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Directorate-General for Communications Networks, Content and Technology

Media and Data
Converging Media and Content

Questionnaire on the implementation of the Recommendation¹ of the European Parliament and the Council of 16 November 2005 on "Film heritage and the competitiveness of related industrial industries" (hereafter referred to as 'The Recommendation').

Notes:

- The replies to this questionnaire shall cover all the film heritage institutions in the Member State, including those of local or regional character.
- The structure of the questionnaire follows Annex I of the Third implementation report, in order to facilitate your reporting. In case that the situation has not changed since your 2011 report, please indicate "NO CHANGE".

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Questions

¹ OJ L 323, 09.12.2005.

http://eur-lex.europa.eu/LexUriServ/site/lt/oj/2005/l_323/l_32320051209lt00570061.pdf.

(1) TABLE 1 - FILM HERITAGE INSTITUTIONS

- 1.1 What appropriate bodies have you designated to carry out the public interest tasks described in point 2 of the Film Heritage Recommendation, ensuring that they are provided with the best available financial and technical resources?

The key provisions on the protection of the Lithuanian film heritage are defined in the Law of the Republic of Lithuania on Cinema providing that the Office of the Chief Archivist of Lithuania shall be the body responsible for the protection of film heritage which shall cooperate with the Lithuanian Film Centre in exchanging information on national film productions, and that the original material of national films shall be stored in the State archives. In Lithuania, this type of material is stored in the Lithuanian Central State Archives.

- 1.2 What is their budget for 2013?

In 2014, the maximum appropriations assigned to the Office of the Chief Archivist of Lithuania and 15 State archives, and to the Lithuanian Film Centre stand at 25 033 thousand litas and 9 177 5 million litas respectively.

- 1.3 What is their workforce for 2013 (staff directly related to film heritage)?

Some of the tasks carried out by one civil servant employed at the Office of the Chief Archivist of Lithuania are related to the coordination of the protection of film heritage; some of the functions performed by one civil servant employed at the Lithuanian Film Centre are concerned with the collection and digital coordination of film heritage; in 2013, the Lithuanian Central State Archives employed 10 people whose work was directly related to cinema documents.

- 1.4 Please list all the Film Heritage Institutions, including also those of regional or local character, as well as their websites.

The Office of the Chief Archivist of Lithuania is responsible for the protection of film heritage; website: www.archyvai.lt;

The Lithuanian Film Centre provides State archives with information on national films that have been produced; website: <http://www.lkc.lt>;

The original material of national films is stored in the Lithuanian Central State Archives; website: <http://www.archyvai.lt/lt/leva.html>.

- 1.5 Is there any change to report in relation to 2011?

On 22 December 2011, the government adopted Law No XI-1897 of the Republic of Lithuania amending the Law on Cinema, which defines more clearly the competence of institutions responsible for film heritage.

(2) TABLE 2 - LEGISLATIVE MEASURES / DEFINITION OF NATIONAL FILM HERITAGE

- 2.1 List the legislative / administrative measures promoting the objectives of the 2005 Film Heritage Recommendation.

Law of the Republic of Lithuania amending the Law on Cinema (No XI-1897, 22 December 2011); Law of the Republic of Lithuania on documents and archives (No I-1115, 5 December 1995).

2.2 What is the definition of cinematographic works forming part of your national film heritage?

The Law of the Republic of Lithuania on Cinema defines film heritage as the original film material or material that may be used to reproduce a film, which is collected, stored, documented, restored, and used, if appropriate, for educational, scientific and cultural purposes, in accordance with the procedure set out in Law of the Republic of Lithuania on documents and archives.

2.3 Is there any change to report in relation to 2011?

On 22 December 2011, the government adopted Law No XI-1897 of the Republic of Lithuania amending the Law on Cinema, which defines more clearly the competence of institutions responsible for film heritage.

(3) TABLE 3 - DEPOSIT OF CINEMATOGRAPHIC WORKS FORMING PART OF YOUR NATIONAL AUDIOVISUAL HERITAGE

3.1 How do you define the type of deposit in your Member State?

(a) Legal deposit

(b) **Compulsory deposit of cinematographic works that have received public funding (contractual deposit):** In accordance with the Law of the Republic of Lithuania on Cinema, a film producer is required to deposit the original material of a national film with the State archives if the film was produced with public funding;

(c) Voluntary deposit

3.2 Are films on digital support covered by the obligations of deposit?

The legislation of the Republic of Lithuania does not specifically include the concept of 'films on digital support'. However, the definition of 'original film material' provided in the Law of the Republic of Lithuania on Cinema [i.e. *material that is necessary for the quality reproduction of a film and is suitable for long-term storage (e.g. a negative, back-up copy, phonogram of music and noises), as well as the first recording of the film*] suggests that films on digital support are considered to be a physical material that is suitable for storage.

3.3 What material has to be deposited?

Film producers are required to deposit the original material of a national film with the Lithuanian State archives if the film was produced with public funding. If a national film is produced exclusively with private funds, the procedure for storing and using the original film material is defined in an agreement between the film producer and the State archives. Article 16 (1) and (2) of the Law of the Republic of Lithuania on Cinema does not apply to a joint-production film if the agreement provides that the original film material is to be stored by another party.

3.4 What is the deadline for deposit?

In Lithuania, the original material of a national film must be deposited with the State archives within 12 months of the production date of the first recording of the film. The Lithuanian Film Centre informs the State archives of the production of national films within 5 working days of the film's production date. The State archives notify the Lithuanian Film Centre of deposits of original material of a national film by the film's producer within 5 working days of the day on which the original film material was accepted for storage.

3.5 Is there a compliance checking of the obligation of deposit?

Yes, there is. It is ensured through cooperation and information exchange between the Lithuanian Film Centre and the Lithuanian Central State Archives.

3.6 Is there a check of the quality of the deposited material?

Yes, there is. The Lithuanian Central State Archives checks the technical condition of film tapes accepted for storage. The technical data are recorded in the information system for cinema documents.

3.7 Do you have any problem or best practice to report in relation to collection of cinematographic works?

The problem is that only a small proportion of national films have been deposited with the archives, as only those producers who need a certificate issued by the archives to register the film in the register or to apply for public financing for their next film are interested in doing this. Lithuanian cinemas are reluctant to screen national documentaries and rarely do so. Producers of documentaries are therefore not interested in registering their films in the register and thus are not interested in depositing the original material with the archives. Also, the acceptance of national films in the archives and their processing are delayed by the fact that negotiating film-use contracts with the lawyers representing those depositing their films takes a long time when it comes to agreeing terms of use and the possibility of making the films publicly available in order to satisfy the needs of the public. The terms of use of films contained in the contracts concluded when granting public financing for the production of a national film should be transposed into the contracts on the use of original film material that are drawn up when transferring the material to the archives. The process would thus be more effective and more beneficial to the public.

3.8 Is there any change to report in relation to 2011?

On 22 December 2011, the government adopted Law No XI-1897 of the Republic of Lithuania amending the Law on Cinema, which defines more clearly the competence of the institutions responsible for film heritage and the procedures for the preservation of film heritage.

(4) TABLE 4 - COLLECTION OF MATERIAL OTHER THAN CINEMATOGRAPHIC WORKS FORMING PART OF YOUR NATIONAL AUDIOVISUAL HERITAGE

4.1 Is there any provision / practice in your Member State concerning the collection of cinematographic works not forming part of the national audiovisual heritage?

No, there is not. Interested persons may preserve such works on voluntary basis.

4.2 And about moving-image material other than cinematographic works?

See the answer to Question 4.1.

4.3 Is there any change to report in relation to 2011?

No change.

(5) TABLE 5 - CATALOGUING AND DATABASES

5.1 Can you describe your cataloguing practices?

The Lithuanian Central State Archives is the largest repository of national audiovisual heritage. It stores the largest share of the national audiovisual heritage: a total of 53 268 units (of which 47 887 are processed cinema documents and 5 381 are cinema documents which have not yet been processed). These comprise cinema documents for 9 127 different titles (visual and audio negatives, intermediate materials suitable for reproduction, demonstration copies suitable for dissemination of cinema documents on analogue media and of digital origin). All the processed cinema documents that are stored in the archives are catalogued. This task is performed by specialists of the Division for cinema documents. Descriptions of metadata for cinema documents are collected in computerised film databases. Descriptions of cinematographic films available in the e-cinema information system are compiled using the VEPIS/BAVIC national thesaurus. A film description comprises not only a description of the content but also data on the original and digitised/reproduced film tapes (their storage location, format, etc.).

5.2 Can you describe your filmographic databases?

The old database for cinema documents of the Lithuanian State Central Archives was created using Microsoft Access'97 software. The database containing descriptions of films stored in the archives was accessible only in the archives; viewing films was impossible. In 2012, computerised databases for visual and audio documents 'Cinema documents' (*Kino dokumentai*), 'Photo documents' (*Fotodokumentai*), 'Audio documents' (*Garso dokumentai*) and 'Video documents' (*Videodokumentai*) became an integral part of a single publicly accessible database of the internal network, which continues to collect data on the Lithuanian audiovisual heritage documents stored in the archives. The single database is created using the open code software. Visitors of the archives are provided with a quick, easy and convenient access to the information (descriptions) on all the films available in the archives.

In 2010–2012, the Lithuanian Central State Archives executed a project 'Lithuanian documentaries on the Internet (e-cinema)' (Lith. *Lietuvos dokumentinis kinas internete (e-kinas)*) which resulted in the creation of a new database containing film descriptions together with their digital video files. This database has a public access on the Internet, at www.e-kinas.lt; however, in line with Law of the Republic of Lithuania on copyright and related rights, which provides for certain restrictions on the online publication, not all the digital video files of films stored in the archives are available for review in the portal. The data contained in the database www.e-kinas.lt are stored using Oracle RDBVS.

5.3 How do you ensure the interoperability of your databases with other databases in your Member State or with other Member States?

The interoperability of the national database with other databases is ensured through the implementation of Lithuanian and international standards. The databases are created in line with the standards included on the list of standards for the creation, storage and dissemination of digital content, as approved by Order No IV-6 of the Minister for Culture of the Republic of Lithuania of 7 January 2010. Documentaries are released on

the Internet (www.e-kinas.lt) using open code software, open formats and in line with the standards for data dissemination. The new database of cinema documents has full technical capability to ensure its interoperability with other databases that operate on similar software. In order to achieve the interoperability of the database with other external databases, the metadata can be converted into XML format files and exported following schemas of the Lithuanian national aggregator VEPIS (www.epaveldas.lt) and the EFG (www.europeanfilmgateway.eu). As part of the implementation of the agreement between the Lithuanian Central State Archives and the coordinator of the EFG project, German Film Institute, the films that are stored in the Lithuanian Central State Archives and are available on the Internet portal of the EFG project will be exported to *Europeana*. Some of the films have already been exported to the EFG Internet portal (metadata in the ESE v.3.4 format), but they are not yet available on *Europeana*. The data cannot be exported to the portal www.epaveldas.lt, because it does not have an adequate infrastructure for this purpose. Metadata can be exchanged using the OAI-DC Dublin Core Metadata Element Set format. Video files are exchanged using the MP4 format that is suitable for this purpose, and the thumbnails are saved in the JPG format. Data can be transferred to external systems through OAI Protocol v.2, using the OAI Repository.

OAI-PMH harvester component, which is used for downloading metadata from other systems, is capable of converting metadata in the OAI-DC format into the internal e-Cinema format and entering it in the database. OAI-PMH v.2.0 component can perform the key functions: identify the repository and provide a list of collections, also metadata identifiers, the metadata for the record/s and the metadata formats.

5.4 Have you implemented or do you plan to implement the European Standard EN 15744:2009 "Film Identification – Minimum metadata set for cinematographic works" and/or standard EN 15907:2010 "Film Identification – Enhancing interoperability of metadata – Element sets and structures"?

The database of cinema documents (www.e-kinas.lt) of the Lithuanian Central State Archives has been set up in accordance with the most recent European standards: LST EN 15744:2009 'Film Identification – Minimum set of metadata for cinematographic works' and EN 15907:2010 'Film identification – Enhancing interoperability of metadata – Element sets and structures', which the Lithuanian Standards Board (LST TK 47 Information and documentation) adopted as the English versions of the Lithuanian standards. The database is updated with a new data on a yearly basis, as part of ensuring the continuity of the project. According to plans for 2014–2018, a total of 1800 films are to be entered in the database.

5.5 Do you have any problem or best practice to report in relation to cataloguing and databases?

No.

5.6 Is there any change to report in relation to 2011?

As part of the project 'Lithuanian documentaries on the Internet (e-cinema)' (Lith. *Lietuvos dokumentinis kinas internete (e-kinas)*), which the Lithuanian Central State Archives executed in 2010–2012, a database of documentary films containing film descriptions and their digitised objects, was created. This database is publicly accessible on the Internet: www.e-kinas.lt.

(6) TABLE 6 - PRESERVATION AND RESTORATION

6.1 What measures/programmes have been taken in order to ensure preservation of deposited cinematographic works?

In order to ensure the preservation of deposited cinematographic works, the technical condition of the cinema documents that are newly accepted for storage and of those stored in the Lithuanian Central State Archives is checked, the results are recorded and the measures, methods and deadlines for the conservation, restoration and reproduction of the items stored are defined; the technical data are collected in the information system.

6.2 List the measures or programmes in place for restoration.

For the preparation of film tapes for digitisation, also for the digitisation and digital restoration of film tapes and the reproduction of their digital copies, specialists of the Lithuanian Central State Archives use equipment which was acquired when implementing the above-mentioned project. For the purpose of checking the technical condition of film tapes, CINE3 and CINE6 film tape rewinding tables are used. For viewing film tapes, a CINE8 table is used; this is the first film tape viewing table in the history of the Archives. The Central State Archives has been equipped with technical film tape scanning devices: ARRIscan 2K, intended for image digitisation, and Sondor OMA E M12, for sound digitisation. This film tape scanning device is the only one both in Lithuania and the Baltic States. For the ultrasonic cleaning of analogue film tapes, Lipsner-Smith CF-9220 is used. This piece of equipment has been introduced in Lithuania for the first time. Film tapes are digitally restored using the following software: DIAMANT – for the restoration of digital copies, and Adobe Premiere – for editing visual and audio data.

6.3 Does the national copy-right law implement the exception 5(2)(c) of Directive 2001/29/EC of the European Parliament and of the Council of 22 May 2001 on the harmonisation of certain aspects of copyright and related rights in the information society²? This exception allows Member States to authorise acts of reproduction made by publicly accessible libraries or archives which are not for direct or indirect economic commercial advantage. If the exception is implemented, are all the film heritage institutions in your Member State authorised to make use of this exception? Is the exception implemented in a way that allow format-shifting for digital material?

Law of the Republic of Lithuania on copyright and related rights allows reproducing, for non-commercial purposes, works kept in libraries, education and training establishments, museums or archives, when a copy of the work is made for the purpose of preserving or replacing a lost, destroyed or rendered unusable copy from the funds or collections, if it is impossible to obtain such a copy by other acceptable means.

6.4 Do you have any problem or best practice to report in relation to preservation and restoration?

The project ‘Lithuanian documentaries on the Internet (e-cinema)’, which was executed by the Lithuanian Central State Archives, can be referred to as best practice which has resulted in the creation of the digital archives of Lithuanian documentaries www.e-kinas.lt and the online access to the archives. Part of the Lithuanian documentary heritage

² OJ L 167, 22 6 2001, p. 10.

stored in the archives has been transferred online, which has contributed to the creation of a single integral space for cultural heritage. This film heritage serves to promote and spread the Lithuanian culture and language, also to increase their relevance in the context of the global cultural variety.

6.5 Is there any change to report in relation to 2011?

No change.

(7) TABLE 7 - ACCESSIBILITY, PROFESSIONAL TRAINING AND EDUCATION

7.1 Does the national copy-right law implement the exception 5(3)(n) of Directive 2001/29/EC of the European Parliament and of the Council of 22 May 2001 on the harmonisation of certain aspects of copyright and related rights in the information society? This exception allows Member States to authorise "in situ" consultation for researchers. Is the exception implemented to cover consultation in a "closed network"?

Law of the Republic of Lithuania on copyright and related rights provides for the following conditions for the use of works for teaching and research purposes: works kept in public libraries, libraries of training and education establishments, museums or archives can be used for non-commercial purposes of research or private study if they are made available to the public through computer networks by dedicated terminals on the premises of the said institutions, provided that the work is not available in public trade and the owner of copyright has not prohibited such use. The said institutions must ensure that effective technical safeguards are in place, preventing the reproduction of works, also the relocation or transfer of the content information of works to external networks outside the terminals of the institutions.

7.2 Does the national copy-right law implement the exception 5(3)(a) of Directive 2001/29/EC of the European Parliament and of the Council of 22 May 2001 on the harmonisation of certain aspects of copyright and related rights in the information society? This is an exception that allows illustration for teaching or scientific research. If so, are cinematographic works also covered by the exception?

When transposing provisions of Directive 2001/29/EC of the European Parliament and of the Council on the harmonisation of certain aspects of copyright and related rights in the information society, Law of the Republic of Lithuania was supplemented with an exception which allows reproducing, publishing and displaying in public, for non-commercial teaching and research purposes, short legally published works or works released in public, also short extracts of legally published works or works released in public, both in the original and translated languages, as long as this is related to training programmes and does not exceed the extent justified by the purpose. The definition of work provided in the above-mentioned law ('work' means any original result of intellectual creation activity in the field of literature, science or art, whatever may be its artistic value, or the mode or form of its expression) suggests that this provision applies to cinematographic works, too.

7.3 Has the Directive on certain permitted uses of orphan works been implemented in your Member State?

In 2013, the Ministry of Culture, in view of Article 9 of Directive 2012/28/EU on orphan works, which provides that the directive must be transposed into national law before 29

October 2014, organised a discussion with institutions concerned on provisions of the directive; also, the government is currently working on a draft law supplementing Law on copyright and related rights which will transpose provisions of the directive into national law.

7.4 Is there any licensing practice that facilitates that cinematographic works are accessible for educational, cultural, research or other non-commercial uses of a similar nature? Please give details of the measures taken.

There is no such licensing practice in Lithuania; the above-mentioned exceptions defined under Law of the Republic of Lithuania on copyright and related rights apply.

7.5 Have you taken any measures to ensure access for people with disabilities to deposited cinematographic works, in compliance with copyright and related rights? Please give details of the measures taken.

On 1 March 2012, a recast Article 25 of Law of the Republic of Lithuania on copyright and related rights came into force, governing the use of works, including cinematographic works, in ways adapted for people with disabilities.

7.6 What steps have been taken to promote professional training in all fields related to film heritage?

Lithuania has programmes in place for training cultural heritage specialists and restorers.

7.7 What steps have been taken to foster and promote film literacy? Do Film Heritage Institutions provide free online footage to allow the public to learn to manipulate images through mash up?

The Lithuanian Film Centre has launched an educational project – educational base for film education, intended for pedagogues and schools. This is aimed at familiarizing pupils with cinema, developing their visual literacy and creativity, and educating the future audience of intellectual and critical cinema-goers. Three film programmes, intended for three different age groups, comprise the foundation of the educational base for film education. Each programme covers a number of Lithuanian motion pictures, documentaries, cartoons and feature films produced during the period of independence. Each film is accompanied by methodological materials, i.e. a description and analysis: the genre and stylistic features of a film; the basics of the shooting technique and film language; information on film producers; film reviews; a glossary of film terminology; topics for discussions and exercises; standard scenarios of a lesson. The educational base for film education is available on the website of the Lithuanian Film Centre and is intended for all pedagogues who have already used films in their teaching process or would like to do that. Having registered and signed in the base, teachers, together with their pupils, can watch the films available on the base directly on the Internet.

7.8 Do you have any problem or best practice to report in relation to accessibility, professional training or education?

There have been several problems identified in Lithuania. First of all, there is a problem with regard to professional training: in Lithuania, there are no programmes for training specialists qualified for the protection of audiovisual heritage; they do not have any foreign language skills which they could use to improve their competence while searching for professional information on the Internet. On the other hand, low salaries of specialists working in the field of audiovisual heritage do not encourage them to improve

their competences, and the lack of financing for establishments working in the field, prevents specialists from making use of the expensive training events organised by international organisations: summer camps, workshops, etc. Dissemination of film education in the regions is yet another problem, as the majority of projects are concentrated in the major cities.

7.9 Is there any change to report in relation to 2011?

See the answer to Question 7.5.

(8) TABLE 8 - EUROPEAN AND INTERNATIONAL ACTIVITIES

8.1 Do you cooperate with other Film Heritage Institutions, broadcaster archives or other cultural institution in your Member State?

The Office of the Chief Archivist of Lithuania and the Lithuanian Central State Archives cooperate with other national institutions preserving cinema documents: the public body National Radio and Television of Lithuania, a limited company "Lietuvos Kinas", UAB, and other institutions; they exchange information and execute joint projects. Events organised as part of the joint project of the Lithuanian Central State Archives and the Lithuanian Filmmakers Union "Reflections of the Lithuanian history in films – Soviet Lithuania" (*Lietuvos istorijos atspindžiai kine – „Tarybų Lietuva“*) have drawn the major attention of the public. The Lithuanian Film Centre cooperates with a number of archives, the Lithuanian Theatre, Music and Film Museum, also foreign institutions and establishments for the protection of film heritage.

8.2 Have you established bi-lateral cooperation with Film Heritage Institutions in other Member States?

See the answer to Question 8.1.

8.3 Do you participate in European projects? If so, please list them.

As of 1 March 2013, the Lithuanian Central State Archives has been taking part in the European Commission-funded project EUscreenXL (European television and audio archives on the Internet) which will last for a total of three years (36 months). This project is a continuation of EUscreen, a project for the international online publication of television data; it has 32 partners: archives, television companies, broadcasters, audiovisual institutes and other organisations that create, store and promote visual and audio documents. The Lithuanian Central State Archive takes part in this project as a new partner.

8.4 Are you active in international activities?

The Lithuanian Central State Archives has liaised with the archives of foreign countries and with international organisations. The Archives is a full member of FIAT/IFTA, International Federation of Television Archives. The Lithuanian Central State Archives has taken part in an international programme to commemorate the UNESCO World Day for Audiovisual Heritage. The programme was drawn up by IASA, International Association of Sound and Audiovisual Archives. A total of 48 institutions have submitted to the website descriptions, pictures and video clips from the events to commemorate the World Day for Audiovisual Heritage, which were organised by institutions of the majority of countries. As of 12 November 2013, that information has been accessible on

the

Internet

portal:

<http://www.iasa-web.org/world-day-audiovisual-heritage>.

Also, employees of the Lithuanian Central State Archives took part in the meeting of the Cinema Experts Group (sub-group Film Heritage), which took place in Brussels, Belgium, on 26–29 November 2013. The meeting served as a platform to present and discuss strategies for the digitisation of film heritage, as implemented by the European institutions preserving the national film heritage, and their funding, also to share best practices in implementing digitisation projects and in ensuring the access to and dissemination of film heritage. Participants of the meeting were acquainted with the EU action in the field of political film heritage, the European Commission's recommendations on European films in the digital era, the funding possibilities for digital cultural heritage in 2014–2020, and the international computerised database developed for the implementation of Directive 2012/28/EU of the European Parliament and of the Council of 25 October 2012 on certain permitted uses of orphan works. The Lithuanian Central State Archives, together with Lithuanian institutions preserving the national cultural heritage, will also implement this directive.

On 6-10 October 2013, employees of the Lithuanian Central State Archive took part in the IASA/BACC joint conference – 44th Annual Conference of the International Association of Sound and Audiovisual Archives and 10th Annual Conference of the Baltic Audiovisual Archival Council – ‘Open Doors: New Ideas, New Technologies’, which took place at Vilnius University. Jolė Stimbirytė, Head of the Maintenance Division of the Lithuanian Central State Archives, made a presentation on the archiving of audiovisual documents in the Lithuanian Central State Archives (*‘Audiovizualinių dokumentų archyvavimas Lietuvos centriniame valstybės archyve’*), and Inga Vizgirdienė, Head of the Division for Audio and Video Documents, made a presentation on the archives of the Lithuanian Diaspora available in the Lithuanian Central State Archives (*‘Atraskite lietuvių išeivijos archyvus Lietuvos centriniame valstybės archyve’*). As part of their reports, they also presented ‘Lithuanian documentaries on the Internet (e-cinema)’, the project implemented by the Lithuanian Central States Archives, and the Internet portal www.e-kinas.lt.

(9) TABLE 9 - FOLLOW-UP OF PRIORITIES

What has been done in your Member State in order to address the following fields of action since 2011? Please mention also if you envisage tackling each field of action in 2014/2015.

Collection

9.1 Have you foreseen enforcement mechanisms for the legal or contractual deposit?

Yes, we have. Based on the grounds provided for under Law of the Republic of Lithuania on documents and archives (No I-1115, 5 December 1995).

9.2 Have you introduced systematic quality checks on deposited material? Has the concept of “good quality” been defined in the legal instruments which create the legal or compulsory deposit, if this is not yet the case?

Yes, we have. Based on the grounds provided for under Law of the Republic of Lithuania on documents and archives (No I-1115, 5 December 1995).

9.3 Have you actively promoted voluntary deposit of cinematographic works and related film material? Have you ensured that all deposits are accompanied by contracts? Have you used the model contract for voluntary deposit signed by ACE and FIAPF?

No change.

Cataloguing and creation of databases

9.4 Are your databases completely available and searchable on the Internet?

The Internet portal www.e-kinas.lt is the database that was created as part of the project 'Lithuanian documentaries on the Internet (e-cinema), implemented by the Lithuanian Central State Archives; it is available (searchable) online. On the Internet, visitors can access images and descriptions of some of the cinema documents stored in the internal database.

9.5 Have your institutions participated in the coaching financed by the EU for the implementation of European standards EN 15744:2009 and EN 15907:2010 on interoperability of film databases? Have you implemented or plan to implement those standards?

Employees of the Lithuanian Central State Archives have taken part in the training organised in Copenhagen, Denmark, concerning the application of European standards to achieve the interoperability of film databases. This training was organised by CEN/TC (European Committee for Standardization, Technical Committee) 372 Project Committee - Cinematographic Works, in the framework of the agreement between the European Committee for Standardization and the European Commission on the funding of activities, i.e. CEN and EC/EFTA project 'Promoting the use of European Standards on the Interoperability of Film Databases', which came into force on 1 January 2010.

These standards were taken into consideration when implementing the project 'Lithuanian documentaries on the Internet (e-cinema)' which had been funded from the EU Structural Funds and the funds allocated under Measure 'Lithuanian culture in the information society' for the implementation of Priority 'Information society for all' of the Operational Programme for Economic Growth. The information system of the project was created in accordance with the two most recent European standards: LST EN 15744:2009 'Film Identification - Minimum set of metadata for cinematographic works' and 'EN 15907:2010 'Film identification – Enhancing interoperability of metadata – Element sets and structures', which the Lithuanian Standards Board (LST TK 47 Information and documentation) adopted as the English versions of the Lithuanian standards.

Preservation

9.6 Have you established a long-term strategy for your national film heritage, as well as "national preservation plans"?

No change.

Restoration

9.7 Have you created restoration plans, including prioritization systems in line with budget available?

The Lithuanian Central State Archives restores cinema documents of the worst physical condition, also cinema documents, the digitised copies of which are intended for publishing on the website www.e-kinas.lt.

9.8 Have you intensified your efforts to attract financial resources other than State funds for restoration projects, for instance from right-holders and from philanthropic or cultural institutions?

Yes, we have done this in accordance with the procedures provided for under Law of the Republic of Lithuania on Charity and sponsorship funds (No XI-2076, 19 June 2012).

9.9 Have you established partnerships with other film heritage institutions for European restoration projects?

No change.

9.10 Have you pursued agreements with right-holders for non-commercial exploitation of restored works?

Yes, we have.

Accessibility

9.11 Have you established agreements with right-holders, in order to obtain the rights for cultural use of films and film related material?

The Lithuanian Central State Archives, upon accepting cinema documents for storage, draws up their transfer and acceptance certificates, also, concludes contracts for their use, the purpose of which is establishing the rights to use the films for cultural purposes.

Education / Media literacy

9.12 Have your Film Heritage Institutions and schools sought to establish agreements with right-holders in order to obtain the rights for educational use of films?

The Lithuanian Central State Archives, upon accepting cinema documents for storage, draws up their transfer and acceptance certificates, also, concludes contracts for their use, the purpose of which is establishing the rights to use the films for educational purposes. Also, the Lithuanian Film Centre, when executing the above-mentioned education project, has concluded agreements with a total of 15 national film producers concerning the use of their films in the educational base for film education.

9.12 Have you developed national strategies for film and young people?

No, we have not.

Professional training

9.13 Have you considered or put in place temporary exchange of professionals between European film heritage institutions as a way of improving professional training?

Yes, we have.

(10) TABLE 10 - MEASURES FACING THE CHALLENGES OF THE DIGITAL ERA

What has been done since 2011 or is planned to be done in order to face the challenges of the digital era:

10.1 Collection / acquisition of digital material (distributed in cinemas or via new channels): have you updated the legal instruments establishing legal or compulsory deposit of films, in order to cover films produced in all media and distributed through all channels? Have you established standards specifying the conditions for the submission of digital films to archives and the conditions for their preservation? Would it be useful to develop European standards in these fields?

We have not yet made any of those changes.

10.2 Storage, preservation and long-term accessibility of digital material, which could require regular migration to new formats or support: Have you established a policy on digital preservation? Are Film Heritage Institutions benchmarking with other sectors which are confronted with same challenges? Are you investing in research on the long-term preservation of digital film? Have you invested in equipment and professional training needed to be put in place in order to ensure the long-term survival of cinema in digital format? Have you established or considered the possibility of common digital archives in order to pull expertise and reduce scale costs?

These issues have not yet been discussed in detail.

10.4 Digitisation / Integration in Europeana: Have you established strategies and plans for digitisation of film heritage? What efforts have you made to digitise films and make them available to Europeana, in particular through sector or national “aggregators”? Can you provide the percentage of your film and non-film collections that have been digitised, and the definition of the digitisation? Have you used or plan to use structural funds for digitisation projects? What is the budget allocated to digitisation of film heritage since 2010?

In 2011–2013, digitisation of cultural heritage was performed in Lithuania in line with the strategy for the digitisation of the Lithuanian cultural heritage and the storage of and the access to the digital content, as approved by the Government of the Republic of Lithuania in 2009, and the plan of measures for the implementation of the strategy in 2009–2013. In these documents, digitisation is defined as the process of creating a digital copy of a written, visual, audio and other type of expression of cultural heritage and providing information on the cultural heritage in a digital format. It must be noted that the audiovisual heritage, which is comprised of visual and audio documents stored in the national memory institutions, also the visual and audio documents that have been created by different Lithuanian Diaspora from across the world and stored in memory institutions, has also been included in the definition of cultural heritage. The above-mentioned documents for 2009–2013 cover the goals and objectives of the digitisation policy, also specific measures for achieving the objectives and the funds allocated from the State budget and the EU Structural Funds for their implementation. As a result of the large-extent digitisation initiatives implemented in Lithuania in 2011–2013, the number of objects digitised in the national memory institutions reached 557 thousand. For the purpose of digitising the Lithuanian film heritage, as of 2010, a total of 9.4 million litas (2.7 million euros) have been allocated for the project ‘Lithuanian documentaries on the

Internet (e-cinema)' which is executed by the Lithuanian Central State Archives. The implementation of the project has resulted in the creation of the archives of Lithuanian documentaries and the online access to the archives; this is aimed at preserving the documentary heritage collected in the Lithuanian Central State Archives and ensuring its dissemination. In 2010–2013, for the purpose of addressing the issue of the accessibility and preservation of documentaries, as part of the project, a total of 1000 Lithuanian documentaries produced in 1919–1959 were digitised and made available on the Internet. Moreover, the electronic public service 'e-kinas' (e-cinema) has been introduced, which allows the consumers to search, in the Internet portal that had been created, for digital images that they are interested in and to view them, also to order digital copies of cinematographic films. As the Lithuanian Central State Archives has taken part in the project European Film Gateway, part of the digitised old cinematographic films kept in the national aggregator have been submitted to EUROPEANA through the European film aggregator. It must be noted that drafting of a new policy planning document on the digitisation of the Lithuanian cultural heritage is currently underway, and it will cover the goals and targets for the next period.

- 10.5 Access via Internet to the collections: What have you done to exploit all the different ways of providing access to film heritage thanks to new technologies? If so, what kind of channels are you using (website, dedicated YouTube channel, Wikipedia, VoD...)? Can you provide the percentage of your film and non-film collections that are freely available for citizens online?

The digital archives of Lithuanian documentaries www.e-kinas.lt, created by the Lithuanian Central State Archives, and the access to the archives on the Internet are the key channel for disseminating Lithuanian film heritage, through which consumers can access online a total of 1000 Lithuanian documentaries. The total number of cinema documents stored in the archives exceeds 8500, 13 % of which are accessible on the Internet. Also, different documents reflecting the Lithuanian film history are available through Epaveldas, a single virtual system for cultural heritage, which provides the access to cultural objects digitised at Lithuanian memory institutions. The Lithuanian Theatre, Music and Cinema Museum has submitted over 8300 digital copies of exhibits from the 19th century and the beginning of the 20th century, including posters of theatrical plays, concerts and other events, programmes of theatrical drama plays, musical theatrical plays and concert events, photographs from theatrical plays performed at the State theatre, sketches of scenography, also documents about film history. It must be noted that Lithuanian memory institutions which digitise objects of cultural heritage using funds from the State budget and the EU structural assistance funds are required to make available these objects for public use free of charge and without any restrictions, without prejudice to the copyright for such works.

- 10.6 Digital projection and film heritage: Have you included cinematheques in your strategy for equipping European cinemas with digital projectors? Have you sought agreements with film distributors or cinema theatres in order to foster digital projection of heritage films?

Drafting of a new policy planning document on the digitisation of the Lithuanian cultural heritage is currently underway. It will cover a number of options for non-commercial cinemas and cinematheques operating in the regions to help them address problems concerning installation of digital equipment, thus ensuring the accessibility and effective dissemination of film productions. It must be noted that films which are digitised in the Lithuanian Central State Archives are adapted for dissemination, i.e. for on-screen

projection in cinemas using modern digital equipment (DCP format) and for regular digital use (Blue-ray, DVD).

(11) TABLE 11 - FILM POLICY AND FILM HERITAGE

Is film heritage fully included in the film policy of your Member State? Is there a link between the funding film production and film heritage, for enforcing the contractual deposit or for allowing cultural and educational uses of funded films?

Yes, to a certain extent, as the Law on cinema does cover the concept and the regulation of film heritage, however, the mechanism of public financing for the preservation of film heritage is not directly linked to film production.

Is there any change to report in relation to 2011?

See the answer to Question 1.5.

(12) TABLE 12 - PROGRESS IN RELATION TO PROBLEMS ENCOUNTERED IN THE LAST IMPLEMENTATION REPORT

What has been done to address the problems encountered or weak areas identified in table 12?

See answers to questions 5.2 and 5.3.

TABLE 13 - BEST PRACTICES

Is there any specific good practice in the area of film heritage in your Member States that you would like to report?

No.

(13) TABLE 14 - NEED FOR FURTHER EU ACTION?

Could you please comment on the suggestions for further action of the EU in any of the areas related to film heritage, proposed by Member States in Table 14? Which of those would you be willing to support? Do you have other suggestions for further EU action?

(14) TABLE 15 - FOLLOW-UP OF COUNCIL CONCLUSIONS ON EUROPEAN FILM HERITAGE, INCLUDING THE CHALLENGES OF THE DIGITAL ERA

Have you introduced any policy change in relation to film heritage following the invitations made by the Council Conclusions on European Film Heritage, including the challenges of the digital era of 18-19 November 2010³?

There has been greater focus on film heritage and the collection of the original material of cinematographic films.

³ http://www.consilium.europa.eu/uedocs/cms_data/docs/pressdata/en/educ/117799.pdf

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