to this survey were not aware of organisations providing support for the digitisation of their museum collections. This number does not reflect the reality, since there are supporting organisations in almost all countries. It indicates however, that a mapping of the field of involved players and a structural exchange between those is missing.
- According to the ENUMERATE Core Survey[6], only 45% of museums have a written digital strategy.

## Recommendations

Based on the findings of this survey, NEMO presents the following recommendations to stakeholders (museums, museum organisations, policy makers at all levels) for immediate action, for mid-term considerations and for long-term strategies:

*Ensuring a legal and technological framework that allows museums to fully realise their opportunities in the digital world*
- EU and national legal frameworks, especially regarding Intellectual Property Rights (IPR), must allow for museums to be fully visible on the internet, and provide the best possible access to their collections online.
- Museums should be considered as educational institutions and should thus be allowed the exceptions and limitations to copyright that benefit educational institutions. The DSM Directive retains an educational exception but museums cannot benefit from it because only "traditional" educational establishments are covered. In order to address this, **licensing fees should be based on museums' status as learning institutions in service of society.**
- Museums need a harmonised technological framework to operate in and across borders.
- Mapping the field and strengthening the dialogue with respect to digitalisation issues relevant to the culture sector between relevant policy makers at all levels (EU, national, regional and local)

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[6] Chapter 3: Europeana DSI 2–Access to Digital Resources of European Heritage Europeana Survey 2017: D4.4. Report on ENUMERATE Core Survey 4,
https://pro.europeana.eu/files/Europeana_Professional/Projects/Project_list/ENUMERATE/deliverables/DSI-2_Deliverable%20D4.4_Europeana_Report%20on%20ENUMERATE%20Core%20Survey%204.pdf

and museum umbrella organisations, museums, intermediaries, digitisation service organisations, researchers, and civil society.

- Vision: What museums are doing in the analogue world (research, education, exhibitions, …) should also be possible in the virtual world.

## *Resources and capacity building for museums*

- Museums should receive more resources to digitise their collections.
- Museums require access to capacity building opportunities and training of museum staff to digitise collections, which includes developing expertise about legal digital framework for museums (either in house or through centralised hubs).
- The variety of objects must be taken into account eg complex 3D objects require evolved and appropriate technology and more resources to be digitised.
- Complex legal digital frameworks need to be accessible for museums in two ways: 1. Museum professionals need practical knowledge via handbooks, learning exchanges etc. and/or 2. supporting consultancies by organisations etc.
- **The network of supportive regional, national, and international organisations or working groups needs to become more visible to museums via communication strategies, conferences etc.**
- Museums need to develop digital strategies in order to anchor their digitisation activities and digital assets on a sustainable and long-term basis.
- **Museums require funding that is not only project-driven, but which also supports long-term objectives.**
- **Museums should be seen and treated as enablers of innovation in funding policies that target the digital transformation in general.** These policies include the EU's planned funding programmes such as Horizon Europe, Digital Europe, the Investment EU Programme and the European Structural and Investment Funds.
- The museum sector should support the gathering of knowledge about specific digitisation needs through collaborative European research, through ecosystem building and cooperation with other sectors (eg. creative entrepreneurs and industry stakeholders).
- Intangible infrastructure needs to be funded, ensuring interoperability and the transferability of content between platforms, promoting the development of standards and the creation of data infrastructure.

## *Adding value to digital collections*

- Invest in what makes museums unique: their collections and rich content. Fun, engaging and creative digital offers will be part of museums' digital future. **This requires adequate resources to enable museums to compete with other digital services and provide state of the art cultural experiences online.**
- Help museums develop comprehensive and sound metrics to track their digital activities and offers to the public to facilitate benchmarking and assist decision-making and resource allocation.
- Help museums develop a sound mechanism to track and analyse their digitisation efforts and outputs comprehensively.

## Survey Results

### *Digitised collections[7]*

Regarding the percentage of digitised collections, museums responded that on average 43.6% of their collection is digitised. The median is a bit lower lying at 37.5%. While 12% of the museums responded that 5% or less of their collection is digitised, 6% of the museums have no digitised collection at all and 16% of the museums responded that their collection is digitised at 90% and above. Of those, more than two thirds have a collection that is 100% digitised. 6 museums did not provide data on this question.

Looking at the digitisation level per museum category, a different picture unfolds: While Art and Design Museums have an average of 65% of their collections digitised, Natural History Museums are lagging behind with an average of 15% and History and Archaeology Museums with an average of 27% of their collection digitised.

Comparing these figures to the results of the Europeana ENUMERATE Core Survey 4, which showed that museums in Europe have digitally reproduced 31% of their analogue collection, 57% still need to be digitally reproduced and 12% of the collection did not need to be digitally reproduced, the percentage of digitised collections of this survey seems rather high. One explanation of this difference might be, despite the ongoing digitisation, that this survey does not differentiate between born digital collections and digitised analogue collections. As the ENUMERATE survey shows further, 49% of museums have a born digital collection, mostly museums of ethnography or anthropology and museums of art, which are also included in this survey. Also, it is likely that museums already actively involved in digitisation answered to this survey rather than those who are not.

**Digitisation of collections by museum category**
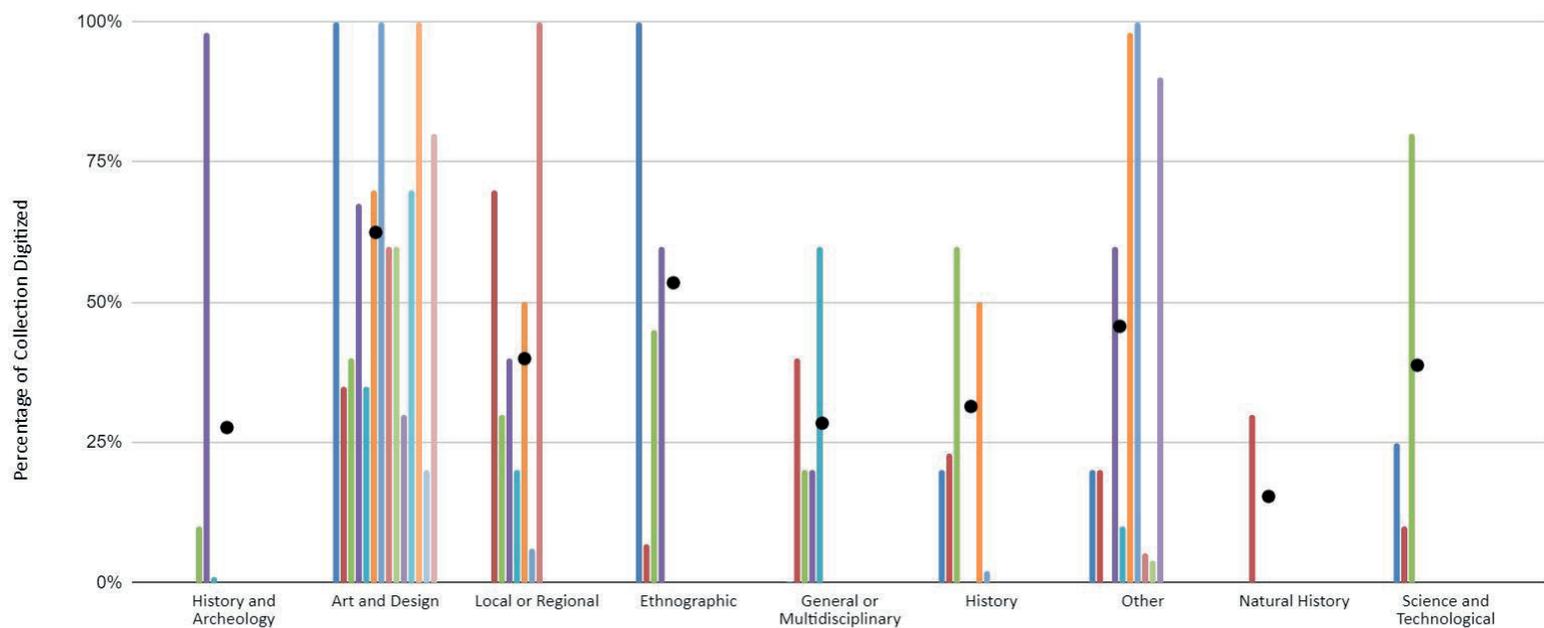


Individual museums represented within their categories. Dots display category average

[7] 51 of 60 museums responded to this question.

*Online availability of collections*

An average of 20% of the overall collection of the museums that responded to the survey is available online.[8] The median is 10%.

16 out of 51 museums offer online access to 5% or less of their collection. The collections of 8 museums are not available online. 5 museums offer access to more than 80% of their collection. Thereof 2 museums offer online access to 100% of their collections.

Looking at the online accessibility level per museum category, 36% of the Art and Design Museums have their collection online available, while Natural History museums responding do not have any part of their collection available online, History and Archeology Museums only have 1,75% of their collection online.

**Accessibility of online collections by museum category**
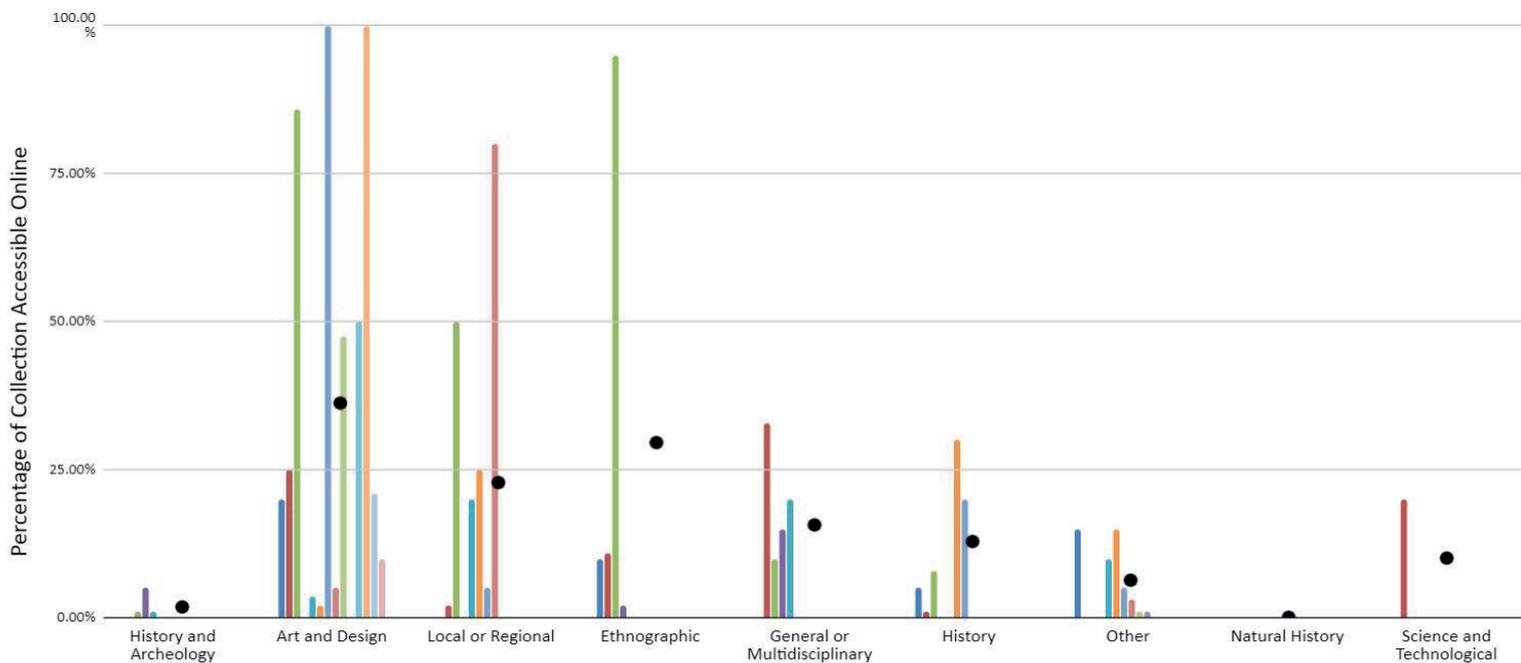


Individual museums represented within their categories. Dots display category average

*Presenting the collection online*

80% of the museums having their collection online, publish their digital collection on their own online platform. Equally often they present their digital collections on Social Media. More than 35% of the museums responded that they are publishing their digital collection on Europeana, while almost 20% feed into the digital national library. Most of the museums that have their collection online publish their collection on 3-5 platforms simultaneously.

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[8] 51 out of 60 museums responded to this question

**Figure: Are you presenting your digital collection on other platforms?**
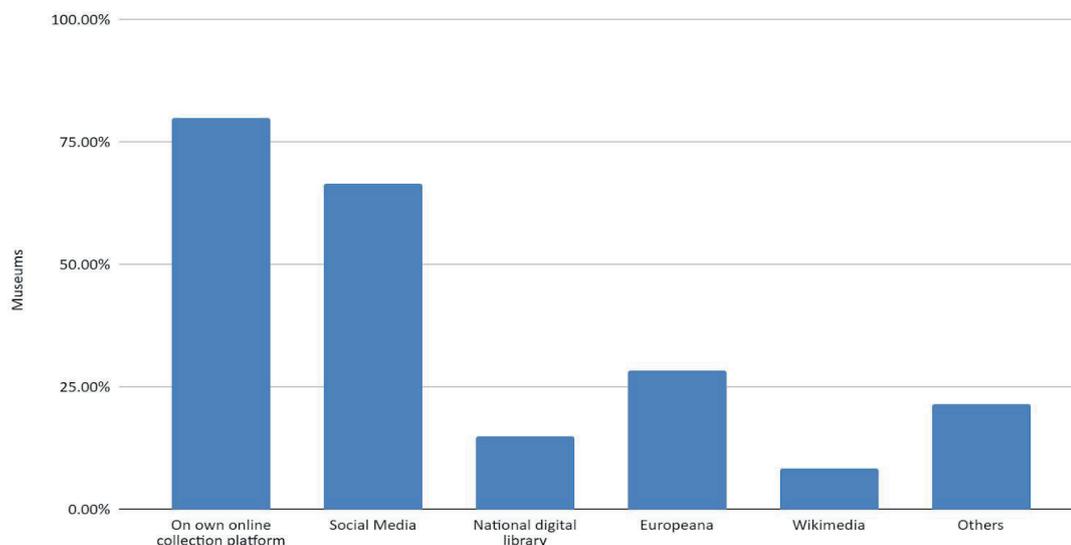


Other platforms include Google Art and Culture, thematic repositories[9] and services such as Flickr.

## *Digitisation objectives[10]*

The underlying survey asked for the goals and challenges that museums encounter when digitising their collections. The three main goals behind the digitisation of collections are visibility (stated by 48 out of 59 museums), increasing access (45 out of 59 museums) and educational use (45 out of 59 museums), closely followed by providing metadata for researchers (39 out of 59 museums).

Other reasons include communication with a different public, promoting collections that are not on display, creating interactivity with the visitors with the possibility to contribute online, commemoration and collection analysis.

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[9] MIMO - Musical Instrument Museums Online (https://mimo-international.com/MIMO/) or
https://www.graphikportal.org/
[10] 59 out of 60 museums responded to this question

**Figure: What are the main goals driving the digitalisation of your collection?**
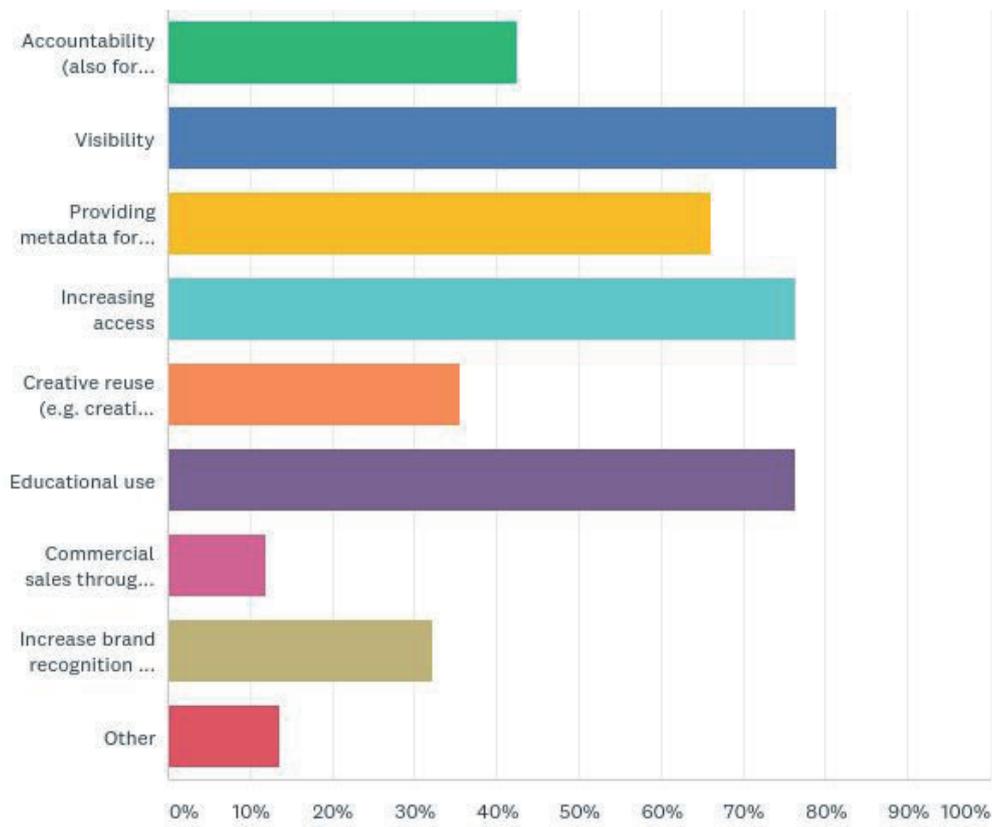


| ANSWER CHOICES | RESPONSES | |
|---|---|---|
| Accountability (also for policymaking) | 42.37% | 25 |
| Visibility | 81.36% | 48 |
| Providing metadata for researchers | 66.10% | 39 |
| Increasing access | 76.27% | 45 |
| Creative reuse (e.g. creative industries) | 35.59% | 21 |
| Educational use | 76.27% | 45 |
| Commercial sales through licencing | 11.86% | 7 |
| Increase brand recognition and marketing | 32.20% | 19 |
| Other (please specify) | 13.56% | 8 |
| Total Respondents: 59 | | |

According to the report on the ENUMERATE Core Survey, 4,98% of museums have collections that need to be preserved for future generations and 77% of museums have digital collections or are engaged in digitisation activities but only 45% of museums have a written digital strategy.

*Challenges and obstacles*

By far the biggest obstacles for museums regarding digitisation and online accessibility of their permanent collections are insufficient resources (money) and insufficient (time of) staff. Other reasons include rent, a general scepticism about the necessity of digitising objects, dependency on funding and the variety of objects

**Figure: What are the obstacles for your museum regarding the digitisation and online accessibility of the permanent collections?**
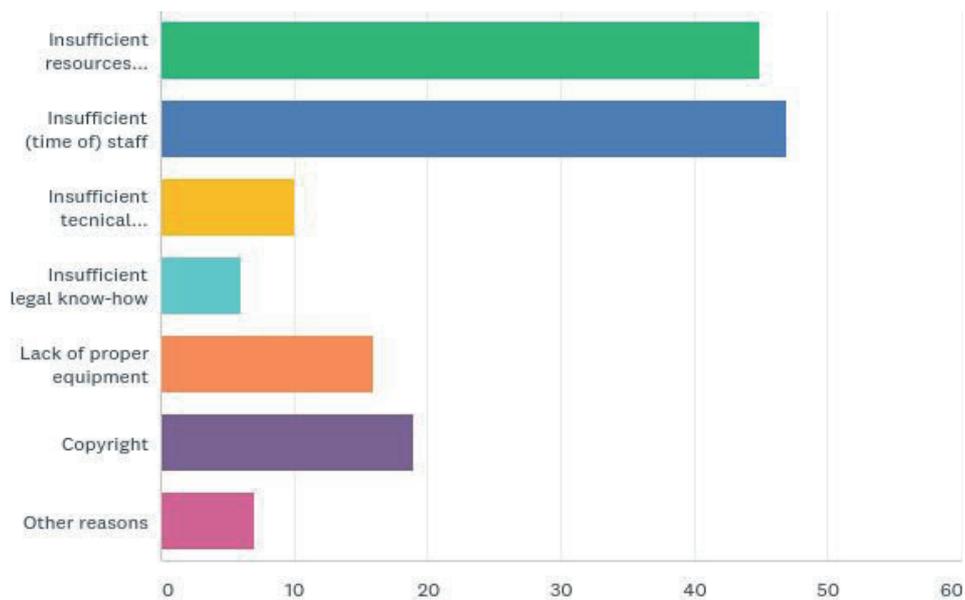


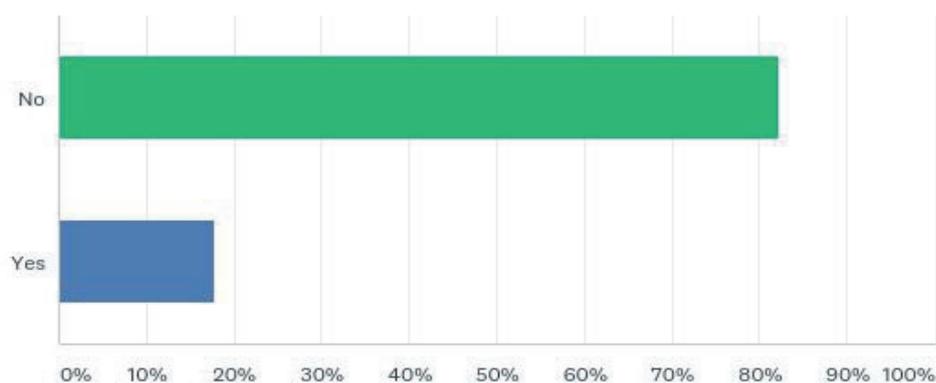| ANSWER CHOICES | RESPONSES | |
|---|---|---|
| Insufficient resources (money) | 76.27% | 45 |
| Insufficient (time of) staff | 79.66% | 47 |
| Insufficient tecnical know-how | 16.95% | 10 |
| Insufficient legal know-how | 10.17% | 6 |
| Lack of proper equipment | 27.12% | 16 |
| Copyright | 32.20% | 19 |
| Other reasons (please specify) | 11.86% | 7 |
| Total Respondents: 59 | | |

## Responsibilities of staff

Corresponding with the lack of resources noted above, only 50% of the museums that responded have dedicated staff for the digitisation process.

| ANSWER CHOICES | RESPONSES | |
|---|---|---|
| Yes | 50.00% | 30 |
| No | 50.00% | 30 |
| TOTAL | | 60 |

## General Data Protection Regulation

Interestingly, the General Data Protection Regulation (GDPR) has only minor influence on the digitisation of collections. In the cases when the GDPR has influence, reasons include providing access to digitised photo collections and collections that are not digitised because of personal data. Generally, it affects material that contains information about people's names, gender, sexuality, etc.

**Figure: Has the GDPR (General Data Protection Regulation) and its national privacy legislation influenced the digitisation of your museum collections and/or their use?**
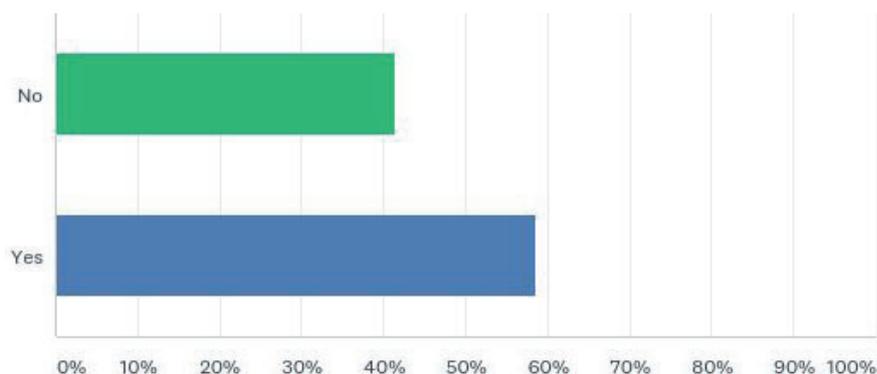


| ANSWER CHOICES | RESPONSES | |
|---|---|---|
| No | 82.14% | 46 |
| Yes (please specify) | 17.86% | 10 |
| TOTAL | | 56 |

## Digitisation support

The obstacles and challenges that museums encounter during the digitisation process are diverse. Lack of money and staff are nevertheless predominant. Support programmes are important in this process. More than 40% of the museums asked in this survey are not aware of organisations providing support for the digitisation of their museum collections. That number does not reflect the reality, since there are supportive organisations in almost all countries. It indicates however, that a mapping of the field of involved players and a structural exchange between them is missing.

**Figure : Are you aware of organisations in your country providing support for the digitisation of museum collections?**



| ANSWER CHOICES | RESPONSES | |
|---|---|---|
| No | 41.38% | 24 |
| Yes | 58.62% | 34 |
| TOTAL | | 58 |

The following shows the support organisations listed in the survey by museums (those that were aware of such organisations). In the country reports there are more support organisations and programmes listed, extracted from the survey targeting museum organisations.

**List of programmes and institutions mentioned by respondents**

| | |
|---|---|
| **Austria** | Museumsbund, Kulturpool |
| **Belgium** | AWaP, Plan Pep's, MSW, Packed, Faro, meemoo, Fédération Wallonie Bruxelles, Musées et Société en Wallonie, National Archives, PACKED, BELSPO |
| **Croatia** | Ministry of Culture of the Republic of Croatia |
| **Estonia** | Ministry of Culture (financial support), bigger heritage centres are providing support for paper materials, National Archive, for books: National Library, for AV: Estonian Public Broadcasting, for objects: Estonian National Museum |
| **Finland** | Ministry of Education and Culture, other commercial companies, the National Library has a digitizing organization: https://www.kansalliskirjasto.fi/en/services/digitising-and-preservation-services/digitisation |
| **France** | Puce et plume, Azentis |
| **Germany** | Landesstelle für die nichtstaatlichen Museen in Bayern, Museumsbund, MWK, OpenGlam, Museumsverband Thüringen, DigiCULT, Digis Berlin |
| **Greece** | Directorate of National Archives of Monuments (Ministry of Culture and Sports) |
| **Italy** | IBC Region Emilia-Romagna |
| **Netherlands** | Erfgoedhuis Zuid Holland, Rijksdienst voor het Cultureel Erfgoed, DEN, NDE |
| **Poland** | Ministry of Culture and National Heritage, National Institute for Museums and Public |

| | |
|---|---|
| | Collections (NIMOZ) |
| **Serbia** | Ministry of Culture and Information |
| **Slovenia** | https://www.mikrografija.si/ Sematika d. o. o. |
| **Spain** | n/a |
| **UK** | TownsWeb |

## Country Reports

The country reports offer a broad overview of digital strategies, information portals, support possibilities and copyright in the different countries participating in the surveys. Information was gathered from the surveys in national ministries and national or regional museum organisations and associations. Ministries and organisations are country-wise not overlapping in some cases due to country specific differences or other difficulties.

Results from the museum organisation survey and the ministry survey[11] show discrepancy regarding the question whether there is a national digital strategy for cultural heritage in their countries. 10 out of 11 museum organisations responded having such a strategy in their country, whereas 2 ministries out of those 10 answered not having such a strategy. Finland does not have a digital strategy for cultural heritage. Different digital strategies for museums by national museum organisations are promoted in Italy, indirectly in France, and also in the Netherlands.

The details provided in the following reports were collected in march 2020. As the Digital Single Market Directive implementation into law is ongoing, information may not be up to date. Please refer to online sources for recent updates.

**Austria**

| | |
|---|---|
| Digitisation of museums in country | How many museums in your country have a digital collection online… <br>…on their own website: 75% <br>…on a shared platform on a European level: 3% <br>…on a shared platform on a national level: 3% |
| Digital strategy on national level | https://www.bmdw.gv.at/en/Topics/Digitalisation/Strategy.html |
| Specific strategy for cultural heritage | No |
| Department/ministry responsible for digitisation of cultural heritage | Federal Ministry for Arts, Culture, the Civil Service and Sport, www.bmkoes.gv.at;  Federal Ministry of Education, Science and Research, https://www.bmbwf.gv.at/ |

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[11] Ministries and organisations are country-wise not overlapping in three cases due to country specific differences or other difficulties. There was no answer from the French ministry and only a very limited response from the Polish ministry.  In Spain, there was only data from the ministry due to the lack of a national organisation. Therefore, in the cases of Spain, Poland and France, the surveys can only provide one perspective on this matter.

| | |
|---|---|
| National policy regulating the collecting societies licensing for museums | Negotiations between the museums and the collecting societies are taking place |
| Published reports on the status quo of digitisation in your country regard to cultural heritage | https://ec.europa.eu/digital-single-market/en/news/2017-national-reports-digitisation-online-accessibility-and-digital-preservation |
| Digital strategy for museums promoted by a museums association | No |
| Support organisation for digitisation and IPR (Intellectual Property Rights) for heritage institutions | No |
| Publicly funded programs supporting the digitisation in museums | No |
| Central, national portal where cultural institutions can bring together digital content and offer access to everyone | www.kulturpool.at |
| Repositories/platforms where museums can publish and upload digital content, if they do not have the opportunity to put their collection online themselves (regional, national or thematic platforms) | No |
| National digital library | www.onb.ac.at |

| | |
|---|---|
| Collecting societies | AKM, AustroMechana – AuMe, LSG, Literar-Mechana, VAM, Bildrecht, VDFS, VGR https://ifpi.at/verwertungsgesellschaften/ |
| Implementation of the Digital Single Market Directive | The ministry of justice leads the implementation. All sectors and stakeholders are involved |

**Belgium**

| | |
|---|---|
| Digitisation of museums in country | How many museums in your country have a digital collection online… <br><br> Flanders: <br> …on their own website: at least 23 (also umbrella organisations representing several museums) <br> …on a shared platform on a regional level regional: 28 <br><br> Wallonia-Brussels: <br> …on a shared platform on a regional level: 60 |
| Digital strategy on national level | http://digitalbelgium.be <br><br> For the region Wallonia-Brussels: Plan Pep |
| Specific strategy for cultural heritage | No |
| Department/ministry responsible for digitisation of cultural heritage | Department for Culture, Youth, Media in Flanders <br><br> La direction du Pep's: www.peps.cfwb.be <br><br> Ministerium der Deutschsprachigen Gemeinschaft, Fachbereich Kultur und Jugend, www.ostbelgienkulturerbe.be |
| National policy regulating the collecting societies licensing for museums | No |
| Published reports on the status quo of digitisation in your country regard to cultural heritage | https://ec.europa.eu/digital-single-market/en/news/2017-national-reports-digitisation-online-accessibility-and-digital-preservation (/Belgium / Flanders) |

| | |
|---|---|
| Digital strategy for museums promoted by a museums association | No |
| Support organisation for digitisation and IPR (Intellectual Property Rights) for heritage institutions | https://meemoo.be/nl for Flanders. They offer legal advice (copyright), technical support, digitisation projects, information platform, funding support only as a partner for grant calls (EU, project grants Flemish government...)<br><br>Plan Pep's and AICIM Wallonia-Brussels (technical support, digitisation projects, information platform) |
| Publicly funded programs supporting the digitisation in museums | General funding to work on metadata: http://www.kunstenenerfgoed.be/nl/subsidiesinhaalbeweging-digitale-collectieregistratie-oproep-2019<br>Flanders: digitisation of the collection, copyright awareness and management<br>Wallonia-Brussels: supporting digitisation of the collection, technical equipment, capacity building for digital skills, digitalisation processes in the museum, hiring new staff, and services from external experts |
| Central, national portal where cultural institutions can bring together digital content and offer access to everyone | A metadata catalogue by Meemoo is online: https://hetarchief.be/ |
| Repositories/platforms where museums can publish and upload digital content, if they do not have the opportunity to put their collection online themselves (regional, national or thematic platforms) | The Royal Library of Belgium www.kbr.be/en/digitisation and the DBNL www.dbnl.org/ focused on Literature and Arts magazine<br><br>Flanders:<br>There are 3 Provincial Heritage Platforms that museums can use if they have no own service: Erfgoedplus: www.erfgoedplus.be/ Erfgoed in zicht: www.erfgoedinzicht.be / Donnet: https://antwerpen.qicms.com/login<br>At this moment the VKC, FARO and Meemoo are organizing a 'Field exploration and analysis in the context of the project Integration Heritage Databases / Collection Registration'. Also: Wikimedia Commons and Wikimedia Data<br><br>Wallonia-Brussels: Europeana, museums network websites (Proscitec, etc.), museums poles (Pôle muséal montois, under Flora), some cities museums (Ville de Liège, under Flora) or provincial museums (Province de Liège under TMS) |
| National digital library | www.kbr.be/fr/ |

| | |
|---|---|
| Collecting societies | Sabam, Sofam, PlayRight, Simim, SAJ, Assucopie, Scam, SACD, Semu |
| Implementation of the Digital Single Market Directive | The directive needs to be adapted to Belgian law. The conversion of the DSM directive into Belgian law is scheduled (as expected by Europe) by mid-2021. Communities responsible for culture are involved.<br>Following the vote of the European Directive including article 16 (right to compensation of publishers), the Belgian legislator should reintroduce the remuneration of publishers within the more protective regime of copyright as before the judgment of the CJEU HP / Reprobel of 12 November 2015. Currently the "corrective" law of 22 December 2016 grants a neighbouring right (to remuneration) to publishers.<br><br>Flemish (Belgium) organisations in the domain of culture, heritage, education, and science have a partnership with SA&S – Partnership for Copyright & Society. They do the follow up for the sector. https://www.auteursrechtensamenleving.be/en/ |

**Croatia**

| | |
|---|---|
| Digitisation of museums in country | N/A |
| Digital strategy on national level | Strategija e-Hrvatska 2020 https://uprava.gov.hr/UserDocsImages/Istaknute%20teme/e-Hrvatska/Strategija_e-Hrvatska_2020.pdf |
| Specific strategy for cultural heritage | National Plan on Digitalisation of Cultural Heritage 2020-2025 |
| Department/ministry responsible for digitisation of cultural heritage | Cultural Heritage Digitalisation Office |
| National policy regulating the collecting societies licensing for museums | No |
| Published reports on the status quo of digitisation in your country regard to cultural heritage | AS IS Report and TO BE Report |

| | |
|---|---|
| Digital strategy for museums promoted by a museums association | No |
| Support organisation for digitisation and IPR (Intellectual Property Rights) for heritage institutions | No |
| Publicly funded programs supporting the digitisation in museums | N/A |
| Central, national portal where cultural institutions can bring together digital content and offer access to everyone | N/A |
| Repositories/platforms where museums can publish and upload digital content, if they do not have the opportunity to put their collection online themselves (regional, national or thematic platforms) | N/A |
| National digital library | N/A |
| Collecting societies | N/A |

| Implementation of the Digital Single Market Directive | The legislative procedure for passing a new Copyright and Related Rights Act is underway. Experts from 29 institutions managed by the State Intellectual Property Office are involved: http://www.dziv.hr/files/file/savjetovanje-s-javnoscu/Radna_skupina_ZAPiSP.pdf. On 17 April 2020, the State Intellectual Property Office opened a consultation with the interested public https://www.dziv.hr/hr/novosti/savjetovanje-o-nacrtu-prijedloga-zakona-o-autorskom-pravu-i-srodnim-pravima,3775.html. Challenges are seen in the very complex legislative initiative, considering that it brings a completely new law, following the publication of the draft regulations observations, comments of relevant stakeholders are expected. |
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**Estonia**

| Digitisation of museums in country | How many museums in your country have a digital collection online… …on a shared platform on a European level (such as Europeana): 60 …on a shared platform on a national level: 60 |
| --- | --- |
| Digital strategy on national level | Digital Agenda 2020, www.mkm.ee/sites/default/files/digital_agenda_2020_web_eng_04.06.19.pdf |
| Specific strategy for cultural heritage | Plan of Action for the Digitisation of Cultural Heritage 2018–2023 (in Estonian) www.kul.ee/sites/kulminn/files/kultuuriparandi_digiteerimine_2018-2023_tegevuskava_luhiversioon.pdf |
| Department/ministry responsible for digitisation of cultural heritage | Ministry of Culture, Cultural Heritage Department www.kul.ee/et/kultuuriparandi-digiteerimine-0 |
| National policy regulating the collecting societies licensing for museums | No |
| Published reports on the status quo of digitisation in your country regard to cultural heritage | No |

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| Digital strategy for museums promoted by a museums association | No |
| Support organisation for digitisation and IPR (Intellectual Property Rights) for heritage institutions | www.kul.ee/en/activities/museums<br><br>They offer legal advice (copyright), technical support, digitisation projects, funding support, and an information platform |
| Publicly funded programs supporting the digitisation in museums | Yes<br>They include digitisation of the collection, copyright awareness and management, digitalisation processes in the museum, and services from external experts |
| Central, national portal where cultural institutions can bring together digital content and offer access to everyone | www.muis.ee/en_GB/ |
| Repositories/platforms where museums can publish and upload digital content, if they do not have the opportunity to put their collection online themselves (regional, national or thematic platforms) | https://vabamu.entu.ee/public-fond; https://digikogu.ekm.ee/eng |
| National digital library | www.digar.ee/arhiiv/en |
| Collecting societies | No |

| Implementation of the Digital Single Market Directive | The Ministry of Justice is organising the implementation of the DSM directive in Estonia by carrying out consultations in different forms (in writing or by organising meetings etc.) and preparing amendments to the legislation (main amendments will be made to Estonian Copyright Act). According to plans the draft will be sent to public consultation in Autumn 2020.<br>All stakeholders are involved, including relevant ministries, rights owners, collecting societies and other artistic associations, memory institutions etc. Stakeholder meetings have raised a wide range of issues and questions, but they do seem to be of such difficulty that the adoption of the directive and the enforcement of the necessary articles are hampered. Also, at this stage proposals can still be included. However, regarding memory institutions, the most difficult legislative and practical issues arise in relation to usage of out-of-commerce works. |
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**Finland**

| Digitisation of museums in country | N/A |
| --- | --- |
| Digital strategy on national level | No |
| Specific strategy for cultural heritage | No |
| Department/ministry responsible for digitisation of cultural heritage | Department for Art and Cultural Policy and Department for Higher Education and Science Policy at the Ministry of Education and Culture, https://minedu.fi/en/digital-cultural-heritage |
| National policy regulating the collecting societies licensing for museums | The Copyright Act includes provisions on extended collective licensing. The relevant provision in the Finnish Copyright Act is section 16 d), which should be read in combination with section 16 e) and section 26. https://www.finlex.fi/en/laki/kaannokset/1961/en19610404_20150608.pdf One licensing agreement has been concluded with a museum based on those provisions, and that is the agreement between the representative CMO in the area of fine art KUVASTO, the Finnish National Gallery and the Ministry of Education and Culture. The license allows the digitisation and making available of fine art made by Finnish painters and held in the collection of the Finnish National Gallery. There is no national policy that regulates the licensing activity itself, but licenses are negotiated based on full contractual freedom. |

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| Published reports on the status quo of digitisation in your country regard to cultural heritage | The National Digital Library; Final report on the project period 2014-2017 (FI) |
| Digital strategy for museums promoted by a museums association | No |
| Support organisation for digitisation and IPR (Intellectual Property Rights) for heritage institutions | No |
| Publicly funded programs supporting the digitisation in museums | Yes<br>They include digitisation of the collection, copyright awareness and management |
| Central, national portal where cultural institutions can bring together digital content and offer access to everyone | www.finna.fi/ |
| Repositories/platforms where museums can publish and upload digital content, if they do not have the opportunity to put their collection online themselves (regional, national or thematic platforms) | No |
| National digital library | www.finna.fi/ |
| Collecting societies | Kuvasto, Sanasto, Kopiosto, Teosto<br><br>There are special contracts/licenses for museums.<br><br>The Finnish Museums Association has a contract with Kuvasto (copyright organization for art) and has rights to give publishing permission to museums for copyright materials. |

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| Implementation of the Digital Single Market Directive | The national changes to the Copyright Act are currently being prepared by government officials. The Ministry of Education and Culture is responsible for the implementation of the DSM directive. A working group consisting of officials from four different Ministries is tasked with the supervision and support for the implementation. In addition, stakeholders have been involved already at the early stages of the implementation process. Regarding out-of-commerce works, the challenges are to a great degree technical, but to some degree stakeholders do not agree with the implementation. Museums and other cultural heritage organisations have sent their own statements to the ministry. |

**France**

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| Digitisation of museums in country | How many museums in your country have a digital collection online… <br> …on a shared platform on a European level: French museums are contributing to Europeana, through the national and regional digital collections platform (according to the French Ministry of Culture, it is about around 1.010.165 shared cultural data). There is also the platform Michael: http://www.michaelculture.org/ <br> …on a shared platform on a national level: 387 museums share their digital collection online via Joconde database/platform: http://www2.culture.gouv.fr/documentation/joconde/fr/partenaires/mus-france.htm <br> Videomuseum (consortium of museums and other public structures managing modern and contemporary art collections): www.videomuseum.fr/en <br> …on a shared platform on a regional level: There are a lot of shared platforms on a regional level. Through Moteur collections www.culture.fr/Ressources/Moteur-Collections <br> Examples: Alienor-Conseil des musées de la Nouvelle-Aquitaine: www.alienor.org/collections-des-musees/ <br> L'Association des conservateurs des musées des Hauts-deFrance <br> Réseaux des musées de Normandie : https://collections.musees-normandie.fr/ <br> Occitanie Musées - Association des Conservateurs et Personnels Scientifiques des Musées d'Occitanie : https://museesoccitanie.fr/collections/arts-asiatiques/ <br> Association Bretagne Musées - Réseau des musées bretons: https://bretagnemusees.bzh/collection/ <br> Musées de la région Centre: https://webmuseo.com/ws/museesregioncentre/app/report/index.html |
| Digital strategy on national level | N/A |

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| Specific strategy for cultural heritage | Yes: National Program for the Digitisation and Exploitation of Cultural Content: www.culture.gouv.fr/Sites-thematiques/Innovation-numerique/Programme-national-de-Numerisation-et-de-Valorisation-des-contenus-culturels-PNV2 |
| Department/ministry responsible for digitisation of cultural heritage | www.culture.gouv.fr/Sites-thematiques/Innovation-numerique/ |
| National policy regulating the collecting societies licensing for museums | N/A |
| Published reports on the status quo of digitisation in your country regard to cultural heritage | N/A |
| Digital strategy for museums promoted by a museums association | CLIC France, "Club innovation Culture", an association which promotes digital innovation in the cultural world www.club-innovation-culture.fr/club/presentation |
| Support organisation for digitisation and IPR (Intellectual Property Rights) for heritage institutions | Ministry of culture - French museums service www.culture.gouv. fr/Sites-thematiques/Musees They offer legal advice (copyright), technical support, digitisation projects, funding support, and an information platform |
| Publicly funded programs supporting the digitisation in museums | Yes: www.culture.gouv.fr/Sitesthematiques/Innovationnumerique/ Programmenational-de-Numerisationet-de-Valorisation-descontenus-culturels-PNV2 They include digitisation of the collection, technical equipment, capacity building for digital skills, copyright awareness and management, digitalisation processes in the museum, hiring new staff, and services from external experts etc. |
| Central, national portal where cultural institutions can bring together digital content and offer access to everyone | www2.culture.gouv.fr/documentation/joconde/fr/pres.htm (national) www.culture.fr/Ressources/Moteur-Collections (regional) |

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| Repositories/platforms where museums can publish and upload digital content, if they do not have the opportunity to put their collection online themselves (regional, national or thematic platforms) | Réunion des Musées Nationaux - Grand Palais photo agency (a public industrial and commercial institution under the authority of the French Ministry of Culture): /www.photo.rmn.fr/Agence/Presentation |
| National digital library | The Paris Museums digital collection platform (more than 100,000 artworks): www.parismusees.paris.fr/en/node/2023 |
| Collecting societies | Most important ADAGP (French royalty collecting and distribution society in the field of graphic and visual arts): www.adagp.fr/fr/adagp/presentation |
| Implementation of the Digital Single Market Directive | After the vote of the DSM Directive at the European Parliament, the French Parliament updated the "Code de la propriété intellectuelle", the Intellectual Property Code. |

**Germany**

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| Digitisation of museums in country | How many museums in your country have a digital collection online…<br>…on their own website: 269 (7,7 %)<br>…on a shared platform on a European level: ca. 100<br>…on a shared platform on a national level: 192<br>…on a shared platform on a regional level: ca. 1000 |
| Digital strategy on national level | Die Digitalstrategie der Bundesregierung:<br>www.bundesregierung.de/breg-de/themen/digital-made-in-de/die-digitalstrategie-der-bundesregierung-1549554 |
| Specific strategy for cultural heritage | The minister of state for culture and the media does not have a specific strategy for cultural heritage yet, though the authority is financing projects related to digitisation (e.g. the digitisation of the national film heritage). Because cultural policy in Germany is embedded in a federal system and the Länder, local authorities as well as important institutions already have digitisation strategies.  Examples are the German Digital Library (DDB), the German National Library (DNB), the Federal Archive and the International Tracing Serviceability, which are specifically concerned with the digitisation of cultural heritage. The German Digital Library (www.deutsche-digitale-bibliothek.de/) is part of the federal system and is an institution jointly financed (half each) and operated by the federal government and the Länder. It is a technical platform available to all federal, state and local institutions to make digitised cultural heritage |

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| | accessible online to all and is free of charge. The digitisation of the content is the sole responsibility of the institutions who provide the data. The DDB is only responsible for the platform and provides advice and support to the institutions on digitisation issues. The strategic plan of the DDB should be understood in this sense. |
| Department/ministry responsible for digitisation of cultural heritage | The Länder have a high responsibility in cultural federalism as well as the local authorities. The Minister of State for Culture and the Media is one of the responsible actors on federal level (www.kulturstaatsministerin.de). The Federal Ministry of Justice and Consumer Protection is otherwise responsible for the legal framework conditions in copyright law (www.bmjv.de). |
| National policy regulating the collecting societies licensing for museums | N/A |
| Published reports on the status quo of digitisation in your country regard to cultural heritage | The strategic plan of the DDB: www.deutsche-digitale-bibliothek.de/content/hintergrundinformationen/ . A publication about the strategies of the Länder can be found here: https://blogs.sub.uni-hamburg.de/hup/products-page/publikationen/140/ |
| Digital strategy for museums promoted by a museums association | No |
| Support organisation for digitisation and IPR (Intellectual Property Rights) for heritage institutions | Yes: Regional contact points (e.g. Digis/iRights) They offer legal advice (copyright), technical support, digitisation projects, also depends on regional projects |
| Publicly funded programs supporting the digitisation in museums | Yes They include digitisation of the collection, technical equipment, digitalisation processes in the museum, also depends on regional projects |
| Central, national portal where cultural institutions can bring together digital content and offer access to everyone | www.deutsche-digitale-bibliothek.de/ |

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| Repositories/platforms where museums can publish and upload digital content, if they do not have the opportunity to put their collection online themselves (regional, national or thematic platforms) | https://nat.museum-digital.de<br><br>www.digicultverbund.de |
| National digital library | www.deutsche-digitale-bibliothek.de/ |
| Collecting societies | VG-Bildkunst<br><br>There are special contracts/licenses for museums |
| Implementation of the Digital Single Market Directive | Following the constitution and the GGO (www.verwaltungsvorschriften-im-internet.de/bsvwvbund_21072009_O11313012.htm) the Federal Ministry for Justice and Consumer Protection is – as a first step – working on a draft to implement the directive into national law.<br>The federal Ministry of Justice and Consumer Protection is responsible for the draft; the Ministry of Education and Research, the Ministry of Economy and the Minister of State for Culture and the Media are the other most important departments in the legislative process.<br>Civil society stakeholders are involved. There has been a public consultation in September 2019 (www.bmjv.de/SharedDocs/Gesetzgebungsverfahren/DE/Konsultation_Umsetzung_EU_Richtlinien_Urheberrecht.html?nn=6712350). Stakeholders are also regularly involved during the implementation process.<br>The extent to which challenges arise will be examined in detail and will result from the coordination between the federal departments and the discussions in the parliamentary procedure. |

**Italy**

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|---|---|
| Digitisation of museums in country | How many museums in your country have a digital collection online…<br>...South Tyrol, on a shared regional platform: ca. 40<br>...( for the whole country) N/A |
| Digital strategy on national level | Three-year digitisation plan of the public administration:<br>https://pianotriennale-ict.italia.it/piano/<br><br>National Plan for the digitisation of Cultural Heritage (PND)<br>http://pnd.beniculturali.it/il-piano/ Digital Ecosystem of Culture (EDC) |

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| Specific strategy for cultural heritage | Three-year Plan for the digitisation and Innovation of Museums http://musei.beniculturali.it/notizie/notifiche/piano-triennale-per-la-digitalizzazione-e-linnovazione-dei-musei |
| Department/ministry responsible for digitisation of cultural heritage | MiBACT – institute for the Digitisation of Heritage and Digital Library, which has the task of coordinating every MiBACT initiative regarding the digitisation of heritage and to which the four central institutes of the Ministry refer with the skills of cataloguing and research on archives, libraries, catalogue and sound goods www.beniculturali.it/mibac/export/MiBAC/sito-MiBAC/Luogo/MibacUnif/Enti/visualizza_asset.html_251369139.html |
| National policy regulating the collecting societies licensing for museums | Legislative Decree no. 15 March 2017, 35 – Collective management of copyright, which is the implementation of Directive 2014/26/EU www.gazzettaufficiale.it/eli/id/2017/03/27/17G00048/sg |
| Published reports on the status quo of digitisation in your country regard to cultural heritage | Digital Innovation Observatory for Cultural Heritage and Activities www.osservatori.net/it_it/osservatori/innovazione-digitale-nei-beni-e-attivita-culturali |
| Digital strategy for museums promoted by a museums association | ICOM Italy: https://zenodo.org/record/3547149#.Xp6wyP0zZdh |
| Support organisation for digitisation and IPR (Intellectual Property Rights) for heritage institutions | No |
| Publicly funded programs supporting the digitisation in museums | Yes They include digitisation of the collection, technical equipment, capacity building for digital skills, and digitalisation processes in the museum |
| Central, national portal where cultural institutions can bring together digital content and offer access to everyone | www.culturaitalia.it/ |

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|---|---|
| Repositories/platforms where museums can publish and upload digital content, if they do not have the opportunity to put their collection online themselves (regional, national or thematic platforms) | Regional platforms, for example: www.provinz.bz.it/catalogo-beniculturali/it/default.asp |
| National digital library | www.culturaitalia.it/ <br><br> www.bncrm.beniculturali.it/ <br><br> opac.sbn.it/opacsbn/opac/iccu/free.jsp |
| Collecting societies | SIAE, TAI Solutions, Invisible Studios <br><br> For anything related to copyright and similar issues for museums, the reference point is the Italian law called code of cultural heritage (Codice dei Beni Culturali) |
| Implementation of the Digital Single Market Directive | The Ministerial Decree of 23 January 2017 entrusted the ICCD with the coordination and promotion of the digitisation programs of the Ministry for cultural heritage and activities, through the National Plan for the digitisation of Cultural Heritage: http://pnd.beniculturali.it/wp-content/plugins/pdf.js/web/viewer.html?file =/wp-content/uploads/DM-23-gennaio-2017.pdf. <br> MiBACT – Central Institute for Catalogue and Documentation www.iccd.beniculturali.it/it/per-condividere/piano-nazionale-di-digitalizzazi one is involved in the process. <br> The Prime Ministerial Decree of 2 December 2019, no. 169, containing the new regulation of the organisation of the Ministry for cultural heritage and activities and for tourism, provided for the creation of the Institute for the Digitisation of Heritage. With the creation of the Digital Library, MiBACT is aligned with the need to turn part of its attention to the future. The Digital Library has the task of coordinating  every MiBACT initiative regarding the digitalisation of the heritage and the four central institutes of the Ministry refer to it with expertise in cataloguing and research on archives, libraries, catalogue and sound assets. |

**The Netherlands**

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|---|---|
| Digitisation of museums in country | How many museums in your country have a digital collection online… <br>…on their own website: Out of 425 museums 59% have digitised in total 50 million objects (out of total 83 million objects). Source Museumcijfers 2017 from NMA <br>…on a shared platform on a national level: 30 |
| Digital strategy on national level | www.rijksoverheid.nl/onderwerpen/ict/ict-en-economie/nederlandse-digitale-agenda |
| Specific strategy for cultural heritage | www.rijksoverheid.nl/onderwerpen/ict/ict-en-economie/nederlandse-digitale-agenda <br><br>Dutch Digital Heritage Network www.netwerkdigitaalerfgoed.nl/en/ |
| Department/ministry responsible for digitisation of cultural heritage | www.rijksoverheid.nl/ministeries/ministerie-van-onderwijs-cultuur-en-wetenschap |
| National policy regulating the collecting societies licensing for museums | N/A |
| Published reports on the status quo of digitisation in your country regard to cultural heritage | www.netwerkdigitaalerfgoed.nl/kennis-envoorzieningen/digitaal-erfgoed-zichtbaar/nulmeting-bereikdigitaal-erfgoed/ |
| Digital strategy for museums promoted by a museums association | Netwerk Digitaal Erfgoed (NDE) |
| Support organisation for digitisation and IPR (Intellectual Property Rights) for heritage institutions | Dutch Digital Heritage Network and Digitaal Erfgoed Nederland <br><br>They offer an information platform, information and the experts who form the network etc. |
| Publicly funded programs supporting the digitisation in museums | Yes <br>They offer digitisation of the collection, capacity building for digital skills (the publicly funded programs are often organized per province) |

| | |
|---|---|
| Central, national portal where cultural institutions can bring together digital content and offer access to everyone | www.cultureelerfgoed.nl/onderwerpen/collectienederland |
| Repositories/platforms where museums can publish and upload digital content, if they do not have the opportunity to put their collection online themselves (regional, national or thematic platforms) | Domain specific repositories e.g. www.zuiderzeecollectie.nl/ and https://www.oorlogsbronnen.nl/ |
| National digital library | Work in progress by the National Library (KB) in the Hague: www.kb.nl/organisatie/onderzoekexpertise/informatie-infrastructuur-diensten-voorbibliotheken/bouwen-aan-de-nationale-digitale-bibliotheek |
| Collecting societies | BUMA/STEMRA CEDAR (Centrum Dienstverlening Auteursen aanverwante Rechten), Leenrecht LIRA (Stichting Literaire Rechten Auteurs), NORMA (Stichting Naburige Rechtenorganisatie voor Musici en Acteurs), PICTORIGHT (Auteursrechtenorganisatie voor Visuele Makers in Nederland), PRO (Publicatie- en Reproductierechten Organisatie), RODAP (Rechtenoverleg voor Distributie van Audiovisuele Producties), SEKAM (Stichting tot Exploitatie van Kabeltelevisierechten op Audiovisueel Materiaal), SEKAM Video, SENA (Stichting ter Exploitatie van Naburige Rechten) Stichting de Thuiskopie, STAP (Stichting Thuiskopievergoeding Audio Producenten,) StOP NL (Stichting onafhankelijke Producenten Nederland), SVVP (Stichting Verdeling Videoproducenten), VEVAM (Vereniging voor regisseurs van audiovisuele werken), VIDEMA VOICE (Vereniging van Organisaties die Intellectueel eigendom Collectief Exploiteren)<br><br>There are special contracts/licenses for museums |
| Implementation of the Digital Single Market Directive | The Ministry of Justice coordinates the implementation. Other ministries and stakeholders like the national library are involved. A consultation of an implementation law on the DSM directive finished September 2019. In June, the draft law will be sent to the Second Chamber. |

**Poland**

| | |
|---|---|
| Digitisation of museums in country | How many museums in your country have a digital collection online…<br>…on their own website: 23<br>…on a shared platform on a European level: 4<br>…on a shared platform on a national level: 0<br>…on a shared platform on a regional level: 3 |
| Digital strategy on national level | N/A |
| Specific strategy for cultural heritage | N/A |
| Department/ministry responsible for digitisation of cultural heritage | Department of Intellectual Property and Media<br>www.gov.pl/web/kultura/departament-wlasnosci-intelektualnej-i-mediow |
| National policy regulating the collecting societies licensing for museums | N/A |
| Published reports on the status quo of digitisation in your country regard to cultural heritage | N/A |
| Digital strategy for museums promoted by a museums association | No |
| Support organisation for digitisation and IPR (Intellectual Property Rights) for heritage institutions | National Institute for Museums and Public Collections as a support for museum collections<br>They offer an information platform, training courses, advice, and standards development |
| Publicly funded programs supporting the digitisation in museums | Yes<br>They include digitisation of the collection, technical equipment, capacity building for digital skills, copyright awareness and management, digitalisation processes in the museum, hiring new staff, and services from external experts |

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| Central, national portal where cultural institutions can bring together digital content and offer access to everyone | No |
| Repositories/platforms where museums can publish and upload digital content, if they do not have the opportunity to put their collection online themselves (regional, national or thematic platforms) | Federacja Bibliotek Cyfrowych: https://fbc.pionier.net.pl/ |
| National digital library | https://polona.pl/ |
| Collecting societies | KOPIPOL, REPROPOL, SAiW COPYRIGHT POLSKA, SAWP, SFP, STL, STOART, ZAIKS, ZASP, ZAPF, ZPAP, ZPAV<br><br>Official list of societies:<br>www.prawoautorskie.gov.pl/pages/stronaglowna/zbiorowe-zarzadzanie/organizacje-zbiorowegozarzadzania.php |
| Implementation of the Digital Single Market Directive | N/A |

**Slovenia**

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|---|---|
| Digitisation of museums in country | How many museums in your country have a digital collection online…<br>…on a shared platform on a European level: 6<br>…on a shared platform on a national level: 41 |
| Digital strategy on national level | www.gov.si/assets/ministrstva/MJU/DID/Strategija-razvoja-informacijske-druzbe-2020.pdf |
| Specific strategy for cultural heritage | www.gov.si/assets/ministrstva/MK/DEDISCINA/STRAT_KD_2019.pdf |

| | |
|---|---|
| Department/ministry responsible for digitisation of cultural heritage | Ministry of Culture: www.gov.si/drzavni-organi/ministrstva/ministrstvo-za-kulturo/ |
| National policy regulating the collecting societies licensing for museums | No |
| Published reports on the status quo of digitisation in your country regard to cultural heritage | No |
| Digital strategy for museums promoted by a museums association | No |
| Support organisation for digitisation and IPR (Intellectual Property Rights) for heritage institutions | No |
| Publicly funded programs supporting the digitisation in museums | No |
| Central, national portal where cultural institutions can bring together digital content and offer access to everyone | No |
| Repositories/platforms where museums can publish and upload digital content, if they do not have the opportunity to put their collection online themselves (regional, national or thematic platforms) | www.museums.si |

| National digital library | No |
|---|---|
| Collecting societies | Združenje SAZAS, Društvo ZAMP SAZOR, Zavod IPF, Zavod AIPA<br><br>But: they are not connected to museums. |
| Implementation of the Digital Single Market Directive | The directive is still in the implementing procedure. It is included in the new national strategy. Civil society stakeholders are involved but need to be involved more. Challenges are seen but not specified. |

**Spain**

| Digitisation of museums in country | N/A |
|---|---|
| Digital strategy on national level | The current Digital Agenda ends in 2020. The Government is working on a new one:<br>https://avancedigital.gob.es/es-es/Participacion/Paginas/Cerradas/consulta-estrategia-digital.aspx |
| Specific strategy for cultural heritage | No |
| Department/ministry responsible for digitisation of cultural heritage | Different ministries, regions and local administrations are in charge of cultural heritage digitisation. This is because of territorial distribution of responsibilities between the state and regional authorities |
| National policy regulating the collecting societies licensing for museums | No |
| Published reports on the status quo of digitisation in your country regard to cultural heritage | No |
| Digital strategy for museums promoted by a museums association | N/A |

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|---|---|
| Support organisation for digitisation and IPR (Intellectual Property Rights) for heritage institutions | N/A |
| Publicly funded programs supporting the digitisation in museums | N/A |
| Central, national portal where cultural institutions can bring together digital content and offer access to everyone | N/A |
| Repositories/platforms where museums can publish and upload digital content, if they do not have the opportunity to put their collection online themselves (regional, national or thematic platforms) | N/A |
| National digital library | N/A |
| Collecting societies | N/A |
| Implementation of the Digital Single Market Directive | N/A |

## About the Museums

This section provides more detail about the museums participating in the survey.

*Participating museums per state*

In total 60 museums in Europe in 15 European countries (13 EU Members States) participated in the survey. Belgium is overrepresented with 11 museums while only one museum responded from France and Spain.

**Table: Number of museums participating from each country**

| | |
|---|---|
| Austria | 3 |
| Belgium | 11 |
| Croatia | 5 |
| Estonia | 3 |
| Finland | 5 |
| France | 1 |
| Germany | 5 |
| Greece | 3 |
| Italy | 4 |
| The Netherlands | 3 |
| Poland | 3 |
| Serbia | 4 |
| Slovenia | 7 |
| Spain | 1 |
| UK | 2 |
| **TOTAL** | **60** |

*Museums by size of collection*

Regarding the size of collections, the museums are diverse and include six rather small museums and six museums that have more than one million objects.

**Figure: Size of collection**



- Less than 1.000
- 1.001 - 10.000
- 10.001 - 100.000
- 100.001 - 1.000.000
- More than 1.000.000
- n/a
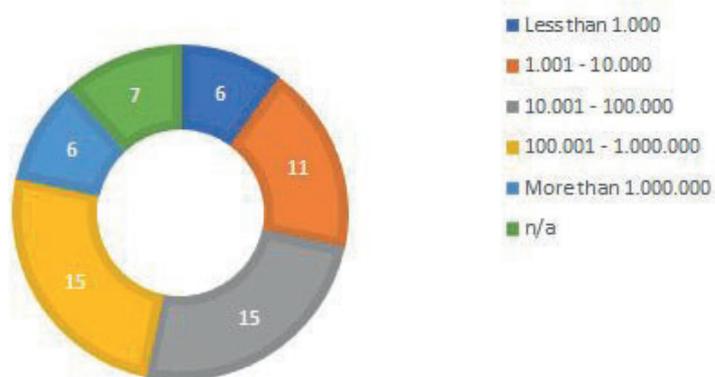
*Museums by number of visitors per year*

Regarding the number of visitors, the survey included a wide range of museums, such as three small museums with less than 1.000 visitors per year and three museums with more than one million visitors per year.

**Figure: Number of visitors per year**
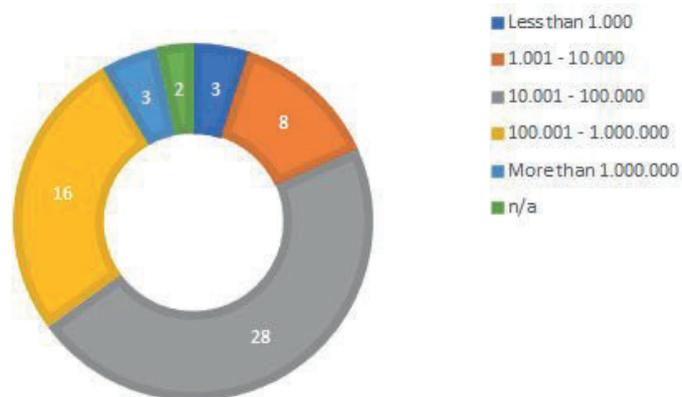


*Type of museum*

The survey included responses from a great variety of museums. Art museums (14), History museums (9) and Archaeology museums (6) responded in larger numbers. Science and Technology museums (3) as well as Natural History museums (1) appear in smaller numbers in the survey. Other types of museums included those in conjunction with memorial sites, open air museums, or libraries, for example.

**Figure: Type of museum**
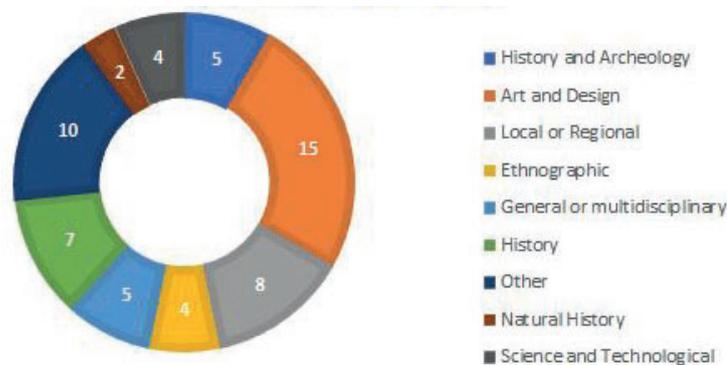


## Methodology

The information in the country reports  was gathered from the surveys in national ministries and national or regional museum organisations and associations. Ministries and organisations are country-wise not overlapping in some cases due to country specific differences or other difficulties.

The surveys worked to a great extent with open-ended questions to retrieve as much country and museum-specific information as possible.

The country reports are not exhaustive, they are meant for orientation in the following areas:

- State of digitisation of museums in country on different levels
- Existence and state of a digital strategy on national level
- Existence and state of a specific strategy for cultural heritage
- Responsible department/ministry for digitisation of cultural heritage
- Existence and state of a national policy regulating the collecting societies licensing for museums
- Existence of published reports on the status quo of digitisation in your country regard to cultural heritage
- Existence of a digital strategy for museums promoted by a museums association
- Names of support organisation for digitisation and IPR (Intellectual Property Rights) for heritage institutions and the services they offer
- Existence of publicly funded programs supporting the digitisation in museums and the support they include
- Central, national portals where cultural institutions can bring together digital content and offer access to everyone
- Repositories/platforms where museums can publish and upload digital content, if they do not have the opportunity to put their collection online themselves (regional, national or thematic platforms)
- Link to national digital library
- List of collecting societies and their relation to museums

## Disclaimer

This report including the underlying data from the survey was gathered, analysed and interpreted by Dr. Nina Szogs in collaboration with the NEMO office.

This was a voluntary survey, without traceability or accountability for the accuracy of statements from participating individuals. Any identifying attributes of the respondents (name of museum) shall remain private under the management of NEMO. The results are a partial view yet capture a European perspective of the current state of the museum sector.

The following describes some of the harmonizing efforts undergone on the raw results of the online survey:
- museum categories were harmonized based on the framework provided by NEMO's Copyright-Survey:
  https://www.ne-mo.org/fileadmin/Dateien/public/Working_Group_1/Working_Group_IPR/NEMO_Survey_IPR_and_Museums_2015.pdf (p. 11)
- data provided for digitisation and online accessibility rates: Only answers provided in % were used, total numbers beyond 100 were neglected (under 100 total numbers were transformed in percentages, if applicable).
- medians were included to see whether individual answers provided by the museums differed much from the majority and to avoid extremely high or low figures within the range of answers altering the result substantially.

While submissions and results are not guaranteed as representative of current circumstances in their respective localities, this report nonetheless offers a view into the perceived consequences and

challenges faced by museums regarding the digitisation and online availability of their museum collections.

The survey results were enriched with relevant literature to complement the answers provided. A list of the consulted literature is provided below:

- Directive (EU) 2019/790 of the European Parliament and of the Council of 17 April 2019 on copyright and related rights in the Digital Single Market and amending Directives 96/9/EC and 2001/29/EC, https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32019L0790&from=EN (access 22 February 2020).
- Europeana DSI 2–Access to Digital Resources of European Heritage Europeana Survey 2017: D4.4. Report on ENUMERATE Core Survey 4, https://pro.europeana.eu/files/Europeana_Professional/Projects/Project_list/ENUMERATE/deliverables/DSI-2_Deliverable%20D4.4_Europeana_Report%20on%20ENUMERATE%20Core%20Survey%204.pdf (access: 22 February 2020).
- Implementing the Commission Recommendation (711/2011/EU), Consolidated report. DG Connect, Directorate-General for Communications Networks, Content and Technology (Anisia Avram), 2018, https://ec.europa.eu/information_society/newsroom/image/document/2018-46/1-consolidated_report_94C8DD42-EBEB-0F89-D8136861675E1B81_55254.pdf (access: 15 March 2020).