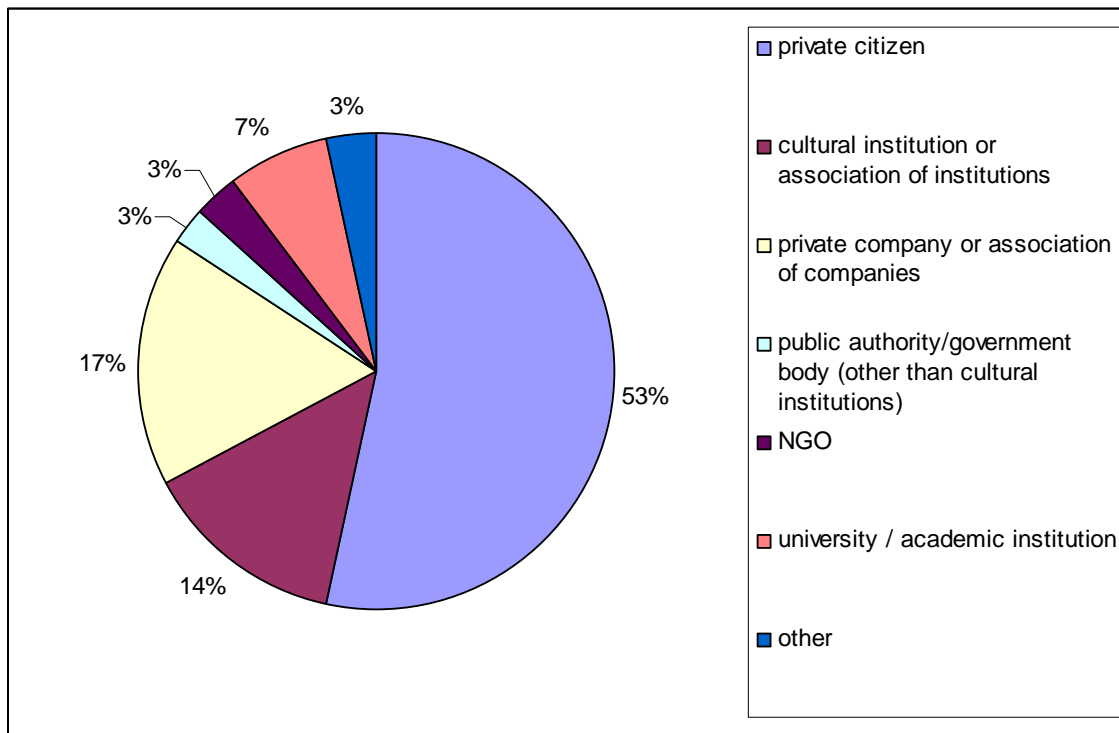
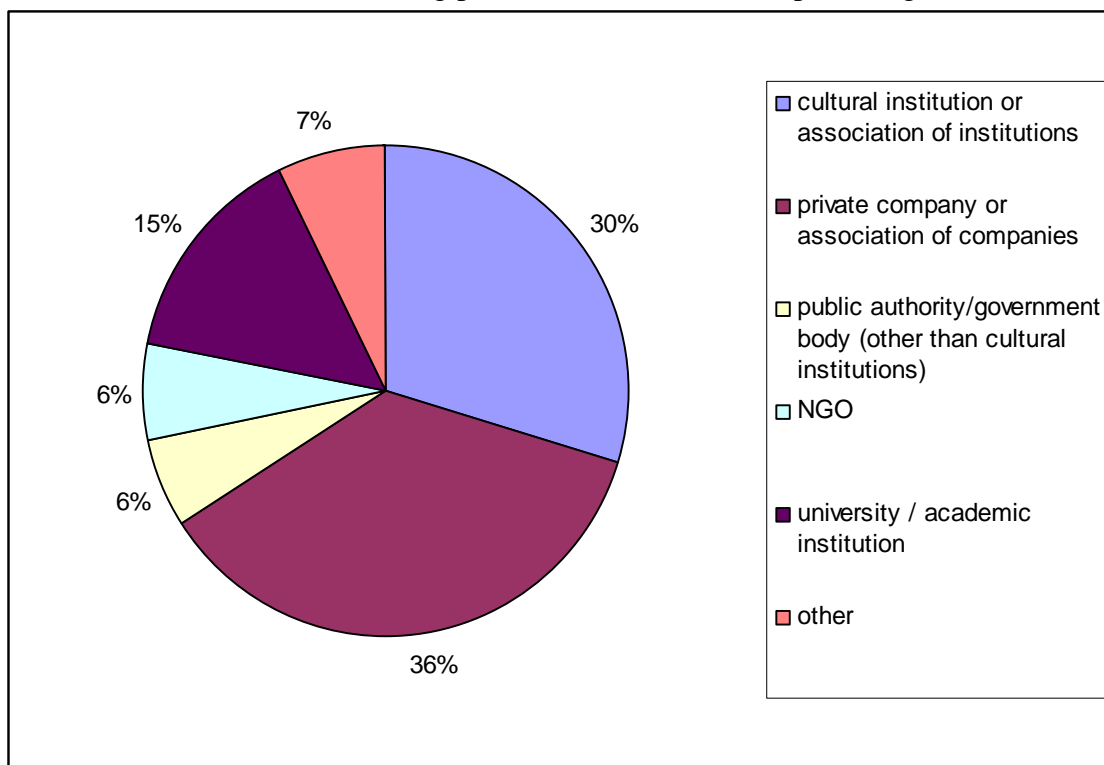


Results of the online consultation of the Comité des Sages on bringing Europe's cultural heritage online

Total number of contributions to the consultation on bringing cultural heritage online (1258) as a percentage



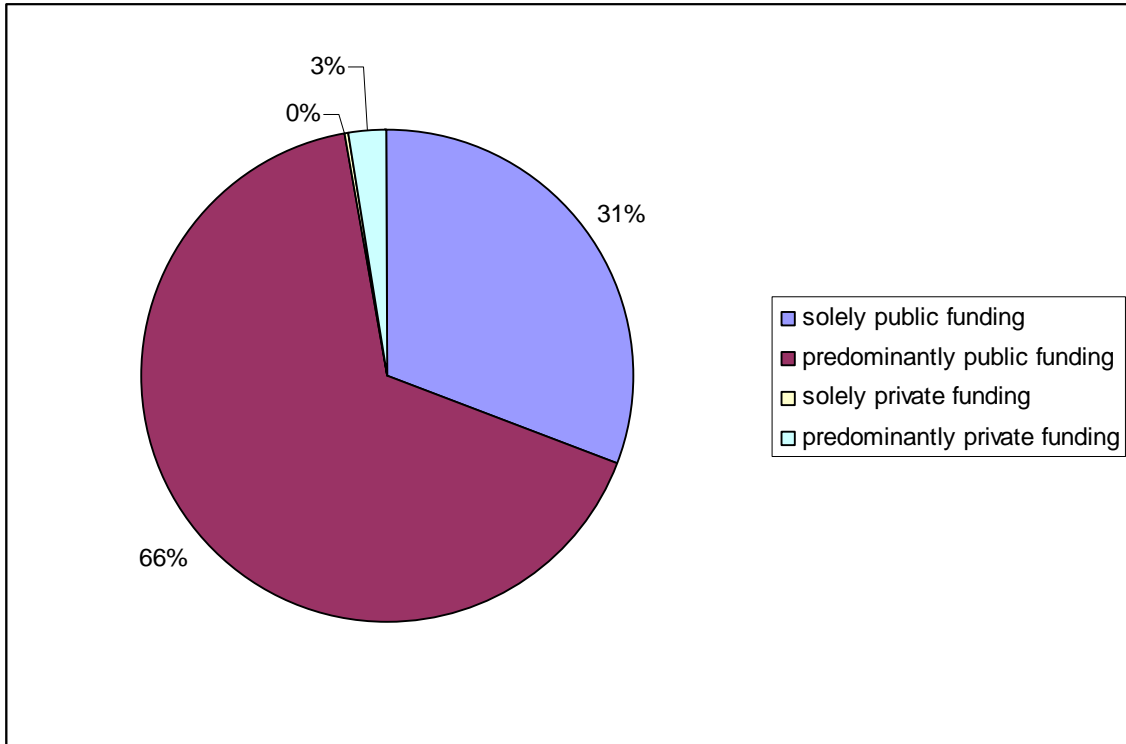
Number of contributions excluding private citizens (586) as a percentage



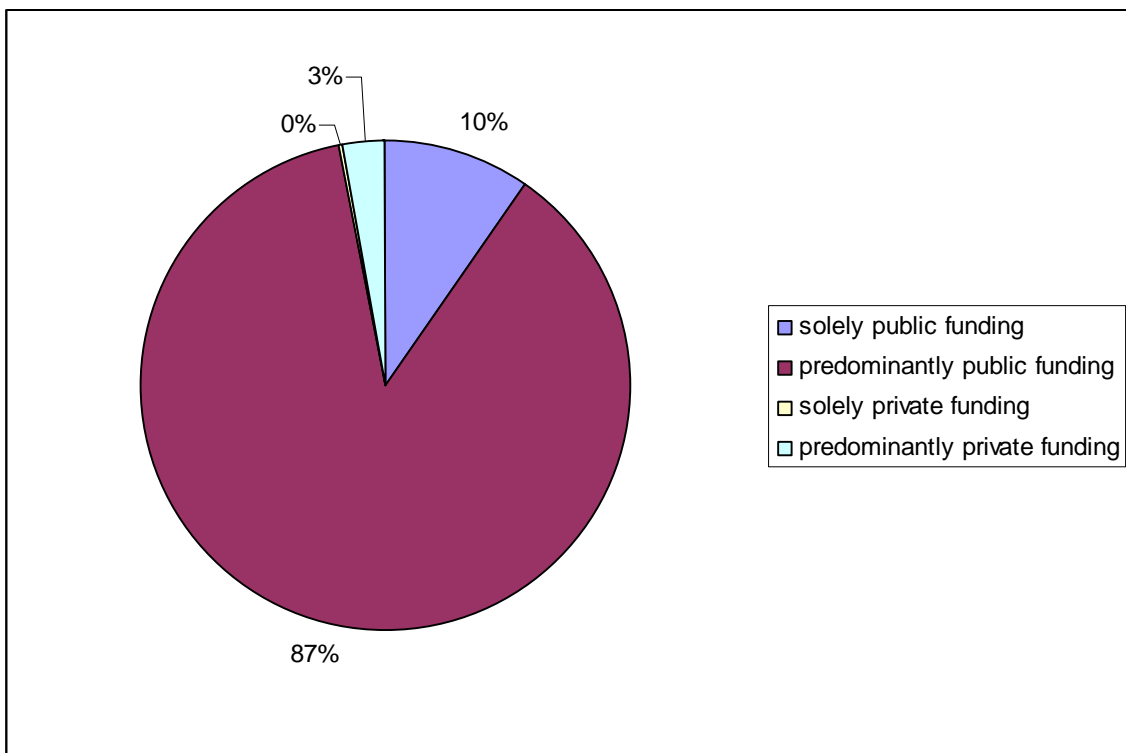
Funding Digitisation

How should the digitisation of Europe's cultural heritage (books, maps, paintings, museum objects, films, archival documents, sound) held by cultural institutions be financed?

Results from all participants

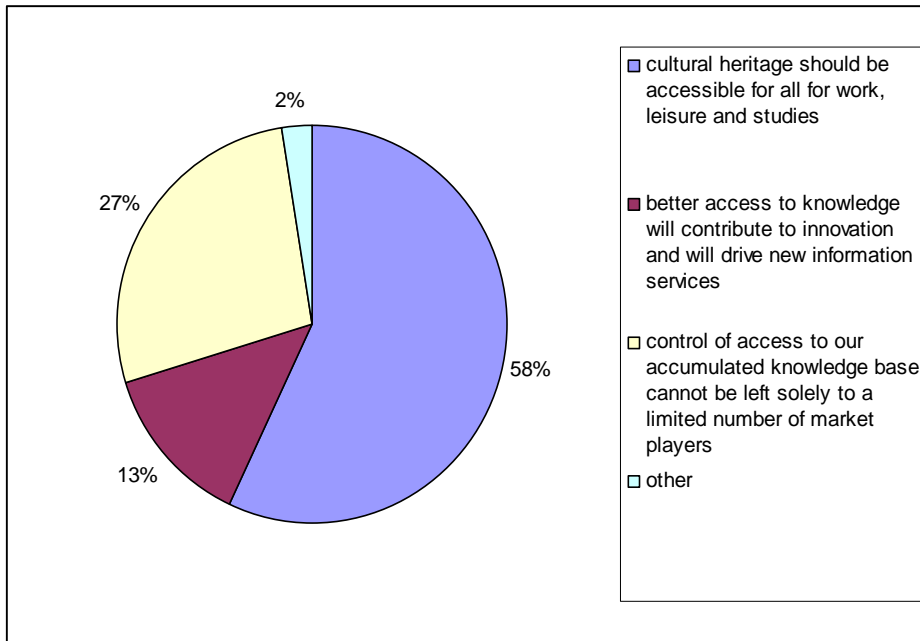


Results from participants excluding private citizens

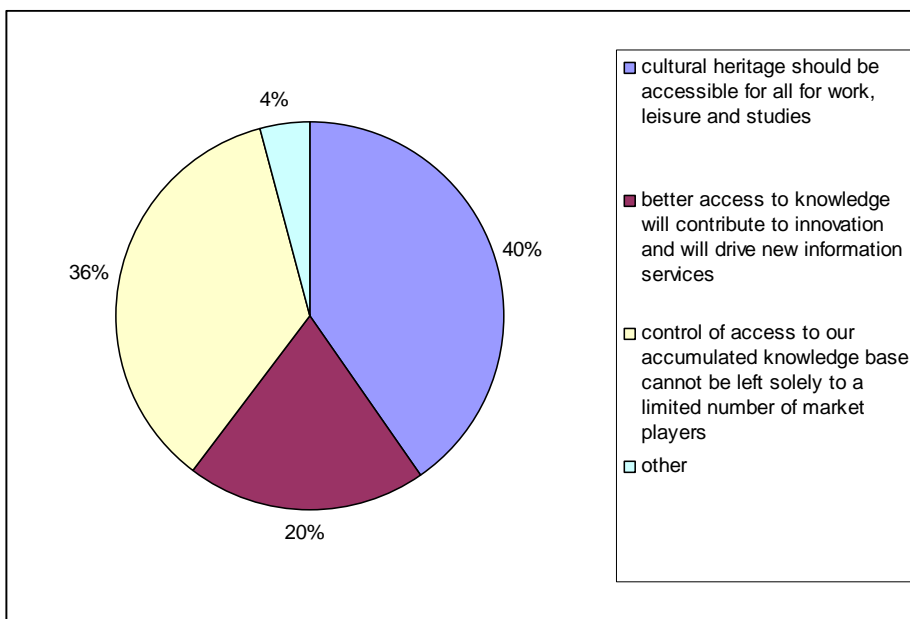


If public funding is used for digitisation, what is the key justification?

Results from all participants



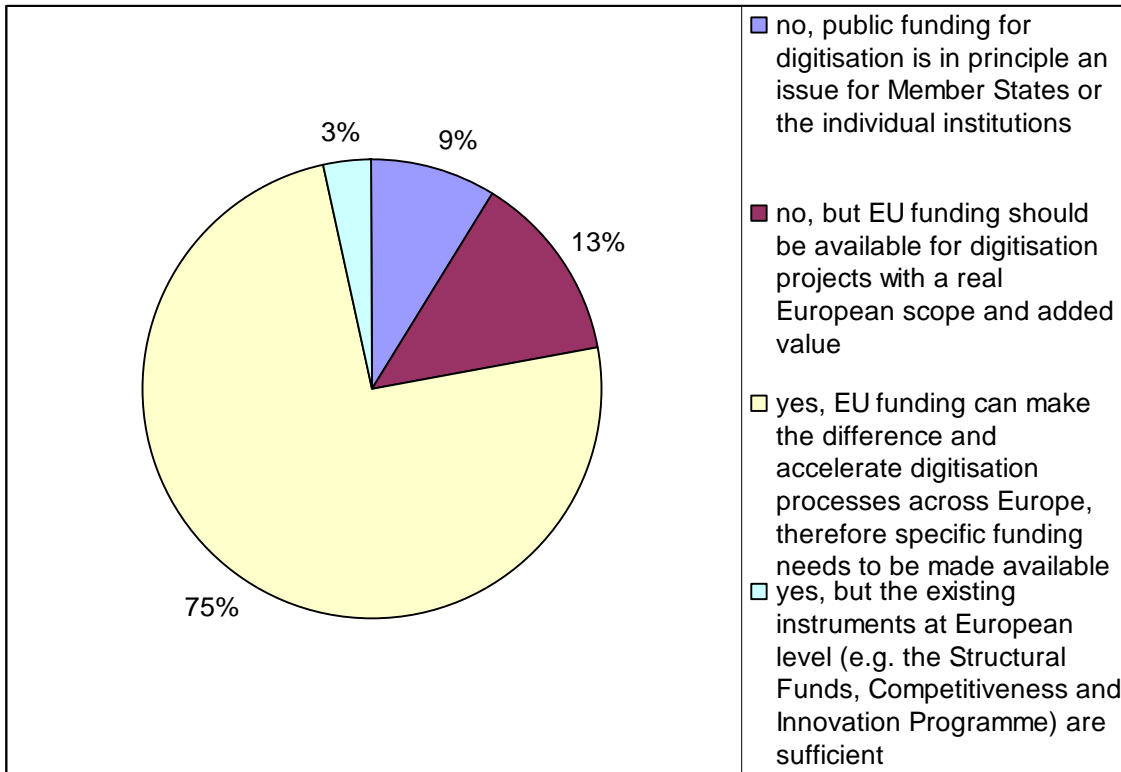
Results from participants excluding private citizens



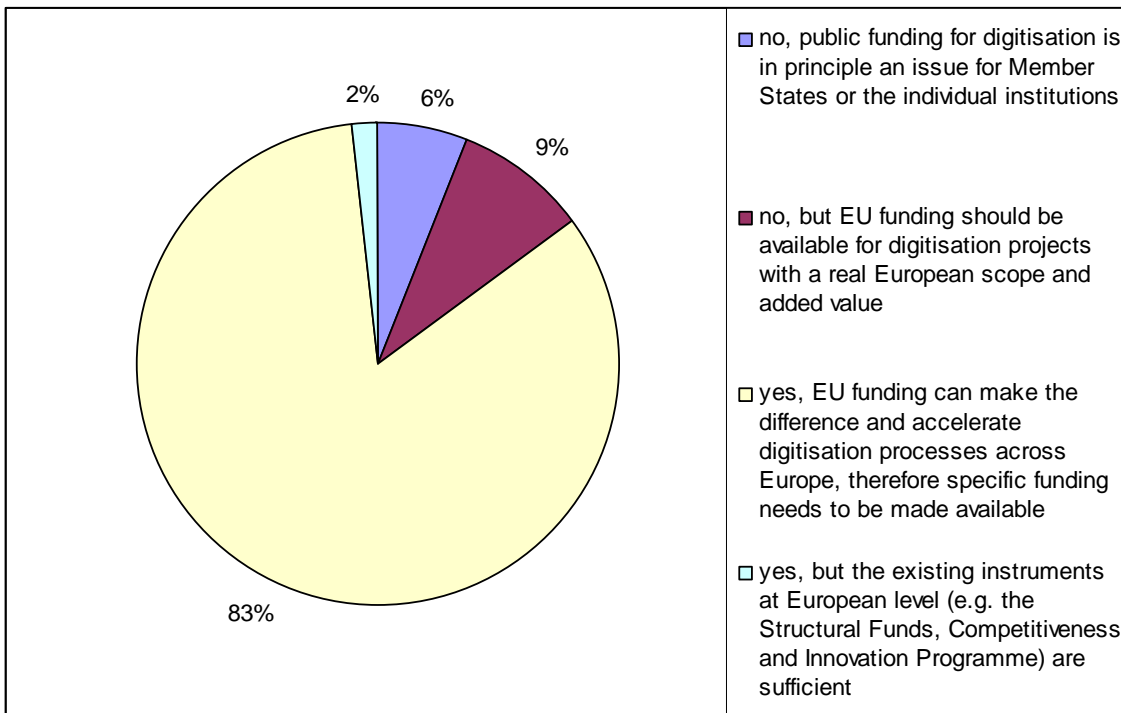
For this question, 2.5% (31 of all participants) answered by using the option – "other". Half of them (15) expressed their agreement with at least one of the three given possibilities. 10 of the 15 participants were of the opinion that at least one of the three given reasons is acceptable as a key reason for the use of public funding in digitisation, while 5 of them said that all three given reasons are equally relevant to justify such a purpose. 5 participants evoked the concepts of preservation, culture, education and research.

Could EU funding catalyse large-scale digitisation projects in the Member States?

Results from all participants

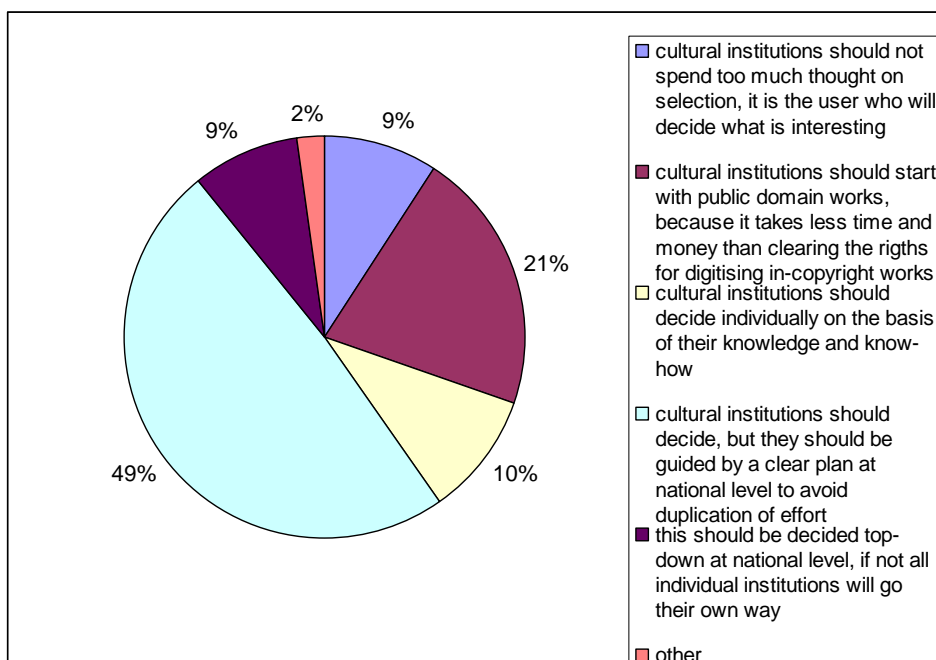


Results from participants excluding private citizens

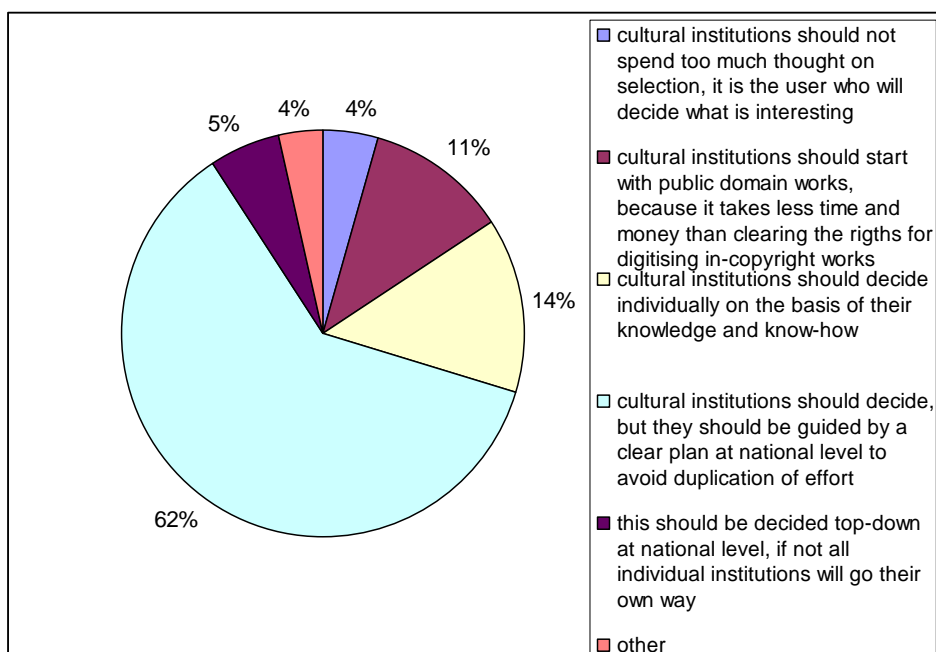


How can a sensible selection be made in the Member States of what needs to be digitised first with the limited funds available?

Results from all participants



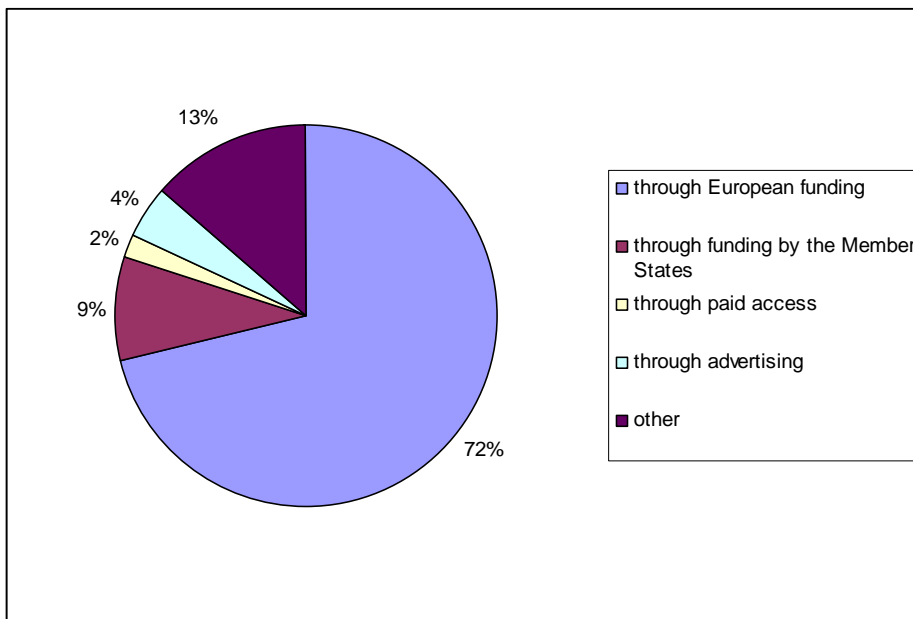
Results from participants excluding private citizens



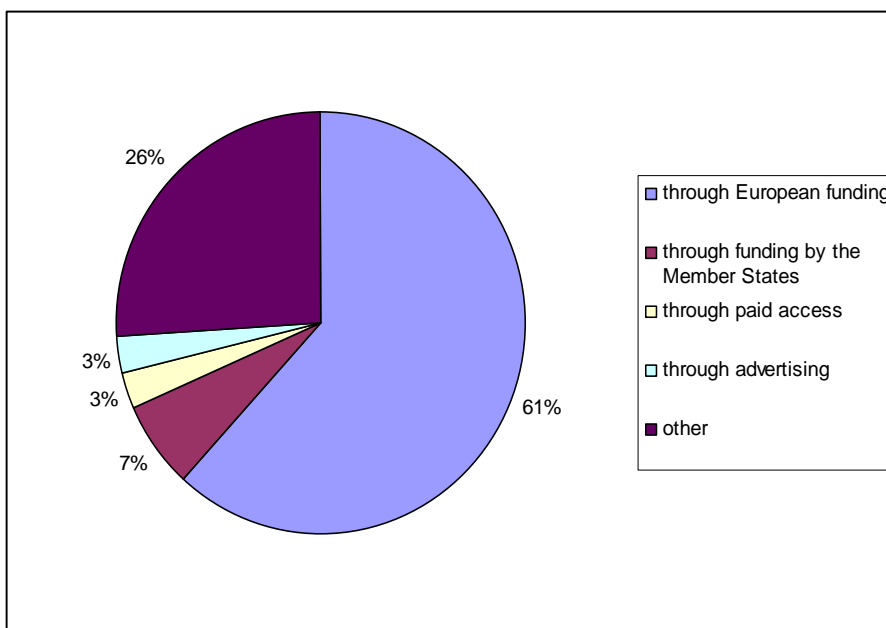
For this question, 2.2% (27 participants) answered by using the option – "other". 13 participants used this open question to reinforce one of the given possibilities. 7 participants answered by combining at least two of the five given possibilities 4 participants suggested the creation of an international plan in order to select what needs to be digitised first within the Member States. 4 other participants expressed the wish to have guidelines, as well as international coordination and cooperation between organisations. Three of the participants saw digitisation as an instrument to be used first for the most vulnerable works in order to save the heritage.

How should Europeana - the central portal giving direct access to the digitised collections of Europe's cultural institutions - be funded?

Results from all participants



Results from participants excluding private citizens

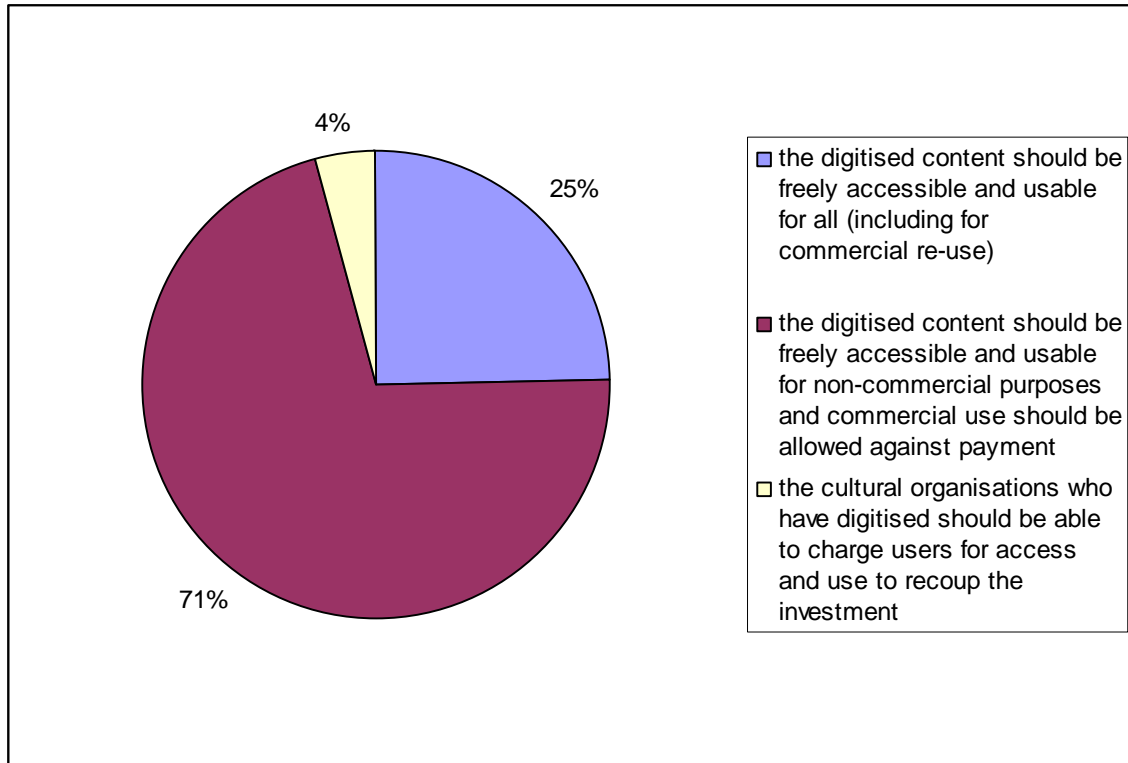


For this question, 13% (169 participants) answered by using the option – "other". This option represents the second highest percentage (after the 72% who assigned the European funding to fund Europeana central portal). The majority of these respondents, 118 participants, combined the 2 first choices. From the other 51 answers, 30 associated at least 2 of the pre-established possibilities (although not always the same ones). Some additional ideas to fund the Europeana central portal were brought up such as: private funding; donations; the sponsoring of collections as well as public-private partnerships.

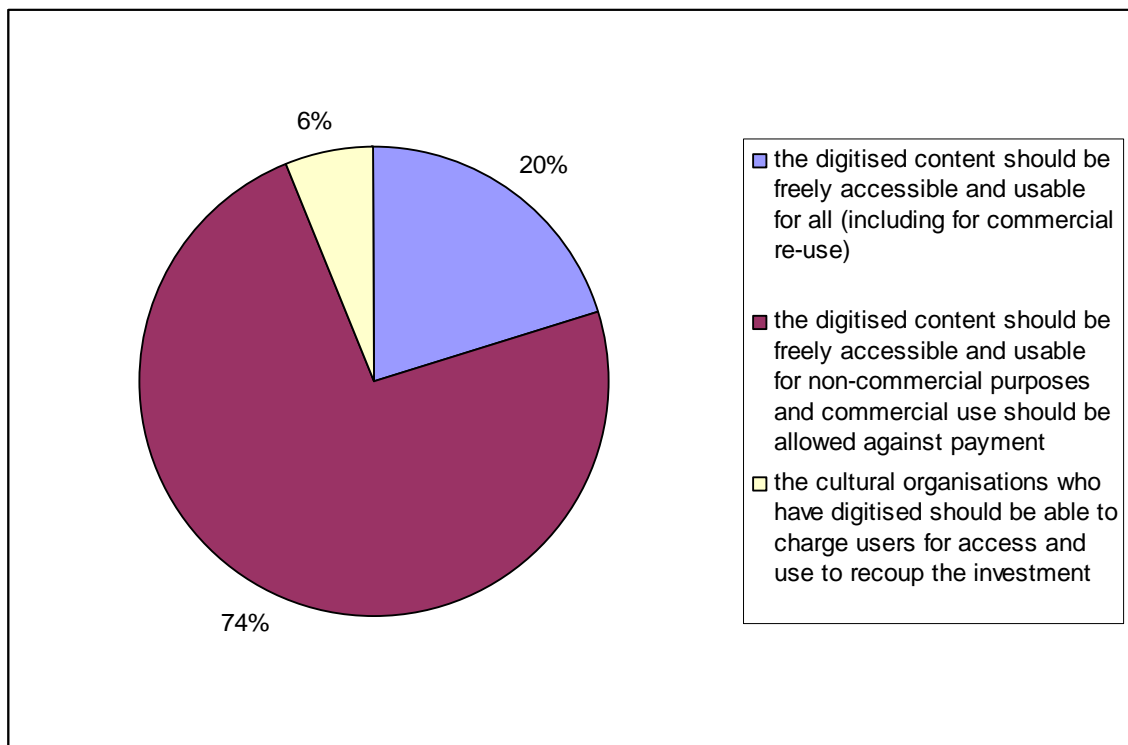
Access and use models

If the digitisation of public domain content (out of copyright works) is funded by public funds, what is the access and use model that maximises the impact of the investment?

Results from all participants

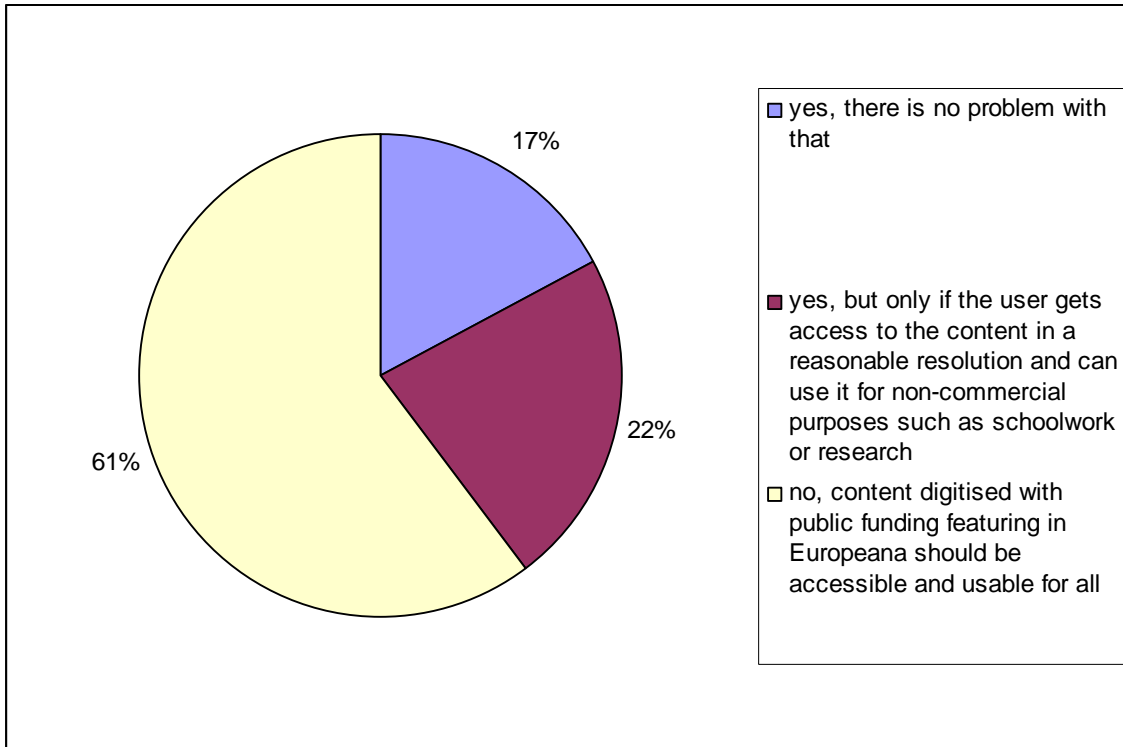


Results from participants excluding private citizens

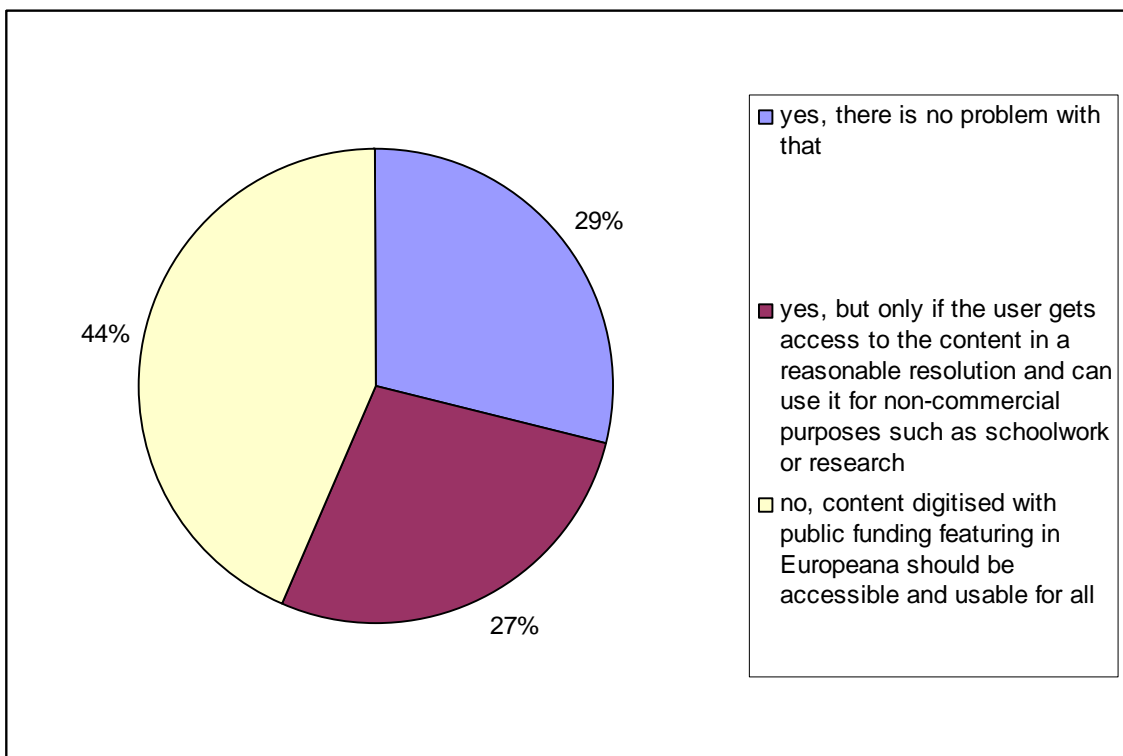


Should collections from public institutions who sell access to public domain content digitised with public funding be included in Europeana (and be accessible to the end user against payment)?

Results from all participants

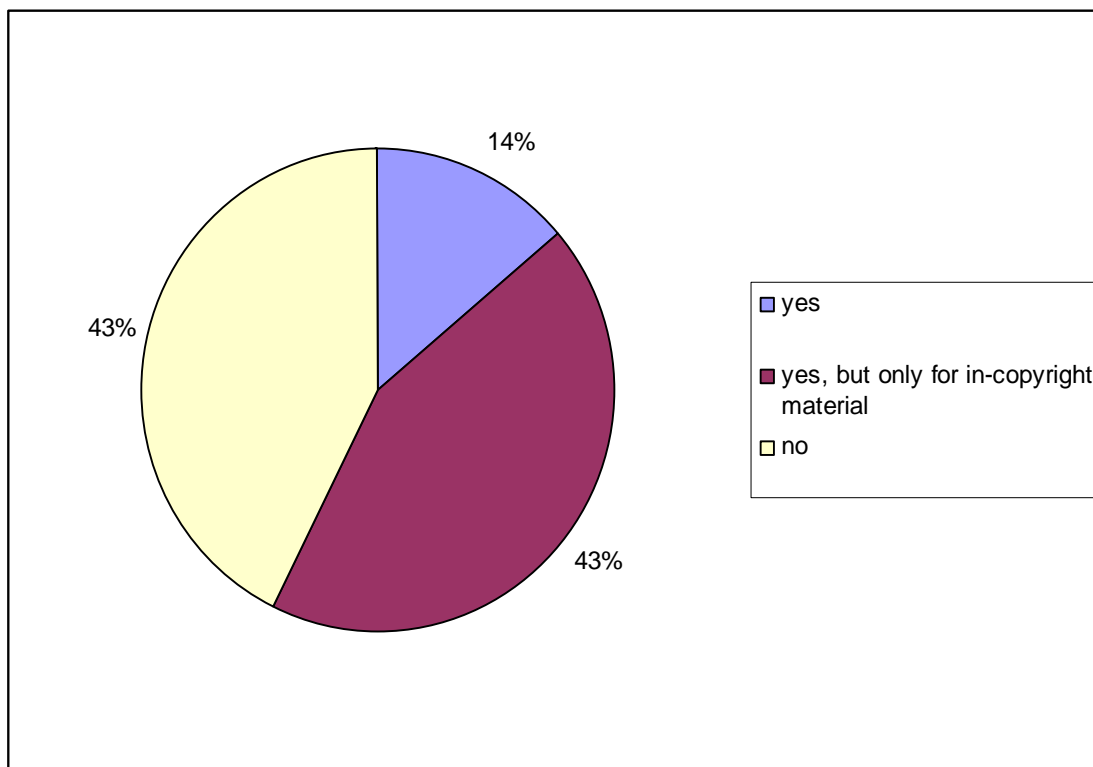


Results from participants excluding private citizens

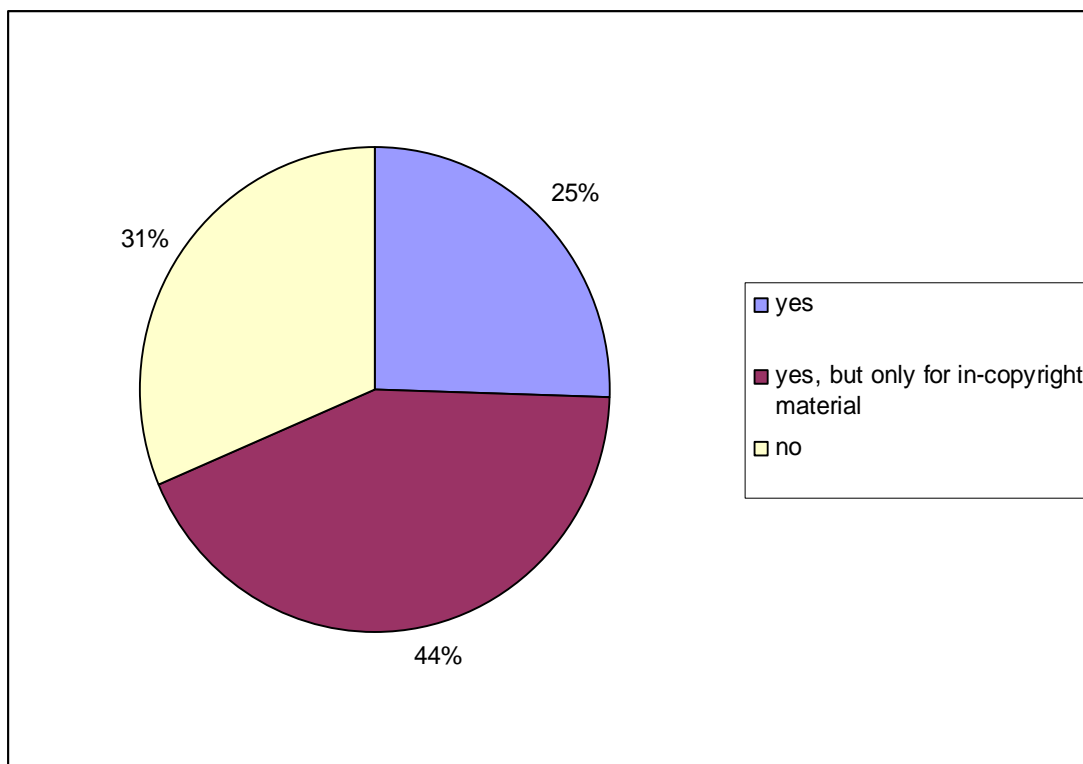


Would you be willing to pay for accessing the content that you find through Europeana?

Results from all participants



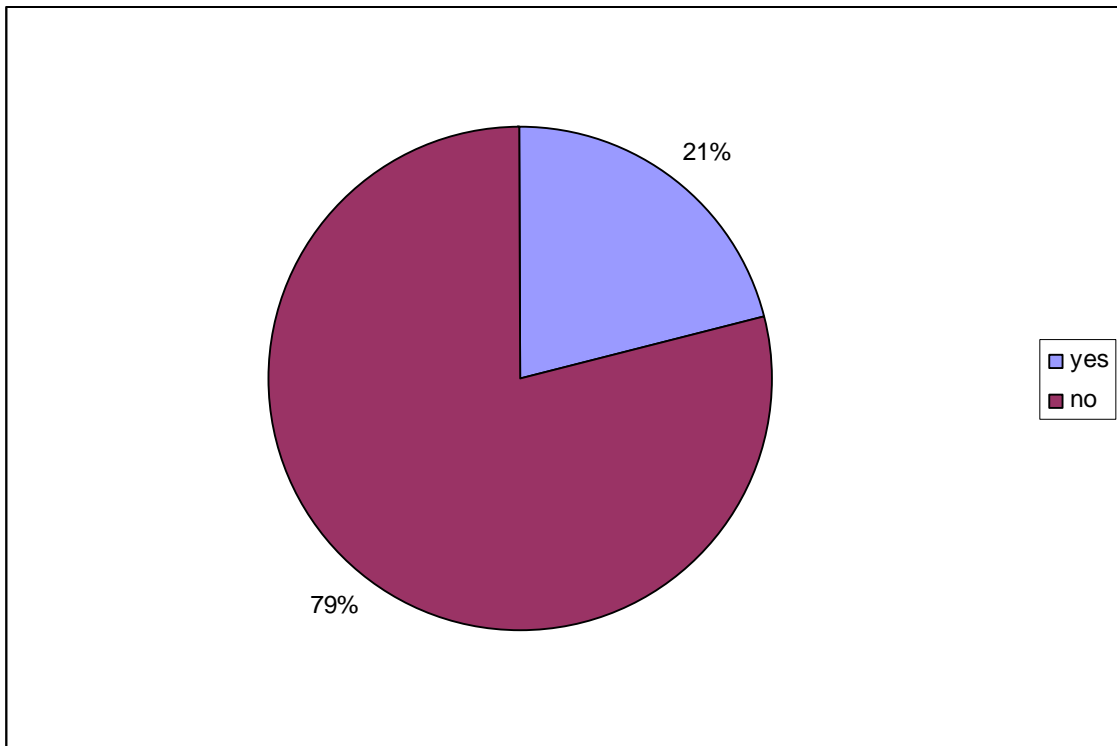
Results from participants excluding private citizens



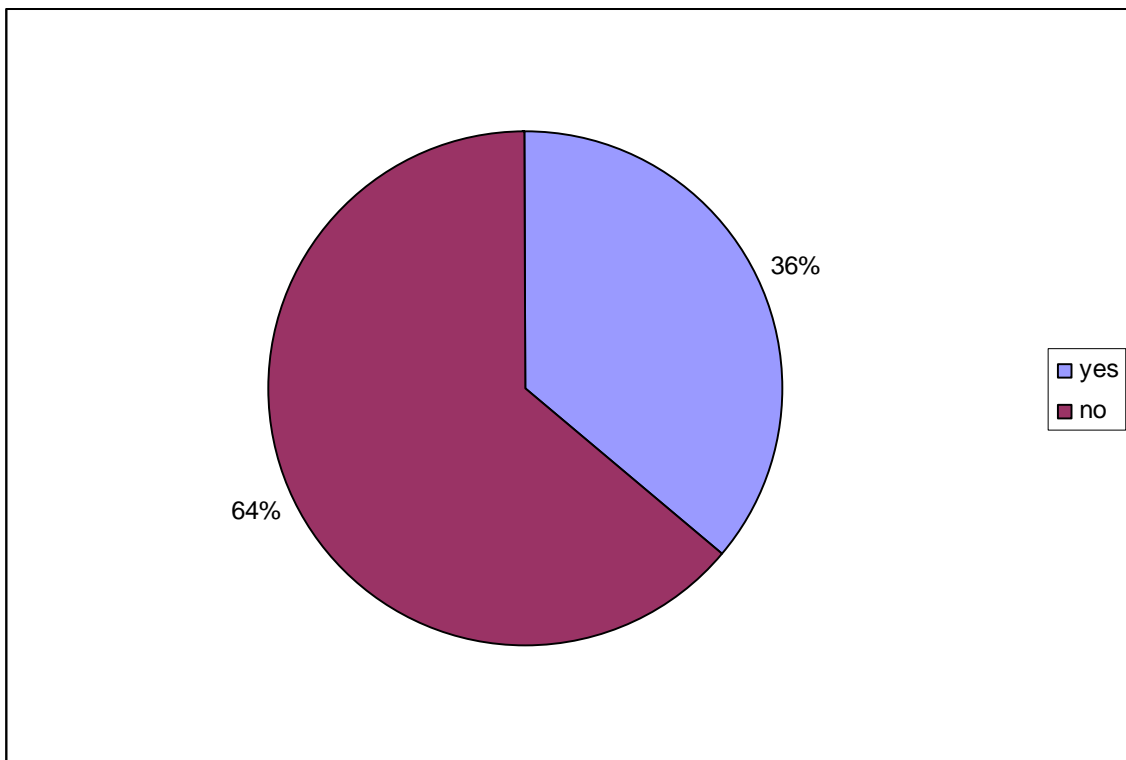
Public-private partnerships for digitisation

If the digitisation of public domain content (out of copyright works) is funded by private partners, is it acceptable that the public domain content is not freely accessible to the end user, because the private partner charges for access?

Results from all participants

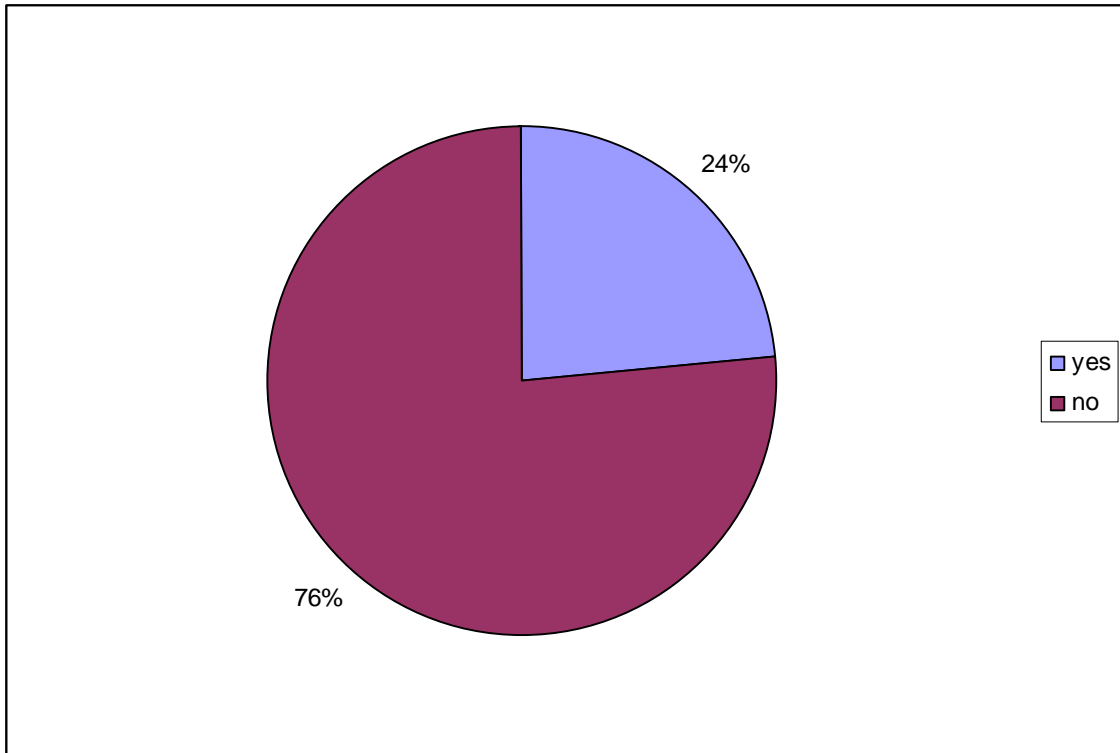


Results from participants excluding private citizens

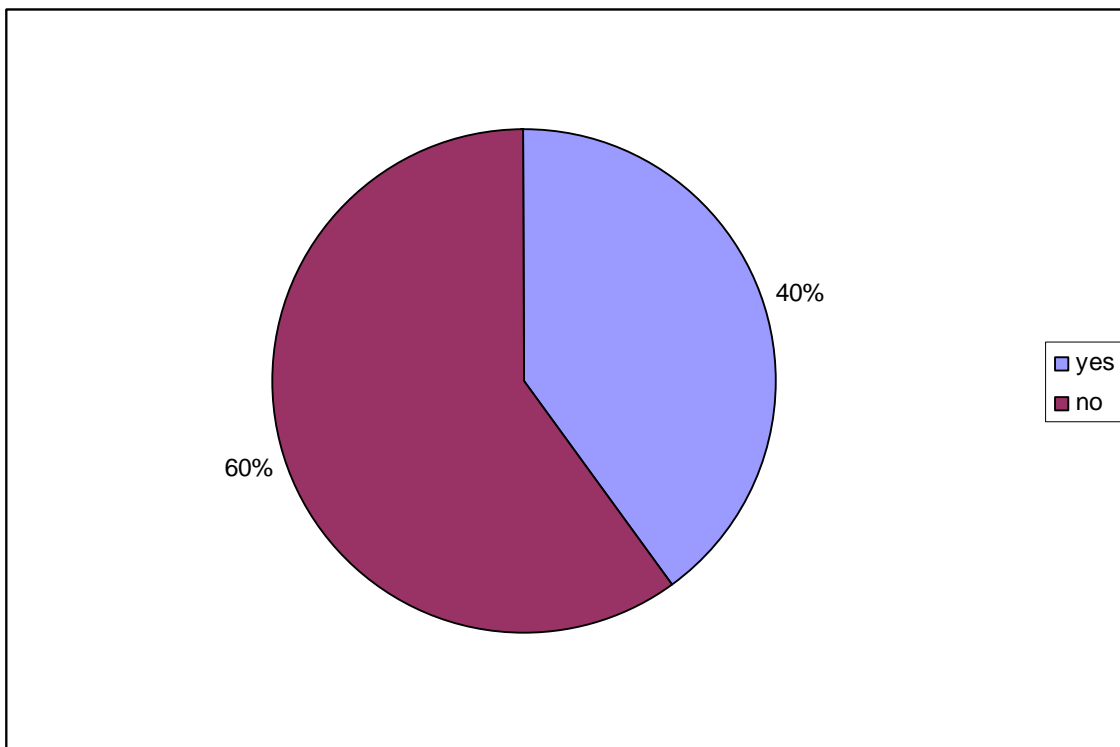


If the digitisation of public domain content (out of copyright works) is funded by private partners, is it acceptable that the public domain content is not freely available to the end user for a considerable amount of time because the private partner charges for access during that time?

Results from all participants

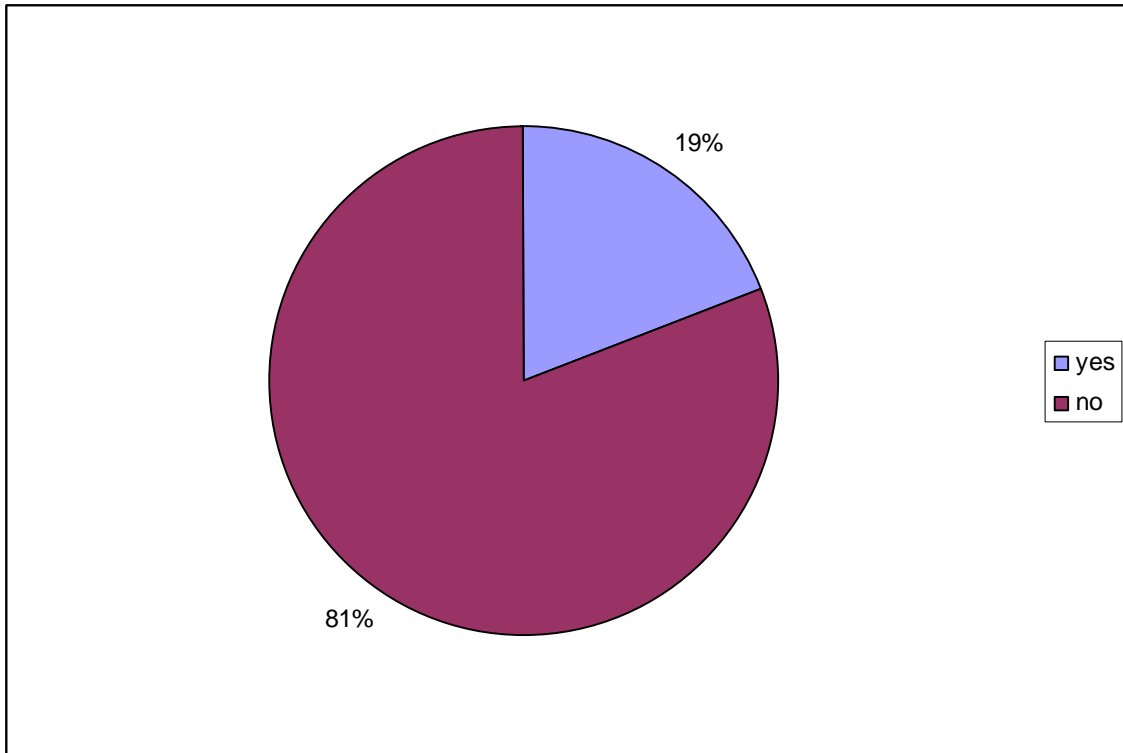


Results from participants excluding private citizens

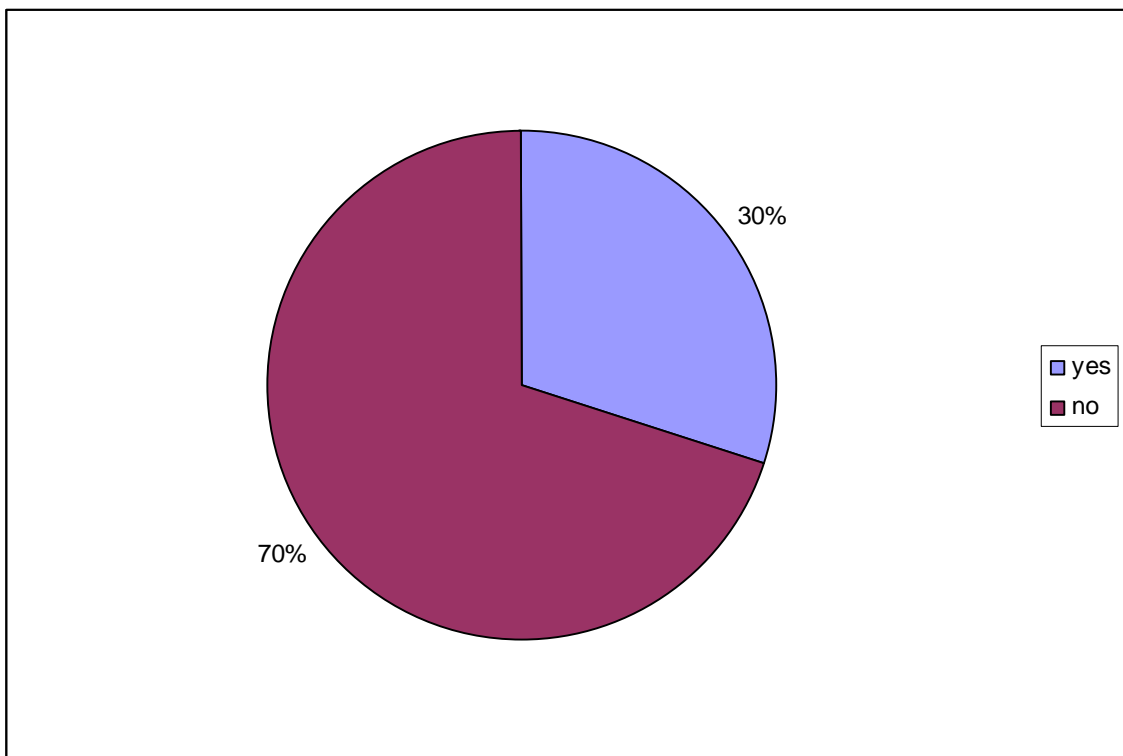


If the digitisation of public domain content (out of copyright works) is funded by private partners, is it acceptable that the public domain content is only freely accessible to end users in one specific country, and not to those in other countries, because the private partner charges for access in those countries?

Results from all participants

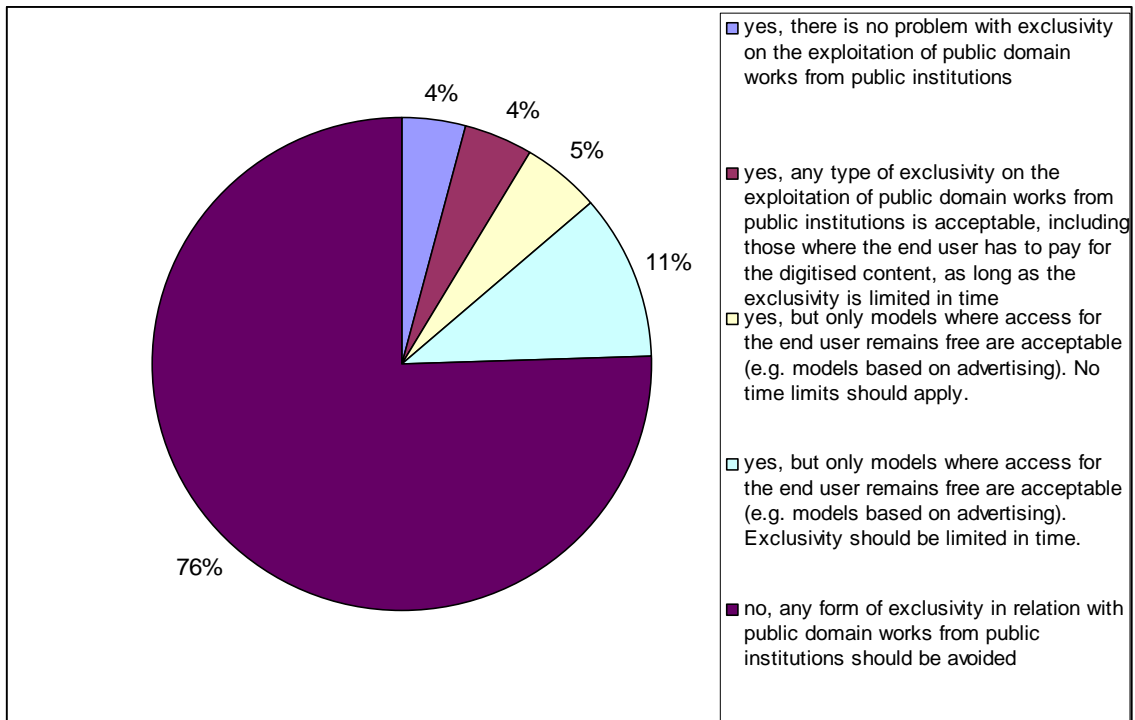


Results from participants excluding private citizens

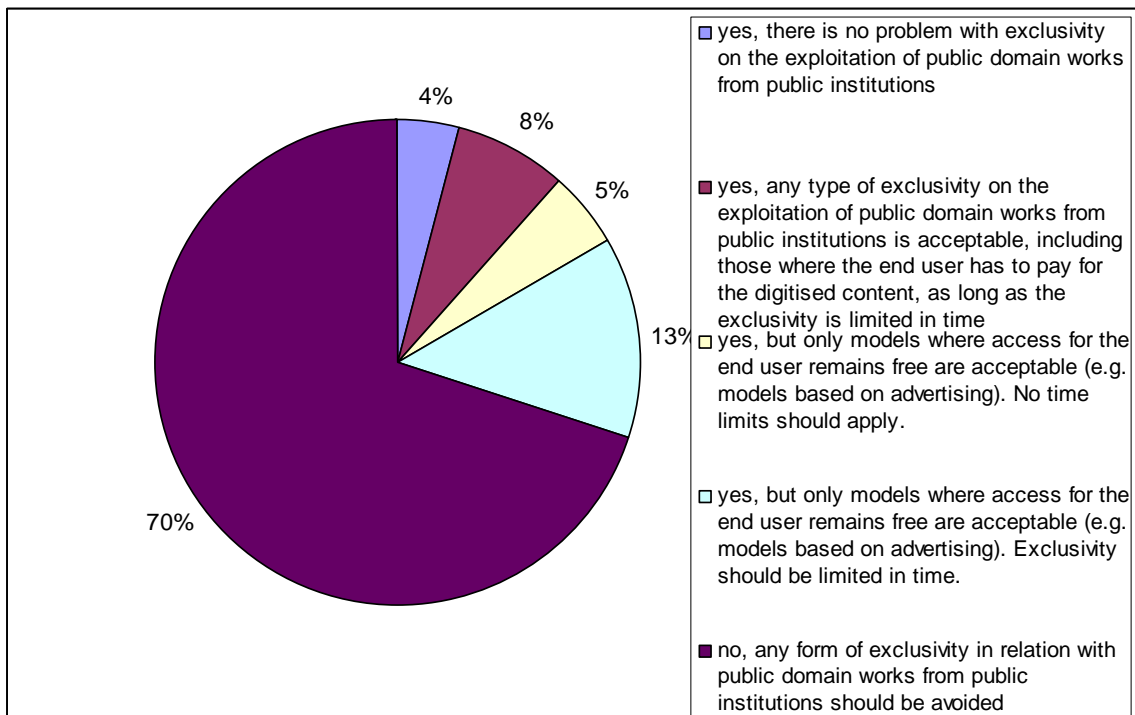


Is exclusivity on the exploitation of digitised public domain content acceptable in exchange for an investment by a private partner in digitisation?

Results from all participants

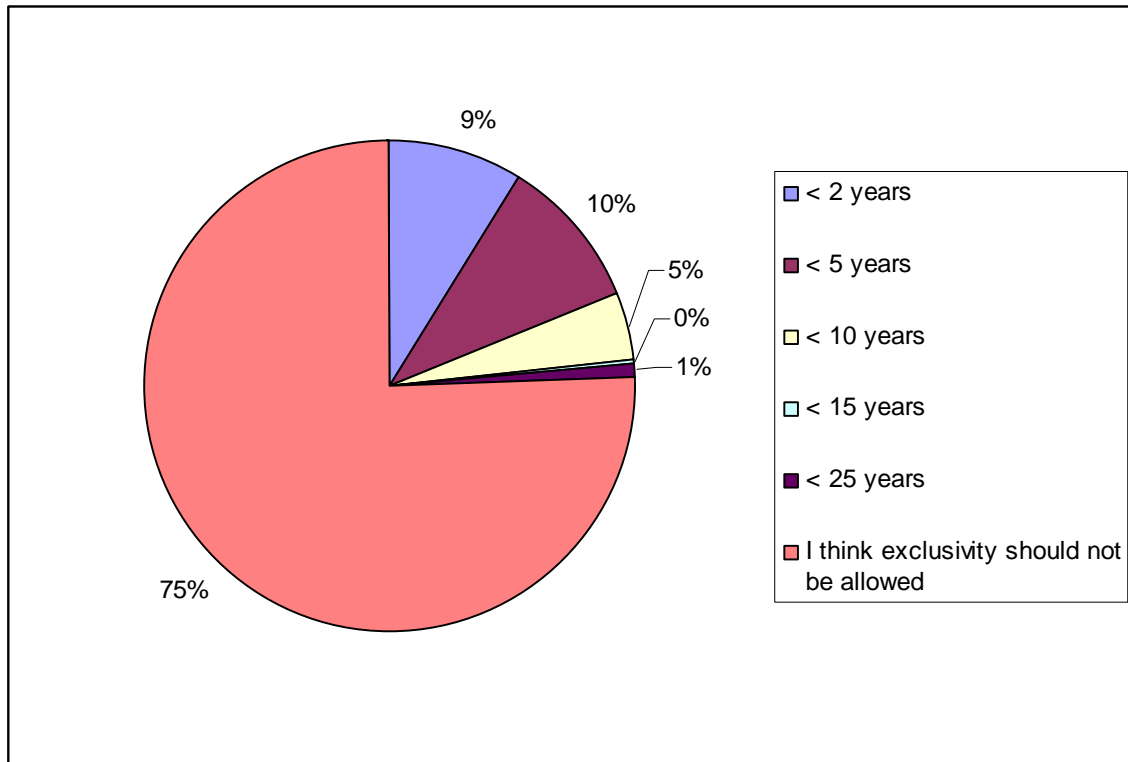


Results from participants excluding private citizens

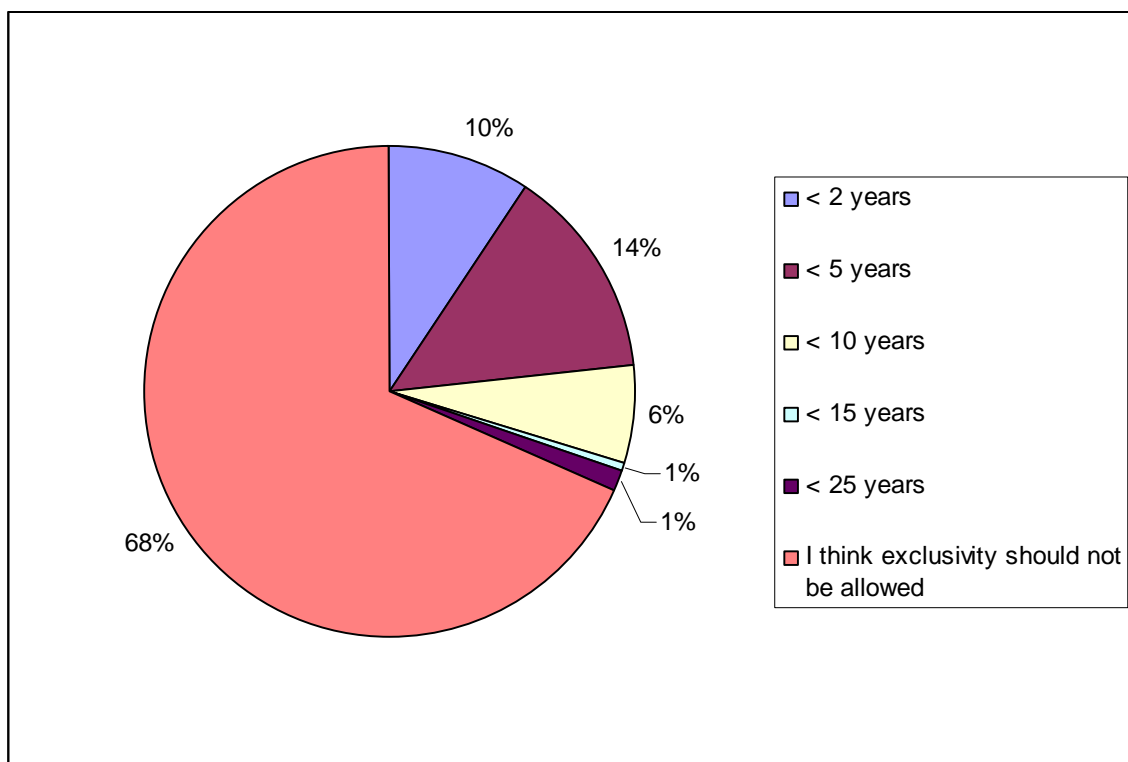


If you think that exclusive agreements with private partners on the exploitation of digitised public domain works are acceptable, but should be limited in time, what is the maximum term of exclusivity that should be allowed?

Results from all participants

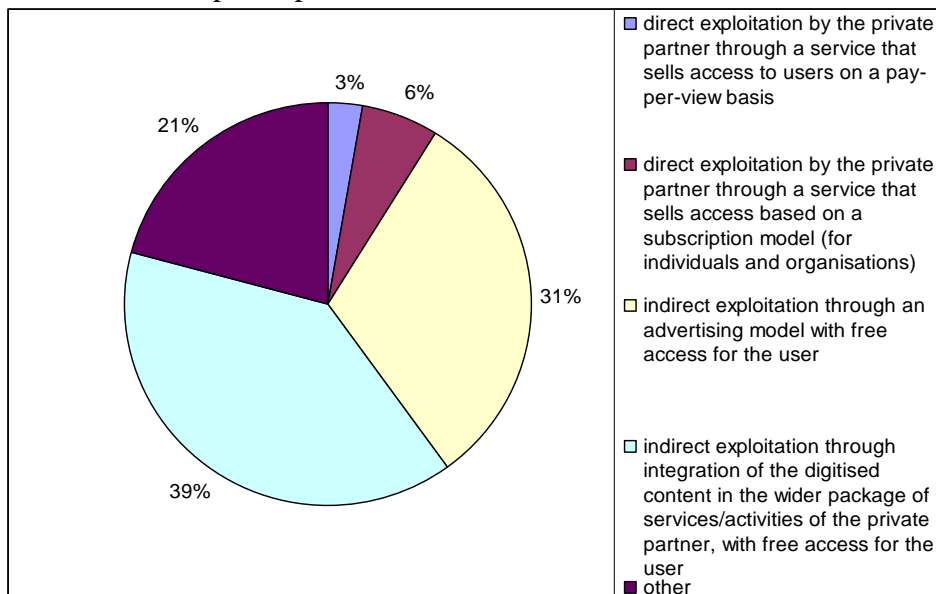


Results from participants excluding private citizens

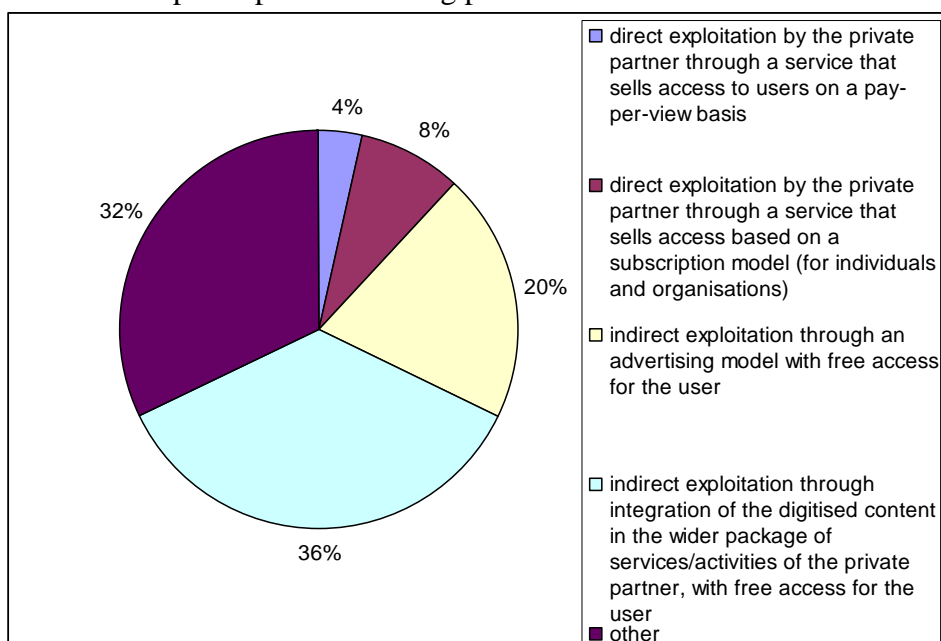


What exploitation model of digitised content would you consider best suited for public-private partnerships for public domain material from cultural institutions?

Results from all participants



Results from participants excluding private citizens



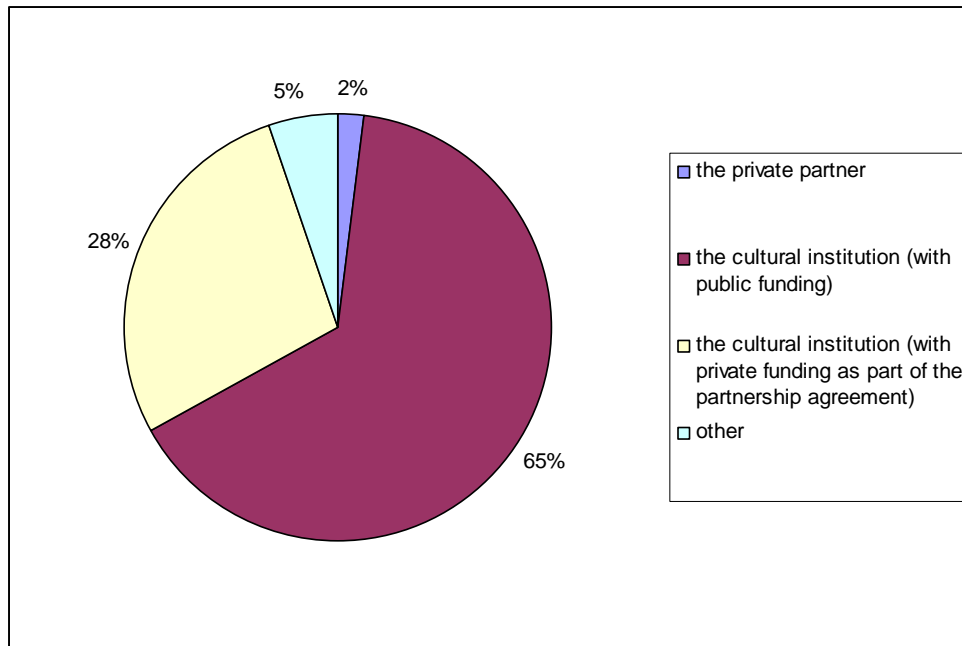
This question received the highest percentage for the option – "other". 20.9% (262 participants) answered by expressing other ideas than the suggested ones. There are three main strands of ideas emerging from these replies. For 93 participants the exploitation model for digitised content best suited for public private partnerships of public domain content should be determined by the market.

80 participants took the occasion to comment on the exploitation of digitised public domain content. 34 respondents were against the exploitation based on this material, either by the public or by the private sector. 46 of them expressed their disagreement with any kind of payment to access cultural goods and only 11 of them would accept a possible payment when downloading and/or printing the digital content.

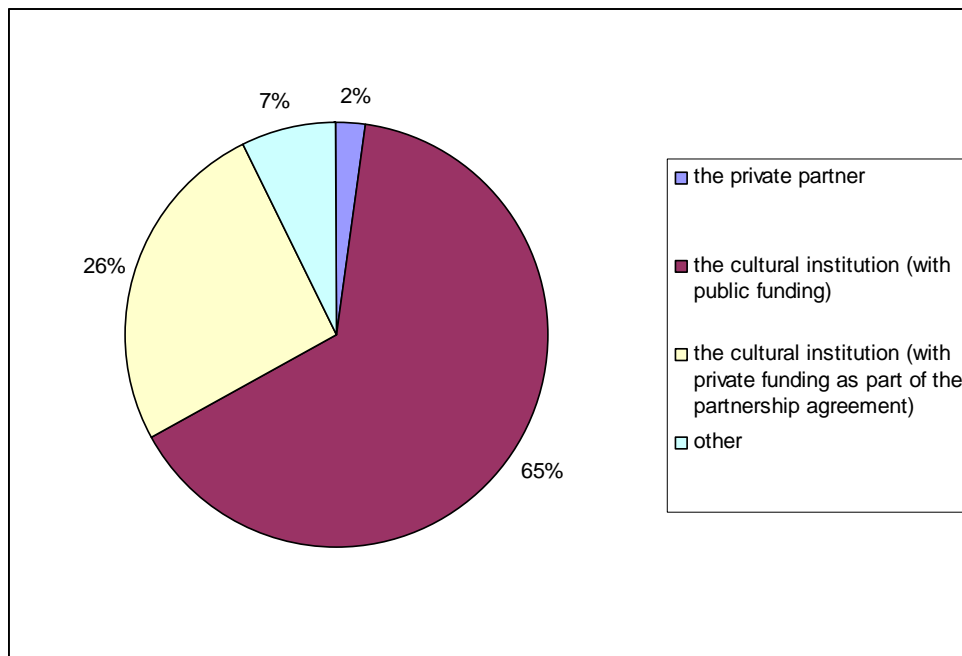
41 participants suggested that the exploitation model of digitised content should depend on the terms of the public private partnerships, and also on the type of works and on the type of contents.

Who should take responsibility for the long term preservation of the digital files resulting from public private partnerships for digitisation?

Results from all participants



Results from participants excluding private citizens

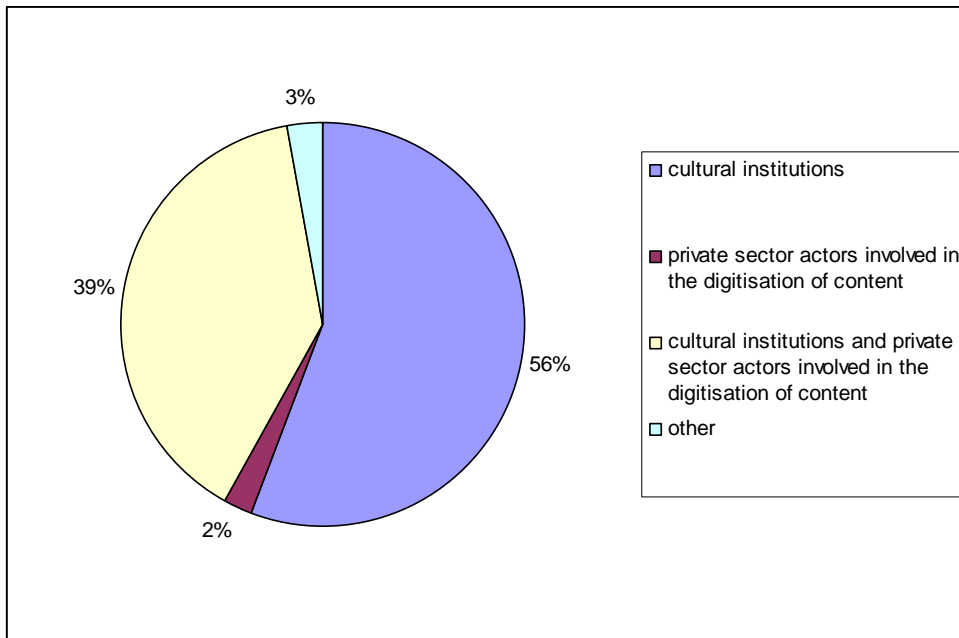


For this question, 5.3% (66 participants) answered by using the option – "other". 19 participants supported the second choice, but added that the cultural institution should respond with both private and public funding (instead of public funding only). For 13 participants, the responsibility for the long term preservation in the digitization process should be left up to the parties involved as well as to the specific project/s concerned.

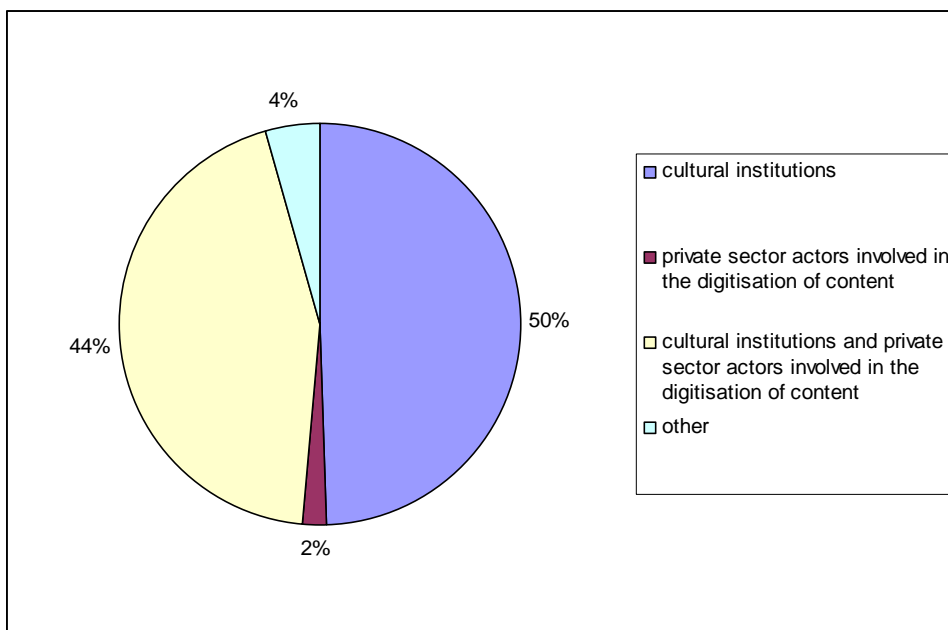
Digitisation of in-copyright works

Who should be responsible for the digitisation and subsequent online accessibility of orphan works?

Results from all participants



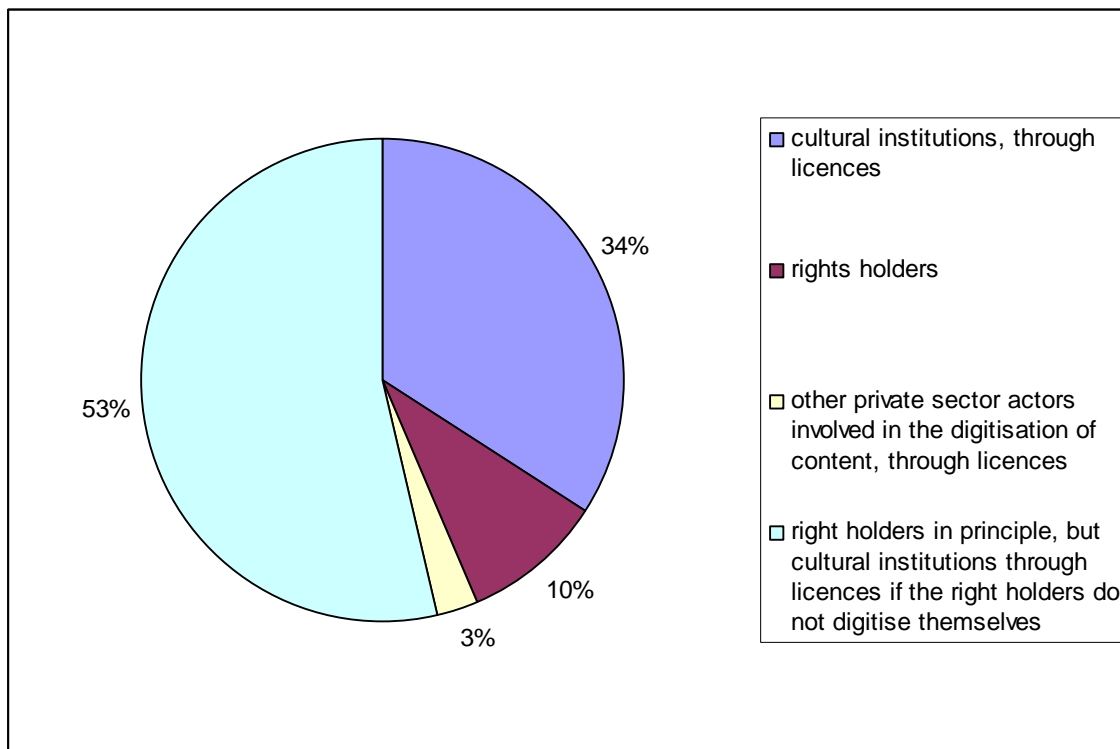
Results from participants excluding private citizens



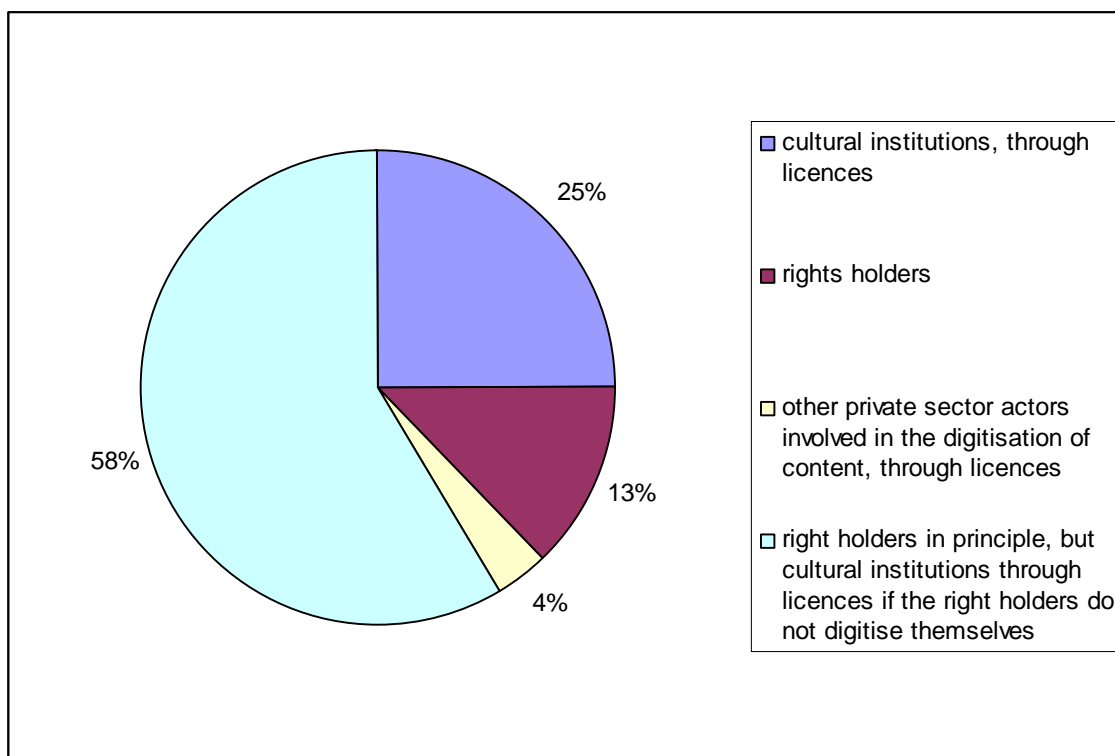
For this question, 2.8% (35 participants) answered by using the option – "other". 11 of these answers were chosen to reinforce the 3rd option.

Who should be responsible for the digitisation and subsequent online accessibility of works that are in copyright but out of print/out of distribution?

Results from all participants

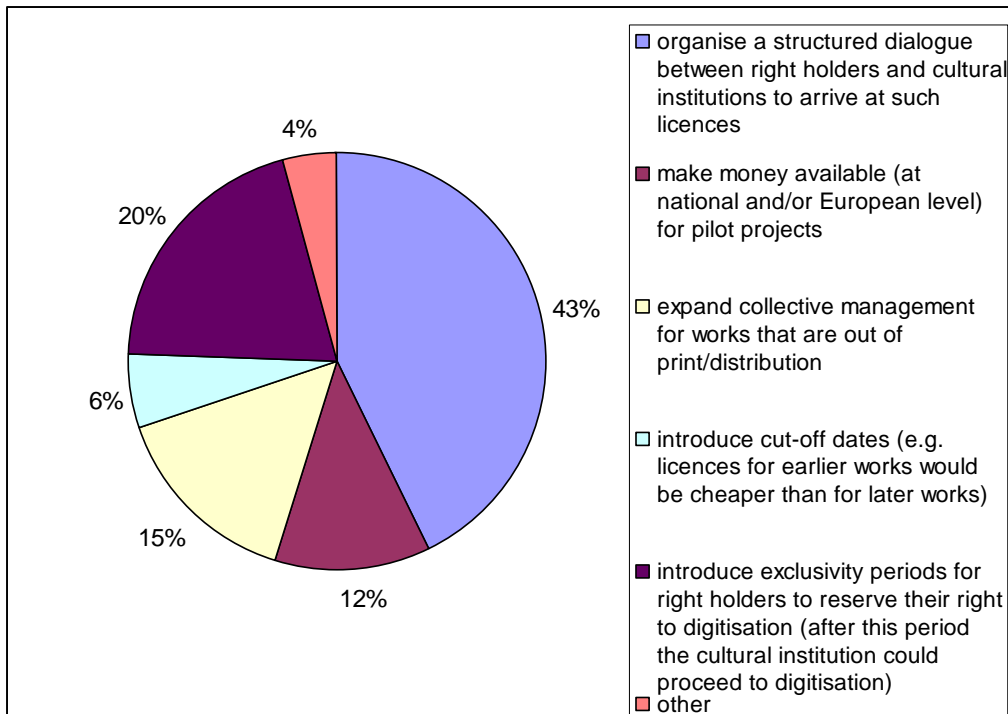


Results from participants excluding private citizens

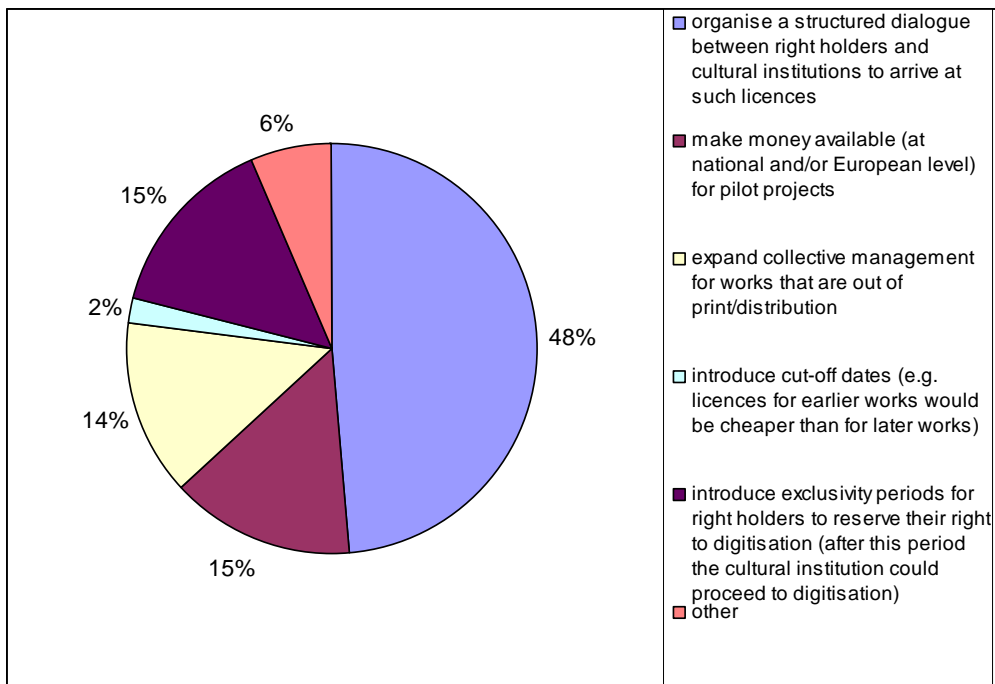


What issue would have the greatest effect on the conclusion of licences between right holders and cultural institutions for the large scale digitisation of works that are in-copyright but out of print / out of distribution?

Results from all participants



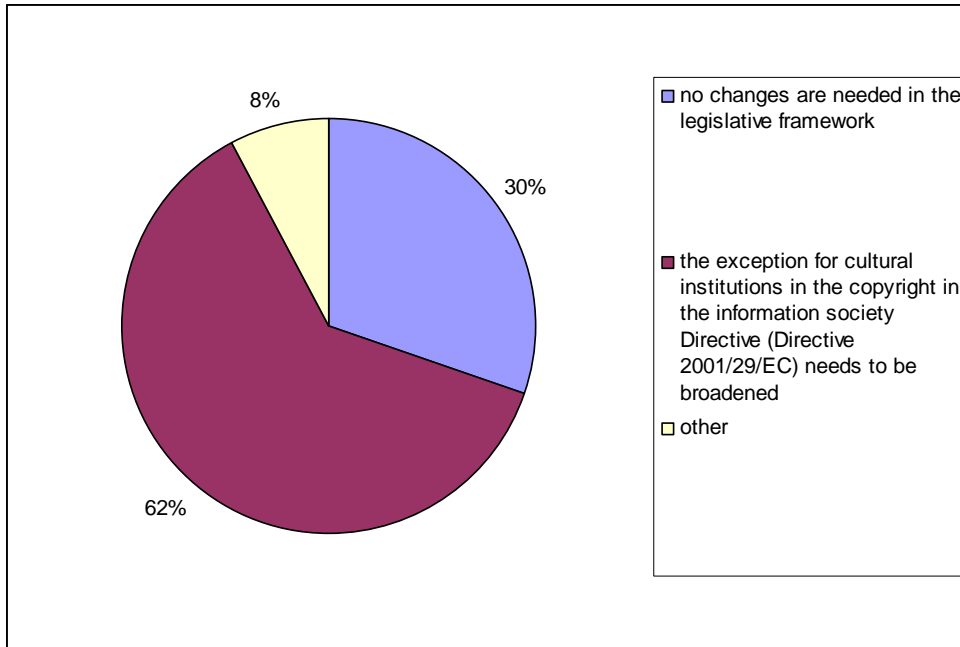
Results from participants excluding private citizens



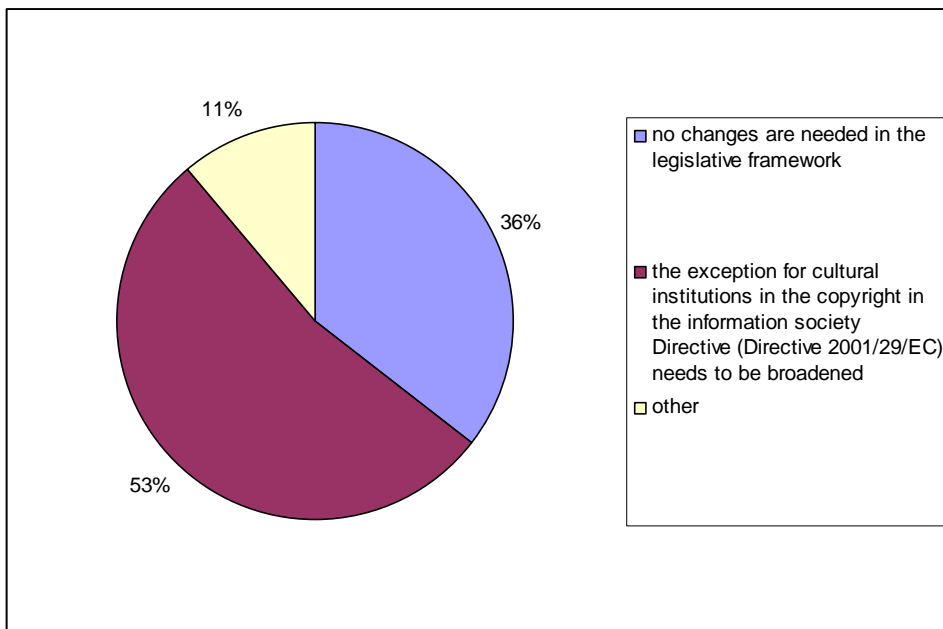
For this question, 4.2% (53 participants) answered by using the option – "other". 21 of these answers expressed agreement with at least 1 of the 5 given options. 10 respondents indicated they did not know enough about the topic to answer. 6 participants were of the opinion that right holders should decide how to exploit the works that are in-copyright but out of print.

Are there elements in the legislative copyright framework that would need particular attention in view of the large scale digitisation of works that are in-copyright but out of print / out of distribution?

Results from all participants



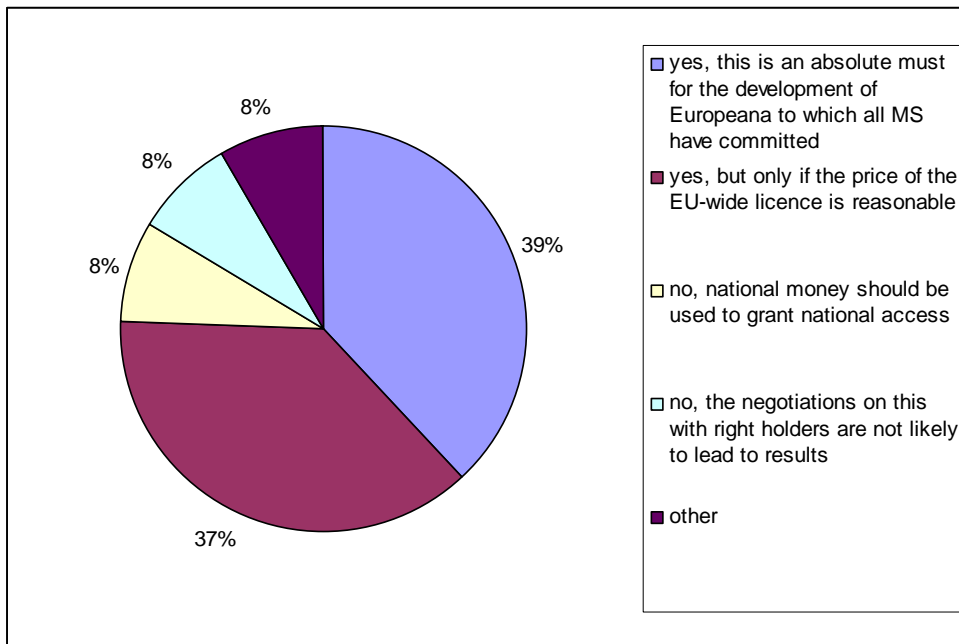
Results from participants excluding private citizens



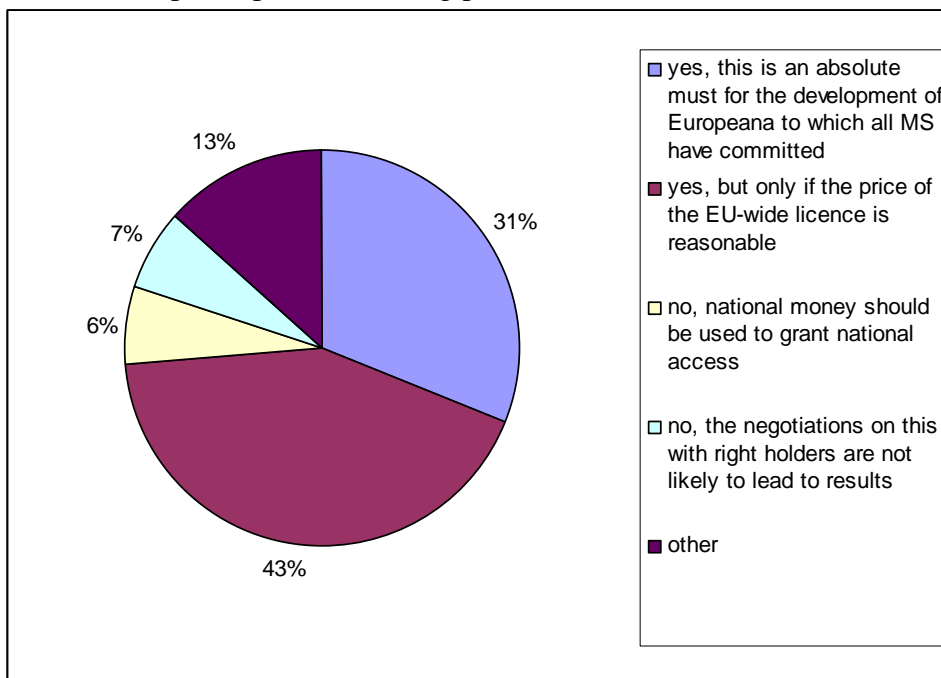
For this question, 7.8% (98 participants) answered by using the option – "other". More than half of them (51) answered indicating they are not well enough informed about this area. The majority of these answers were given by private citizens. 11 participants used this question to emphasise their agreement with the first choice, saying that no changes are needed in the legislative copyright framework for the large scale digitisation of in-copyright works but out of print/out of distribution.

Can public institutions who obtain a licence to digitise in-copyright content and make it available in their national territory (e.g. limited to internet addresses with a specific country code) be expected to get a licence covering the EU, even if this is more expensive?

Results from all participants



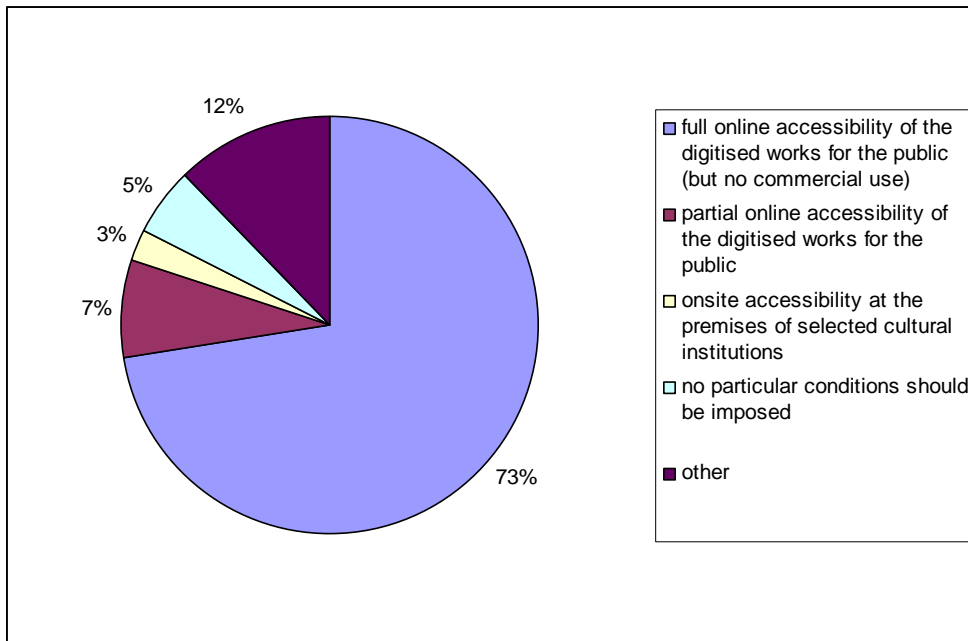
Results from participants excluding private citizens



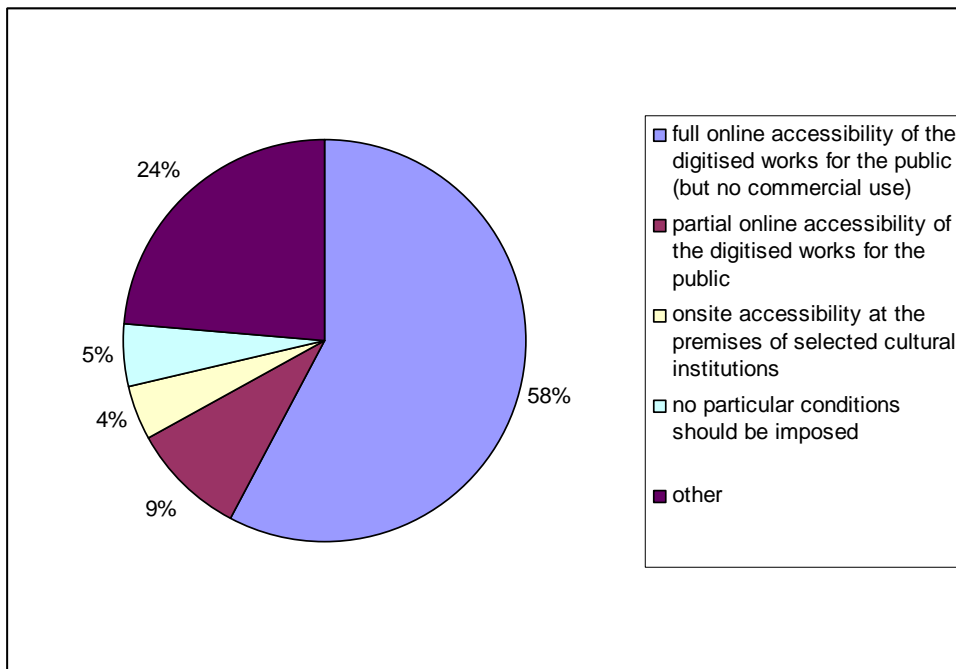
For this question, 8.2% (103 of all participants) answered by using the option – "other". 13 participants answered by indicating they did not know. 17 participants indicated that the rights holders should decide on licences, either on a national or on the EU level. Some participants expressed reluctance against the idea of licences covering the whole of the EU, saying this type of licences is desirable but expressing concerns about making them mandatory. Some other respondents called for legislation at European level.

If public funding is granted to pay right holders for the digitisation of their works, what conditions should be imposed in exchange for this funding?

Results from all participants



Results from participants excluding private citizens



From the 1258 answers, 12.2% (153 of all participants) answered by using the option – "other". For the great majority (97 participants) these conditions should be subject to negotiations and can vary from one situation to another.

20. Field for additional comments/suggestions

339 out of the 1258 participants (27%) made a comment or suggestion.

59 participants, all of them private company or association of companies stressed the need to maintain the current copyright rules. In order to know the status of a work (in-copyright, out of commerce or orphan) prior due diligent search facilitated by the ARROW tool must be undertaken in the country of publication. For out of print or non-commercialised works, it should be left at the discretion of right holders to decide whether such works shall be made freely accessible. The author's moral rights must be respected. Statutorily imposed cut-off dates are to be avoided, as some works will still be in-copyright.

46 participants underlined that digitisation should be understood as the supply of a global public good. Therefore the replies advocated re-use of the material available on Europeana for educational and non-commercial purpose, avoidance of the privatisation of public domain, as well as free and world wide accessibility on the digital content.

For the digitisation and online accessibility of in-copyright works, participants other than the rights holders suggested several options, in particular: to change current copyright law (in particular by expanding the exceptions for cultural institutions), voluntary agreements between right holders and cultural institutions, and collective licensing schemes as a flexible tool to enable mass-rights clearance.

Financing was addressed in several of the comments. The suggestions vary from the need for public funding for digitisation in general, to funding at European level (for Europeana and digitisation) and ideas for alternative funding models such as advertising. Several comments addressed public private partnerships and supported the implementation of such partnerships: "we are optimistic about public and private sectors working to deliver digitising solutions although some of the questions asked require a combination of solutions. A review of digitisation projects in the EU nation states will help gauge the sum of activity as a whole." Some replies are, however, more critical: "private partners cherry pick content and impose many and varied terms and conditions. Public funding is very important as it should allow full unbarred reuse of the digital item, and will lead to further creativity and innovation enriching our society and economy".

A further range of suggestions concerned organisational issues and the spread of knowledge. Examples of the ideas mentioned are: the need to strengthen international collaboration, the importance of a transfer of knowledge and skills between large and small institutions; the establishment of special research and service institutions - centres of excellence for cultural transmission; and on the job training places for students to assist in and learn about the digitisation process.

Some of the replies indicated the digitisation and online accessibility of our cultural heritage need to be tackled with a sense of urgency. One participant wrote: "*Agissez vite; ne nous retrouvons pas dans une "tour de Babel!"*"

Several comments addressed the questionnaire itself. 39 participants regretted that it consisted mostly of closed questions and indicated that the limitation of 100 characters for open replies was too restrictive. The use of closed questions was seen by some respondents to be inadequate for debating such a complex series of issues. Other participants indicated that the questionnaire was too long and the language used too technical. Some suggested that the questionnaire should have been provided in all national languages instead of just English, French and German.

There were also comments welcoming the survey and more in general the consultation exercise. Some participants thanked the Reflection group for the initiative and for the possibility to participate and give their opinion on this subject.

Country participation to the questionnaire

| Country | Number of replies (1258) |
|----------------|---------------------------|
| France | 475 |
| Germany | 235 |
| Belgium | 120 |
| Poland | 77 |
| United Kingdom | 57 |
| Netherlands | 55 |
| Italy | 53 |
| Spain | 27 |
| Ireland | 12 |
| Austria | 11 |
| Sweden | 11 |
| Portugal | 10 |
| Finland | 10 |
| Switzerland | 10 |
| Romania | 9 |
| USA | 7 |
| Hungary | 7 |
| Slovakia | 6 |
| Cyprus | 6 |
| Greece | 6 |
| Malta | 5 |
| Denmark | 5 |
| Norway | 4 |
| Estonia | 4 |
| Turkey | 4 |
| Canada | 3 |
| Russia | 3 |
| Australia | 3 |
| Luxembourg | 3 |
| Czech Republic | 3 |
| Iceland | 3 |
| Lithuania | 2 |
| Bulgaria | 2 |
| Croatia | 2 |
| Latvia | 1 |
| Israel | 1 |
| Serbia | 1 |
| Slovenia | 1 |
| Macedonia | 1 |
| Brasil | 1 |
| Albania | 1 |
| South Africa | 1 |

42 countries participated in total to the online consultation