



**EUROPEAN COMMISSION**

Directorate-General for Communications Networks, Content and Technology

Media and Data  
**Creativity**

**IMPLEMENTATION OF  
THE COMMISSION RECOMMENDATION  
ON DIGITISATION AND ONLINE ACCESSIBILITY  
OF CULTURAL MATERIAL AND DIGITAL PRESERVATION**

**PROGRESS REPORT 2013-2015**

**Please complete and return by e-mail to  
[Rachel.Soucher@ec.europa.eu](mailto:Rachel.Soucher@ec.europa.eu) no later than 30 October 2015**

<b>Country</b>	<b>Lithuania</b>
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**Contact Details (info will not be published):**

<b>Name</b>	<b>Laimis Mikelevičius</b>
<b>Organisation</b>	<b>Ministry of Culture of the Republic of Lithuania</b>
<b>Telephone</b>	<b>+370 5219 3477</b>
<b>Email</b>	<b>laimis.mikelevicius@lrkm.lt</b>

**NOTE:** This template follows the structure of the Recommendation of 27 October 2011 on the digitisation and online accessibility of cultural material and digital preservation. This template should be strictly followed.

The Commission Recommendation was endorsed by Council on its Conclusion of 12 May 2012. The priority actions and indicative timetable contained in these Conclusions should clearly be taken into account in your reporting of progress.

**Please note that your report should focus on new developments in the reference period 2013-2015.**

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

Besides your factual report, you are encouraged to raise any implementation problems or highlight any best practice examples to which you think special attention should be paid at national and/or European level. Where implementation is not fully reached, please describe how you plan to continue your work.

Please provide quantitative indicators on progress achieved, where applicable.

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

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

## DIGITISATION: ORGANISATION AND FUNDING

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

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

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

[\*] National strategy

[ ] National funding programme

[ ] Domain specific initiatives

[ ] Regional schemes

[ ] No specific scheme

[ ] Other

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

Throughout 2013–2015, cultural heritage digitisation processes in Lithuania were carried out in accordance with the Strategy for the Digitisation of the Lithuanian Cultural Heritage, Digital Content Preservation and Access approved by the Government of the Republic of Lithuania in 2009 and the digital agenda for the Republic of Lithuania approved by the Government of the Republic of Lithuania on 12 March 2014. The Programme of Digital Cultural Heritage Actualisation and Preservation 2015–2020 approved on 4 March 2015 and the plan of its implementation measures throughout 2016–2018 have also been launched. These documents define the most general outcomes pursued by the implementation of the digital policy, i.e., the digitisation of objects of Lithuanian cultural heritage and those based on them, development of publicly-accessible digital products and electronic services, assurance of long-term preservation of digitised objects of Lithuanian cultural heritage, and their uniform distribution throughout Lithuania and the EU. Through the use of the capabilities and capacities of information communication technologies, it is also intended to develop a sustainable virtual space for Lithuanian cultural heritage aimed at increasing the quality employment of the Lithuanian population, developing their cultural competences and creativity, enhancing identity and public spirit, and assuring the diversity of electronic services and products that are developed on the basis of their cultural heritage. Memory institutions contributing to the implementation of the above-mentioned documents on a yearly basis submit reports on the achieved results to the Ministry

of Culture. On the basis of such reports, an annual report on the implementation of the Lithuanian cultural heritage digitisation policy, embracing both qualitative and quantitative aspects, is drawn.

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

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

The strategy of the digitisation of Lithuanian cultural heritage, digital content preservation and access sets forth assessment criteria for monitoring the outcomes of the cultural heritage digitisation process (the number of digitised objects, the number of objects stored in the digitised cultural heritage repositories, the number of objects of digitised cultural heritage accessible to public), use of the digitised cultural heritage (the number of users of the common cultural heritage information system, Epaveldas), and the results achieved by the digitisation centres (the number of methodical information distribution measures developed for memory institutions, conducted researches, training and qualification improvement courses organised for digitisation experts). Furthermore, the assessment criterion of 'Number of the digitised objects of cultural heritage from Lithuania accessible on the European digital library Europeana was approved in the digital agenda for the Republic of Lithuania. The Programme of Digital Cultural Heritage Actualisation and Preservation 2015–2020 defines the criteria for assessing not only the process, but also the effect, e.g., the dynamics in the number of visits to the information systems of the digitised cultural heritage distribution (portals), and the percent of change in the number of digitised cultural heritage objects from Lithuanian memory institutions accessible on the Europeana portal. The digitisation results in Lithuania are monitored by the Ministry of Culture, which observes changes on the basis of reports on the digitisation progress of the memory institutions collected every year. It must be noted that in 2012, the Ministry of Culture, together with the Martynas Mažvydas National Library of Lithuania, launched the development of the national digitisation monitoring system, which will allow the automated collection of digitisation data from all the memory institutions. The final work on monitoring the system's adjustment is taking place at the moment, and the system is expected to be put into operation in 2016.

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

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

The purpose of the Lithuanian cultural heritage digitisation policy is to develop a single digital space for Lithuanian cultural heritage, providing up-to-date, thorough and reliable information about Lithuanian cultural heritage to national, European and global societies. Therefore, one of the objectives for achieving this goal is to standardise the processes of heritage digitisation, preservation and access. In order to fulfil this objective and to ensure the compatibility of the digital contents at national and international levels, a List of standards and regulatory documents on

digital content creation, preservation and access was recommended for application when implementing the digitisation initiatives and approved in 2010, Recommendations for the creation of digital content, establishing guidelines for digital content creation and the organisation of digital collections were developed in 2011. The fulfilment of these qualitative goals will be monitored upon approval of the newly-developed description of the cultural heritage digitisation monitoring procedure.

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

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

Yes [\*] No [ ]

If yes, please provide details.

The Ministry of Culture has been monitoring the implementation of the Strategy for the Digitisation of the Lithuanian Cultural Heritage, Digital Content Preservation and Access since 2010. Until now, monitoring was carried out on the basis of yearly reports collected from memory institutions regarding their digitisation progress. In 2015, the development of the Cultural heritage digitisation monitoring system was completed, which will enable the systematic collection, accumulation and analysis of the digitisation progress results achieved in Lithuania, and on this basis, assess the progress made in the fulfilment of the goals and objectives laid down in the Lithuanian cultural heritage digitisation policy, and validate the decisions adopted for the improvement of its implementation. Digitisation monitoring will be carried out by continuously collecting, accumulating and processing data on the state of cultural heritage digitisation in the country by developing a common digitisation data system. This will also be facilitated by analysing and assessing the state and progress of cultural heritage digitisation in the country, factors having impact on them, and considering the goals and objectives of the Lithuanian cultural heritage digitisation policy.

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

Lithuania took active participation in the activities carried out in the framework of the ENUMERATE project, where the country was represented by the Lecturer of the Institute of Library and Information Science, Vilnius University, Dr. Zinaida Manžuch. Throughout 2013–2014 and 2015, the Ministry of Culture helped to distribute questionnaires for memory institutions such as archives, libraries, museums and other institutions collecting and preserving cultural heritage, and encouraged them to take active participation in the polls conducted within the ENUMERATE project. In order to ensure that as many memory institutions as

possible participate in the polls, the questionnaire forms were translated into the national language. In 2015, a report based on ENUMERATE polls regarding digitisation in European cultural institutions emphasised the active participation of Lithuania in those initiatives. In comparison with other European countries, Lithuania showed good poll results: in 2013–2014, Core Survey 2 – 61 reports, and in 2015, Core Survey 3 – 54 reports.

**2. PROGRESS ON PARTNERSHIPS BETWEEN CULTURAL INSTITUTIONS AND THE PRIVATE SECTOR IN ORDER TO CREATE NEW WAYS OF FUNDING DIGITISATION OF CULTURAL MATERIAL AND TO STIMULATE INNOVATIVE USES OF THE MATERIAL, WHILE ENSURING THAT PUBLIC PRIVATE PARTNERSHIPS FOR DIGITISATION ARE FAIR AND BALANCED, AND IN LINE WITH THE CONDITIONS INDICATED IN ANNEX I**

- Have cultural institutions in your country entered into PPPs (including also partnerships with non-EU partners) for digitisation or for facilitating the access to digital cultural heritage?

Yes [\*] No [ ]

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

In order to encourage memory institutions to carry out the active dissemination and popularisation of the cultural values kept by them, and to use digitised contents in educational processes for the development of national identity and cultural characteristics along with the enrichment of public leisure, as well as to raise the competency of the digitisation experts working in them, the Ministry of Culture has been organising a Tender for the co-financing of projects for the dissemination of digitised cultural heritage since 2010. One of the project financing priorities is cooperation with institutions operating in various sectors, including the private sector. In 2013, six projects were implemented, in 2014 – 18 projects, and in 2015 – 15 projects. Funds of EUR 86,880 have been assigned to their implementation every year. Since 2014, project administration has been assigned to the Lithuanian Council for Culture. The priority of cooperation between budgetary and private sectors was implemented by carrying out projects such as: Interactive Teaching Class – Cultural Heritage for the Digitisers project of the Lithuanian Art Museum, which was also co-financed by Education technologies, UAB; Creation of the Audioguide of the Anykščiai Arts Centre and its Adaptation for Visitors' Personal Mobile Electronic Devices project of the Anykščiai Arts Centre, to which a contribution was made by Pronovus, UAB; other projects.

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

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

Yes [\*] No [ ]

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

Lithuania is effectively using financing from EU structural funds for the implementation of the cultural heritage digitisation initiatives. During the EU structural funds investment period of 2014–2020, investments were made in the field of E-Services and Solutions of Culture of the 2nd priority Promotion of Information Society of the Action Programme of the Investments of the European Union funds, development of e-services on the basis of digitised Lithuanian language, cultural heritage objects, scientific research, education and art resources were planned in order to make valuable digital contents available for the broadest and most diverse applications by society, etc. New electronic services based on digital content will be introduced for users and memory institutions, digitised contents will be adapted for education, tourism, genealogy research purposes, and access opportunities for people with disabilities will be increased. During the period of investment of 2014–2020, funds of over EUR 35 million are planned to be used from the European Regional Development Fund.

### 4. PROGRESS ON WAYS TO OPTIMISE THE USE OF DIGITISATION CAPACITY AND ACHIEVE ECONOMIES OF SCALE, WHICH MAY IMPLY THE POOLING OF DIGITISATION EFFORTS BY CULTURAL INSTITUTIONS AND CROSS-BORDER COLLABORATION, BUILDING ON COMPETENCE CENTRES FOR DIGITISATION IN EUROPE.

- Has your country developed ways to optimise the use of digitisation capacity and achieve economies of scale, through pooling of digitisation efforts or cross-border collaboration?

Yes [\*] No [ ]

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

Digitisation activities in the memory institutions of the country are co-ordinated by competence centres for digitisation, including: national (Martynas Mažvydas National Library of Lithuania, Lithuanian Art Museum, Office of the Chief Archivist of Lithuania, Lithuanian Central State Archive), regional (National M. K. Čiurlionis Art Museum, Lithuanian Sea Museum, Aušra Museum of Šiauliai, public libraries of counties), and sectoral (Library of Vilnius University, Wroblewski Library of the Lithuanian Academy of Sciences, and public institutions like Lithuanian National Radio and Television). They promote cooperation and integration of the Lithuanian memory institutions, and ensure the



dissemination of digitisation knowledge and information at the national and international levels. These centres are particularly active in the field of the development of digitisation experts' competences. It must be noted that by 2013, a network of digitisation centres had been developed in the country, in which infrastructure and human resources were accumulated. The Programme of Digital Cultural Heritage Actualisation and Preservation 2015–2020 already contains a principle concerning the consolidation of resources and capacities, which is oriented towards more effective use of the infrastructure developed by the digitisation centres for all memory institutions. Furthermore, the functions of the competence centres for digitisation have been significantly broadened, with mutual cooperation highlighted. As an example, digitisation training for museum workers organised by the Lithuanian Art Museum can be mentioned. The Lithuanian Museums' Centre for Information, Digitisation and LIMIS of the latter museum implemented a project on the dissemination of digitised cultural heritage called the Interactive Teaching Class for Cultural Heritage Digitisers in 2015, during which an interactive teaching class fitted with modern interactive equipment was founded in the LM CIDLIMIS, a branch of the Lithuanian Art Museum. The Mobile Digitisation Groups – Help for Regional Museums project co-financed by the Lithuanian Council of Culture and other sponsors was implemented, during which experts visited 25 regional museums and organised on-site practical seminars there.

## DIGITISATION AND ONLINE ACCESSIBILITY OF PUBLIC DOMAIN MATERIAL

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

a. Ensuring that material in the public domain remains in the public domain after digitisation

- Has your country encountered obstacles in the process of ensuring that material in the public domain stays in the public domain after digitisation? How do cultural institutions in your country take up the Europeana Public Domain Charter? Please provide details of the **present** situation and any developments **within this reporting period**.

Memory institutions of the country, digitising cultural heritage objects from the national budget and EU structural support, must make those objects available for public use without any restrictions and without infringing upon the copyrights of the works. At present, the national memory institutions' digitised content of cultural heritage is available on the Internet free of charge, but information on its possible applications is missing, as the memory institutions did not specify the conditions and purposes of the possible applications of the digitised content. In some cases, restrictions on the applications of digitised objects have been imposed, for example: images of worse quality are placed online, and the repeated use of digitised objects is limited by various means of protection.



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

- Are there projects or schemes for promoting the widest possible access to and re-use of digitised public domain material? Please provide details of any developments **within this reporting period**.

The strategy of the digitisation of Lithuanian cultural heritage, digital content preservation and access set the goal of encouraging the digitisation of objects of Lithuanian cultural heritage and the assurance of access to them for the public, by carrying out works of creation and dissemination of the digital content of Lithuanian cultural heritage and by promoting the initiatives of the popularisation of digitised cultural heritage. The Programme of Digital Cultural Heritage Actualisation and Preservation 2015–2020 is oriented towards the function of the competence centres for digitisation in its application of the digitised content of cultural heritage for the development of new services and products, through cooperation with the memory institutions and other institutions of culture, tourism and education to develop and install control tools for access to digitised cultural heritage, which would ensure the attractive and interactive presentation of the cultural content to users.

- What experience has your country been able to gather concerning the re-use of digitised public domain material for non-commercial or commercial purposes? Please provide details of **any best practice examples within this reporting period**. Please also indicate whether there are mechanisms for monitoring such reuse (take-up by organisations engaging in re-use and take-up by end-users/visitors).

As previously mentioned, in order to promote memory institutions to actively disseminate and to popularise the cultural values kept by them, to use the digitised contents in educational processes, development of the national identity and cultural characteristics and the enrichment of public leisure, the Ministry of Culture is organising tenders for co-financing of the dissemination of digitised cultural heritage projects on a yearly basis (this function has been assigned to the Lithuanian Council for Culture since 2014). Institutions accumulating and preserving cultural heritage take part in the tenders together with their partners. In the framework of the projects, virtual educational programmes are being developed for children and youth, and the visibility of the cultural heritage of regions is increasing. The project implementing institutions submit reports on the effective use of the newly-developed services and products. One example is the Digitised Cultural Heritage. Past for the Future project implemented by the Žemaičiai Museum Alka in 2015, in which 300 exhibits were digitised, by placing digitised images and metadata in the Lithuanian integral museums' information system LIMIS; as well as the Culture of Panevėžys Land in the Virtual Treasury project implemented by the Public Library of Gabrielė Petkevičaitė-Bitė of Panevėžys County. The result of the project was the development of a new portal for the presentation and actualisation of the virtual heritage and culture of Panevėžys land, popularising the cultural heritage of the regions; as well as other projects

popularising the cultural heritage of the regions.

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

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

Yes [ ] No [ ]

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

Lithuanian memory institutions do not use visual protection means for the preservation of digitised objects of cultural heritage.

## **DIGITISATION AND ONLINE ACCESSIBILITY OF IN-COPYRIGHT MATERIAL**

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

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

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

Yes [\*] No [ ]

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

In 2014, measures aimed at ensuring the registration of the works of unidentified rightholders in the common database of the European Union were implemented in accordance with Paragraph 6, Article 3 of the Directive of the European Parliament and of the Council (2012/28/EU) of 25 October 2012 on Certain Permitted Uses Of Orphan Works (OJ 2012 L 299, Paragraph 5):

1. An international seminar (Digital Cultural Heritage is Opening to the World: Directive on Orphan Works of Unidentified Rightholders of the European Union, 7 October 2014, Vilnius;

2. Methods for the Installation and Use of the Database of Orphan Works were developed and distributed to institutions of culture, education and science;

3. A Description of Hardware and Software to Ensure Compatibility of the Functioning of the Database of Orphan Works of Unidentified Rightholders was

prepared.

On 16 December 2014, the Law on Copyrights and Related Rights was amended and supplemented, by including Chapter VII, Orphan Works of Unidentified Rightholders and Terms and Conditions of their Use. The law explained the terms and conditions of the use of works and phonograms, to which the clauses of the use of orphan works by unidentified rightholders apply, defined the users of the orphan works of unidentified rightholders, conditions, procedure of search for rightholders, search sources, and the registration of the results and status of the orphan work of unidentified rightholders. It also explained the permitted uses and conditions of the orphan works of unidentified rightholders and other aspects.

Measures aimed at harmonising the database of orphan works with the common public database of the Office for Harmonisation in the Internal Market (OHIM) of the European Commission were implemented:

1. In cooperation with the Lithuanian institutions of culture, education and science, a diligent search for orphan works is being carried out;
2. In cooperation with the Office for Harmonisation in the Internal Market (OHIM), the diligent search results are being registered in the EU database;
3. Consultation and methodical assistance are being provided to Lithuanian institutions of culture, education and science by carrying out a diligent search for orphan works, the collection of the latter search results and their submission for registration in the EU database, and training courses are being organised (5 November 2015).
4. A structure for the registration of the national diligent search for orphan works in the database was developed, in order to ensure its functioning at the national level and interaction with the common public database of the Office for Harmonisation in the Internal Market (OHIM) of the European Commission.

b. Legal framework conditions to underpin licensing mechanisms identified and agreed by stake-holders for the large-scale digitisation and cross-border accessibility of works that are out-of-commerce.

- Are there any legal/voluntary stakeholder-driven schemes in your country to underpin the large- scale digitisation and cross-border accessibility of out-of-commerce works?

Yes [ ] No [\*]

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

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

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

Yes [\*] No [ ]

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

The Lithuanian Publishers Association became a partner of the ARROW work status identification system in 2011. The goal of the Association is to determine the relevance of the BiP database and the copyright search and identification system in Lithuania, as well as to co-ordinate the discussion and initiatives of the institutions in the country, and to form and co-ordinate a national working group.

The Ministry of Culture and the Martynas Mažvydas National Library of Lithuania participate in a project implemented by the European Observatory on Infringements of Intellectual Property Rights of the Office for Harmonisation in the Internal Market aimed at developing a prototype of the database of orphan works in the European Union. On 7 October 2014, an international seminar called Digital Cultural Heritage is Opening to the World: Directive on Orphan Works of Unidentified Rightholders of the European Union was held, which highlighted a very relevant problem encountered during the digitisation of cultural heritage – the search for orphan works and uploading the results of such a search into the common public European database. The development of such a database will enable memory institutions in the future to expand the broader digitisation and enrichment of the national cultural heritage.

## EUROPEANA

### 7. PROGRESS ON CONTRIBUTION TO THE FURTHER DEVELOPMENT OF EUROPEANA

a. Encouraging cultural institutions as well as publishers and other right holders to make their digitised material accessible through Europeana, thus helping the platform to give direct access to 30 million digitised objects by 2015, including two million sound or audio-visual objects

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

The Programme of Digital Cultural Heritage Actualisation and Preservation 2015–2020 stipulates the goal of improving public access to the digitised cultural heritage and promoting its more active use. The purpose is to ensure online accessibility (including via links) of the entire cultural heritage digitised from the national budget funds and electronic services and products to be developed on its basis by the one-stop-shop principle via the national virtual information system of cultural heritage, VEPIS, through which the digitised content will be transferred to Europeana. Plus, the capacities of the competence centres for digitisation will be used to ensure the compatibility of the electronic products and information systems

developed on the basis of digital cultural heritage and their interaction with VEPIS and Europeana. The objectives of participation in the European development processes of the European Digital Library and representation of the interests of the memory institutions of the country in order to ensure the effective dissemination of the Lithuanian cultural heritage through this platform are also stipulated in the plan of implementing measures 2016–2018 of the Programme of Digital Cultural Heritage Actualisation and Preservation 2015–2020.

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

In 2012, Lithuania submitted over 26,000 digitised objects to Europeana, while the recommended number of digitised objects of cultural heritage to be submitted by Lithuania by 2015 was 129,000. According to the data of 19 November 2015, over 159,000 objects from Lithuanian memory institutions have already been submitted to Europeana.

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

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

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

The Programme of Digital Cultural Heritage Actualisation and Preservation 2015–2020 defines general principles for the development of a virtual space for cultural heritage, which are binding for all the projects and initiatives planned to be implemented during the period of 2014–2020. One of them is the principle of ensuring integral one-stop-shop access to the Lithuanian digital cultural heritage, which is aimed at ensuring user-friendly access to the entire digital cultural heritage of Lithuania by developing a national virtual information system of cultural heritage, while at the same time, developing links with other virtual information systems of cultural heritage and ensuring the interoperability of the digital content with Europeana.

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

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

The concept of cultural value established in the legislation of Lithuania has a very broad definition, embracing movable objects or their parts, which have ethnic, archaeological, historical, artistic, scientific, technical, religious, aesthetic, memorial or other value, therefore, all objects preserved by the memory institutions fall within the definition of this concept. Considering the latter, the digitisation of cultural values and their uploading to Europeana is a continuous process.

d. Setting up or reinforcing national aggregators bringing content from different domains into Europeana, and contributing to cross-border aggregators in specific domains or for specific topics, which may bring about economies of scale

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

Yes [\*] No [ ]

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

In 2008, the Martynas Mažvydas National Library of Lithuania was appointed to represent the country in the European Digital Library EUROPEANA, with the purpose of ensuring the co-ordinated popularisation of the cultural heritage of the country in the European cultural heritage space. At present, the digitised contents of 11 memory institutions, such as the national library, Lithuanian Art Museum (accumulating digitised objects of cultural heritage of Lithuanian museums in the common database of the Lithuanian Integral Museum Information System (LIMIS), Lithuanian Central State Archive, Library of Vilnius University, Wroblewski Library of the Lithuanian Academy of Sciences, public libraries of four counties, Lithuanian Theatre, Music and Cinema Museum, and the Aušra Museum of Šiauliai are being uploaded to Europeana via the common information system of cultural heritage, VEPIS, developed by the latter library. Their digitised contents are of great diversity and include the digitised images of archive files, manuscripts, books, posters, paintings, graphics, photographs and other objects, as well as copies of old music records.

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

Since Lithuanian memory institutions are actively involved in the EU digitisation projects, a significant share of the digitised contents of the country is submitted to Europeana through aggregators of individual areas, such as Europeana 1989, Europeana 280, Athena Plus, Europeana Food and Drink, EUScreenXL, LoCloud, APEX, Europeana Photography, and Europeana Space. During 2013–2015, the following initiatives can be distinguished: European 1989, in which the memory institutions of the country took part by inviting the population to contribute to the collection and commemoration of the memories of the Baltic Way. In 2015, Lithuania joined the initiative Europeana 280, which is aimed at raising an awareness of the European digital cultural heritage, and submitted a list of 10 works of art that are preserved in Lithuanian memory institutions and represent the country as works that were influenced, reflect or contributed to the development of the art movements in Europe.

- e. Ensuring the use of common digitisation standards defined by Europeana in collaboration with the cultural institutions in order to achieve interoperability of the digitised material at European level, as well as the systematic use of permanent identifiers
- Please provide details of any steps taken, or best practice examples, **within this reporting period**, to ensure the use of common digitisation and metadata standards to achieve interoperability at European level.

The Programme of Digital Cultural Heritage Actualisation and Preservation 2015–2020 stipulates strengthening of the network of digitisation centres to embrace all types of cultural heritage objects and the development of their activities by creating conditions for a consolidation of the processes of cultural heritage digitisation, quality, compatibility and the interoperability of digital contents, and by establishing an effective mechanism of cooperation between the centres and the provision of services to all memory institutions.

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

- f. Ensuring the wide and free availability of existing metadata (descriptions of digital objects) produced by cultural institutions, for reuse through services such as Europeana and for innovative applications
- Which steps has your country taken to ensure the free availability of existing metadata? How do cultural institutions in your country take up the Europeana Data Exchange Agreement? Please provide details of any developments or best practice examples, **within this reporting period**.

Lithuanian memory institutions submitting content to Europeana sign a data exchange agreement.



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

All metadata about digitised objects of cultural heritage intended for distribution have free access.

- g. Establishing a communication plan to raise awareness of Europeana among the general public and notably in schools, in collaboration with the cultural institutions contributing content to the site

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

During 9–13 August 2013, the Martynas Mažydas National Library of Lithuania and Public Library of Panevėžys County took part in the Europeana 1989 campaign. During the campaign, the population was invited to save memorable objects in digital carriers, as well as to re-create the Baltic Way in an online map: by marking their exact location in the Baltic Way on the project website.

Throughout 2012–2014, the National Library, as a national co-ordinator of Europeana, together with other European institutions of culture and heritage implemented the Europeana Awareness project, the goal of which was to promote the public use of the information and cultural resources available on Europeana.

Information about Europeana is provided to the public on various portals and at conferences, seminars, training, and information publications.

## DIGITAL PRESERVATION

### 8. REINFORCE NATIONAL STRATEGIES FOR THE LONG-TERM PRESERVATION OF DIGITAL MATERIAL, UPDATE ACTION PLANS IMPLEMENTING THE STRATEGIES, AND EXCHANGE INFORMATION WITH EACH OTHER ON THE STRATEGIES AND ACTION PLANS.

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

The Programme of Digital Cultural Heritage Actualisation and Preservation 2015–2020 drawn in 2015 set the strategic goal of ensuring the diversity of the electronic

services and products developed on the basis of cultural heritage, including their accessibility and long-term preservation. One of the goals of the Programme is to develop a national system for the long-term preservation of the digital cultural heritage. At present, the task of the long-term preservation of digitised contents is delegated to the digitisation centres, but the decision was already adopted in Lithuania on the creation of consolidated national data centres for the preservation of digital contents, which will ensure more effective management and use of the information resources of the country.

**9. EXPLICIT AND CLEAR PROVISION IN YOUR COUNTRY'S LEGISLATION SO AS TO ALLOW MULTIPLE COPYING AND MIGRATION OF DIGITAL CULTURAL MATERIAL BY PUBLIC INSTITUTIONS FOR PRESERVATION PURPOSES, IN FULL RESPECT OF EUROPEAN UNION AND INTERNATIONAL LEGISLATION ON INTELLECTUAL PROPERTY RIGHTS.**

- Have your country made explicit and clear provision in its legislation to allow multiple copying and migration of digital cultural material by public institutions for preservation purposes? Please provide details of **any developments since the last reporting period**.

The Law on Copyrights and Related Rights of the Republic of Lithuania established the right for archives, libraries, educational institutions and museums to reproduce their preserved works for preservation purposes, but repeated reproductions are only permitted if they are not interrelated. This clause does not apply to works placed on the Internet.

It must be noted, that the Law on Copyrights and Related Rights amended and supplemented on 16 December 2014 establishes the right for the users of orphan works to reproduce orphan works possessed in their collections for the purposes of their digitisation, public access, indexation, systemisation, preservation or reproduction, and to make them publicly accessible via wires or wireless means of communication, so that the public could access them at their individually chosen location and time (via computer networks (online), etc.).

**10. MAKE THE NECESSARY ARRANGEMENTS FOR THE DEPOSIT OF MATERIAL CREATED IN DIGITAL FORMAT IN ORDER TO GUARANTEE ITS LONG-TERM PRESERVATION, AND IMPROVE THE EFFICIENCY OF EXISTING DEPOSIT ARRANGEMENTS FOR MATERIAL CREATED IN DIGITAL FORMAT.**

- a. Ensuring that right holders deliver works to legal deposit libraries without technical protection measures, or that, alternatively, they make available to legal deposit libraries the means to ensure that technical protection measures do not impede the acts that libraries have to undertake for preservation purposes, in full respect of European Union and international legislation on intellectual property rights.
- What arrangements has your country made to ensure that technical protection measures do not impede the acts that libraries have to undertake to guarantee

long-term preservation of material created in digital format? Please provide details of **any developments since the last reporting period**.

Discussion on establishing a procedure for the mandatory copying of digital works, in particular, electronic books, is currently taking place in Lithuania. Together with the representatives of libraries, publishers and authors, the most effective ways for ensuring the preservation of such content are being searched for.

- b. Where relevant, making legal provision to allow the transfer of digital legal deposit works from one legal deposit library to other deposit libraries that also have the right to these works.
- Has your country made legal provision to allow the transfer of digital legal deposit works from one legal deposit library to other deposit libraries that also have the right to these works? Please provide details of **any developments since the last reporting period**.

During 2013–2015, the question of the mandatory copying of digital books was discussed and an agreement was reached on crucial principles, including an agreement on the submission of mandatory copies of digital books by their publishers to only one institution, i.e., the Martynas Mažvydas National Library of Lithuania.

- c. Allowing the preservation of web-content by mandated institutions using techniques for collecting material from the Internet such as web-harvesting, in full respect of European Union and international legislation on intellectual property rights.
- What measures has your country adopted to allow preservation of web-content by mandated institutions? Please provide details of **any developments since the last reporting period**.

The Martynas Mažvydas National Library of Lithuania archives and catalogues Lithuanian websites. Electronic resources available online for public access are collected automatically by a harvesting method. The collection of electronic resources starts from several homepages: a special program follows them through the existing links until the greatest part of the Lithuanian internet field is covered. In such a way, over 2–3 weeks, a ‘snapshot’ of the Lithuanian Internet space is made by the library. Some electronic resources, including autonomous ones, are placed into the archive separately, by receiving them from publishers under signed agreements.

**11. TAKING INTO ACCOUNT DEVELOPMENTS IN OTHER MEMBER STATES, WHEN ESTABLISHING OR UPDATING POLICIES AND PROCEDURES FOR THE DEPOSIT OF MATERIAL ORIGINALLY CREATED IN DIGITAL FORMAT, IN ORDER TO PREVENT A WIDE VARIATION IN DEPOSITING ARRANGEMENTS.**

- How is your country taking into account developments in other Member States in order to prevent a wide variation in deposition arrangements? Please provide details of **any developments since the last reporting period**.

**IS THE RECOMMENDATION UP TO DATE AND FIT FOR PURPOSE?**

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

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

The European Commission's recommendation of 27 October 2011 on digitisation, online access and digital preservation of cultural materials favourably impacts cultural policymaking, and increases the importance of national documents. The latter recommendations were taken into consideration when developing the Programme of Digital Cultural Heritage Actualisation and Preservation 2015–2020.

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

Establishment of clear quantitative goals of cultural material digitisation, with initiatives of digitisation activities co-financed from EU structural funds, and improvement of the access to public digitised cultural materials, contributing to the further development of Europeana.

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

Internet content preservation by applying Internet material collection methods (web-harvesting).

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

Most clauses of the Recommendation were taken into consideration not only when developing the Programme of Digital Cultural Heritage Actualisation and Preservation 2015–2020, but also the plan for implementing the measures of this Programme for 2016–2018, therefore, in the nearest future, the Lithuanian cultural heritage digitisation policy will be directly related to the Recommendations.

### **ANY OTHER BUSINESS**

- Please indicate in the box below any suggestions or other comments you would like to make, or any further information you consider of use for the purposes of this progress report and/or the further implementation of the Recommendation.