**Baltic Audiovisual Archival Council
15th Annual Conference 7-9 Nov. 2018**

Estonian Film Museum, Tallinn, Pirita tee 64

Visible and Usable Audiovisual Heritage: Today's Challenges

Conference Programme

‹FILMIMUUSEUM›

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Eesti Rahvusringhääling

EESTI VABAÕHUMUUSEUM
KONSERVEERIMIS- JA
DIGITEERIMISKESKUS KANUT

RAHVUSARHIIV

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KULTUURIMINISTEERIUM

Visible and Usable Audiovisual Heritage: Today's Challenges

Baltic Audiovisual Archival Council

15th Annual Conference

Tallinn, Estonia
7-9 November, 2018

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9:00-10:00   **Registration and morning coffee**
10:00-10:30   **Opening and welcome speeches**

Session 1

10.30-11.20   ### Sandra Fauconnier
GLAM-Wiki Strategist, Wikimedia Foundation, Belgium

Keynote presentation – Structured Data on Wikimedia Commons – Structuring and linking the world's heritage (and more!)

Since the mid-2000s, cultural institutions around the world have worked together with Wikimedia volunteers in hundreds of collaboration projects. In these GLAM-Wiki projects, cultural organizations make their collections and specialized knowledge more widely accessible via the free encyclopedia Wikipedia and the free media repository Wikimedia Commons. In the past five years, Wikidata (Wikimedia's free, multilingual knowledge base) has gained a lot of influence in this area as well. As a very accessible and re-usable structured data and semantic web project, it has become a popular instrument for cultural institutions to publish collections as Linked Open Data, obtain multilingual data, place their collections in a much broader context, and enrich their collections with crowdsourced metadata. In 2017-19, Wikimedia Commons is also enhanced with structured data from Wikidata, with much improved APIs that make more smooth collaboration in GLAM-Wiki projects possible.

This keynote presentation provides a short overview of GLAM-Wiki collaborations and their impact, with special attention for the potential and use of Linked Open Data via Wikidata and via structured data on Wikimedia Commons. It includes examples of GLAM-Wiki projects by audiovisual archives and collections around the world.

Nov. 7th, 10.30–11.20

11.20-12.10   **Tom Crane**

Digirati Limited, United Kingdom

Keynote presentation - Extending IIIF to time-based media

The International Image Interoperability Framework has seen widespread adoption in the cultural heritage sector, particularly in the libraries. It provides an open standard for the description of complex digital objects, in a JSON format that can be rendered by client software such as image viewers, book readers and annotation tools. In a short space of time the number of objects available via IIIF has jumped to millions, with over a billion endpoints available for the Image API.

Many among the IIIF community have extensive AV collections, and wish to see the standard extended to support these items, too – bringing them into the same shared annotation space for interoperability and reuse.

Tom Crane will explain how IIIF works, what you can do with it, and how it sits alongside other standards. He will show how, in the new Presentation 3.0 specification, time-based media are presented in IIIF, and demonstrate emerging client software that makes use of IIIF's new capabilities.

12:10-13:00   **Lunch**

Nov. 7th, 11.20–12.10

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Session 2

13.00-13.20   **Elisa Avik**
Estonian Institute of Historical Memory

Our entire story – how we tell it

Kogu Me Lugu (Collect Our Story, also translates as Our Entire Story) is an Estonian oral history online portal. Since 2013, the Kogu Me Lugu initiative has been to collect, study and share stories and memories of people who have lived under or fled from the Soviet and/or German occupation in Estonia; or migrated as a result of acts committed by these regimes.

The collected memories are used for developing history and human rights educational materials, for academic research, in exhibitions and museums, and organizing remembrance events in Estonia and abroad. The main aim of these activities is to acknowledge the anti-human nature of totalitarian regimes in the past and in the present. Since the project's launch, more than 150 video interviews have been conducted, many of them with members of the Estonian exile community in the USA. In 2018, additional interviews are planned with the members of the Estonian exile communities in the USA, Canada and Russia as well as with members of minorities in Estonia. The network of partners collaborating in the initiative reaches further than 30 organizations world-wide, including museums, archives, academic and research institutes, public and private organizations, schools, NGO-s and media enterprises.

Kogu Me Lugu has also proved to be a success in engaging young activists and professionals in the fields of history, human rights and audiovisual media in its team to advance its mission.

The audiovisual material is available online in Estonian, English and Russian at www.kogumelugu.ee.

Nov. 7th, 13.00–13.20

13.20-13.40   Annika Loor, Kaisa Norak, Hagi Shein
Tallinn University digital humanities,
Estonian Film Database

Options and outcomes of big data analysis of Estonian Film Database

The presentation consists of coursework made by students of digital humanities in Tallinn University and demonstrates the options for big data analysis. Speakers will present the statistical collection of Estonian Film Database. The presentation deals with overall statistics of Estonian movie heritage, delves into the gender distribution of filmmakers and actors, introduces the interactive map of Estonian feature film movie sets and gives an overview of database user statistics.

13.40-14.00   Katja Hilska-Keinänen
Yle Archive, Finland

Reaching and empowering audiences with archival publishing

The Finnish Broadcasting Company Yle has received great audience feedback after publishing thousands of hours of well-known radio- and TV-drama shows from the archives online. Feedback from the audiences and discussions with drama fans has also made archival work a lot more interesting. After the signing of a broad scale contract with copyright societies, Yle set up a new archive drama publishing process, which is partly based on collaboration with its customers – the Finnish people. Website comments, e-mail and social media are used to collect programme wish lists and feedback. The fan groups are located from the social media and used to inform the target audiences of new drama programs but also to gather information, memories and metadata related to the programmes. The miniature audiences are important in connecting with the people who appreciate the drama programmes and have lived in the decades when they were originally aired. Their knowledge has helped to find lost programmes and identify unnamed actors, and to identify the most wanted programmes to be published. Audience research shows that the archive drama programmes have gained surprisingly high audience figures and praise from the critics. Audience involvement can be a great resource for both the audio-visual archives and customers in creating value and identifying meaningful collections.

14.00-14.20   **Filip Šír, Anthony Allen**
National Museum of the Czech Republic

New Phonograph: Listening to the History of the Sound

In May of 2018, the National Museum of the Czech Republic set in motion a project aimed at preserving the diverse collections of mechanical audio carriers strewn across the nation. The massive knowledge gap when it comes to handling audio materials has meant that each institution operates by its own laws, approaching the tasks of digitisation and cataloguing with little regard for best practice or consistency.

With the NAKI New Phonograph project, we are laying the foundations for a new nation-wide drive for audio preservation. This encompasses research into the multitude of approaches from around the world, testing and adapting them in a way that suits the Czech institutional environment. Alongside these experiments, we are developing and exploring new tools and creating a new web portal dedicated to the aggregation and sharing of our findings. With a clean slate to start from, we are taking advantage of the breadth of technology, design and other resources to ensure that the project reaches everyone with an interest in audio history.

This 5-year project will drive education across multiple trajectories, reaching both deep within collection management across our nation, and outwards, to the general public and even internationally to spread our findings in a way that benefits collections across the world, especially those with limited resources and subject knowledge.

14.20-14.30   **Discussion**

14.30-15.00   **Coffee break**

Nov. 7th, 14.00–14.20

Session 3

15.00-15.20   **Helen Põldmäe**
                National Library of Estonia /
                Fine Arts Information Centre

The Estonian Song Festival 150 – Audiovisual Heritage

In the summer of 2019 the 27th great Estonian Song Festival will be held at the Tallinn song festival grounds, celebrating 150 years since the first great song festival held in Tartu in 1869. The presentation introduces the Song Festival tradition and the audio-visual materials about the festivals made accessible online through the National Library's DIGAR.ee web site (postcards, posters, recordings), the song festivals' official websites saved at the National Library's Web Archive, and materials accessible at authorized computer stations or on hard copies.

15.20-15.40   **Jakub Jiriste, Terezie Krizkovska, Adela Mrazova**
                Film Museum NaFilM,
                Film Studies Department at Faculty of Arts,
                Charles University in Prague, Czech Republic

The constructive use of audiovisual archives in the NaFilM interactive exhibitions

The Prague-based film museum NaFilM introduces an innovative approach to exhibiting film history through short-term exhibitions which is a response to the larger focus on education and experience in current museum presentation. The exhibition concept seeks to overcome ingrained limitations of the film images as well as of film artefact presentation in the museum space, an issue that is currently highly discussed among curators. Hence, NaFilM presents film history topics through conceptually interconnected installations that engage visitors in active cognitive process offering impulses, situations to explore and novel experiences. We involve audiovisual archival materials in the structure of exhibition impulses - they

are part of the whole interactive design that leads visitors to understand each of the topics along with its specific conditions and film practice along with the crucial elements of film language. The paper will present effective solutions how to involve film excerpts in the educational concept of an exhibition and how to lead visitors to their own understanding of variable forms and manifestations of film medium throughout modern history.

15.40-16.00   Maija Zvejniece, Zane Grosa
National Library of Latvia, Audiovisual Reading Room

Promotion and Accessibility of Audiovisual Collections at the National Library of Latvia

When the Audiovisual Reading Room opened at the new building of the National Library in 2014, it meant new opportunities but also new challenges – our readers were now very different from readers who used our services in the old building, and they came from many different layers of society. The National Library was now viewed not only as a place for education and research, but also as a centre of entertainment and culture. Audiovisual Reading Room has nice new facilities, and based on these new opportunities, a decision was made to create a substantial collection of video recordings and movies. Some questions that arose in the new situation:

• Who is our target audience, what are their interests and needs?

• How to promote the existence and also the content of our video, movie and sound collections?

The presentation will look at the diverse methods that have been employed in trying to make our collections more accessible and visible for our very varied types of visitors, will share personal experiences and also look at the broader picture after working a few years in the new building of the National Library of Latvia.

16.00-16.20   Linda Pleša

> The National Archives of Latvia, Latvian State Archive of Audiovisual Documents, Head of the Access and Enquiry Department

The new modules (photo and sound documents) of the National Archive of Latvia, StateArchive of Audiovisual Documents' website

The National Archive of Latvia, State Archive of Audiovisual Documents (further – the Archive) is one of the largest repositories of Latvian cultural heritage with a unique collection of films, photos and sound documents about state history. The purpose of the Archive is not only to collect and storage materials but also to make it available to the public. In 2016, a new website was created by menas of a project – www.redzidzirdilatviju.lv ("See, hear Latvia"), with the possibility to search and get acquainted with the information from the Archive's databases of newsreels and documental materials and from movies, documentaries, animated cartoons, propaganda films, commercials etc. made by professionals and amateurs in Latvia from 1910 to the present day.

Up to the middle of 2018, the database was supplemented with data on photos and sound recordings of the archive. The archive database allows to view these films and video materials, view photos and listen to sound documents that do not have copyright restrictions. The database contains information about thousands of archival documents and it is constantly updated to ensure that this information is accessible to all who are interested.

16.20-16.30   Discussion

17.30   Opening of Exhibition *Estonian Life Lines: The Album of the Century*

> **Gallery of the National Archives of Estonia (Maneeži 2, Tallinn)**

19.00-21.00   Opening reception.

> **Great Guild Hall, Pikk 17, Estonian History Museum**

9:00-10:00	**BAAC general meeting**
10:00-10:30	**Coffee break**

Session 4

10.30-11.15	**Prof. Indrek Ibrus**
	Professor of media innovation,
	Baltic Film, Media, Arts and Communication School
	(BFM), Tallinn University
	Head at MEDIT (Tallinn University Centre of Excellence
	in Media Innovation and Digital Culture), Estonia

Keynote presentation - Evolution of AV metadata standards

This project is motivated by the currently emerging large-scale digitisation campaigns of European audio-visual (AV) heritage collections and their potential cultural and socio-economic effects. Informed by a unique conceptual and analytic approach that combines the analysis of cultural dynamics (using mainly cultural semiotics and media archaeology approaches) and techno-economic innovation studies (evolutionary economics, political economy of media) we aim to analyse the complex interdependencies between how AV heritage metadata standards and creation protocols evolve, how do these curate cultural memory and what are the effects to the combined operations of creative industries and educational institutions that develop innovative methods of teaching and learning. Empirical research includes an international study of metadata production practices and its uses in education; a new method will be developed to analyse how metadata protocols 'model' culture and curate cultural memory.

Nov. 8th, 10.30–11.15

11.15-11.35   **Lauri Saarikoski**

Yle, Finland. Archives' development manager

MeMAD project: broadcasting archives, research and increasing auto-mation in the media industries

Yle, the Finnish Broadcasting Company is participating in a EU Horizon2020 -funded 3-year research and innovation project MeMAD (memad.eu), which focuses on multimodal machine analysis of audio-visual content and automated translation and content description. Yle will license the project with 500 hours of copyrighted video content and metadata from Yle Archives for research purposes. INA will also provide the project with a dataset of French TV- and radio content and metadata.

This presentation will go through the issues that have risen during the project dataset preparation and licensing, and discuss solutions and best practices, if such have been identified. Key topics are accessibility of proprietary copyrighted datasets, new issues brought forward by intended machine learning / data mining use of audiovisual archive content (contractual, legislative, dataset composition), and the interna-tional use of copyrighted content compared to national projects.

As part of the presentation, also the MeMAD project can be introduced, as it aims to research and prototype tools and workflows for AI-assisted metadata production, translation and subtitling of audiovisual content. The MeMAD consortium is also looking for possible media datasets that could be used as research data during the project, and the conference presentation would act as a discussion starter among the AV-archive community.

11.35-11.55   **Joanna Kaliszewska**
Filmoteka Narodowa, Poland

FINA's Digital Audiovisual Archive – how to find perfect balance in the standardization of your archive?

Most of the film and audiovisual archives are faced with the challenge to create effective digital archive systems with data structures prepared to store all types of information. Films, television programs and radio broadcasts have various distinctive characteristics, which makes them difficult to describe in one proper way valid for various purposes of archival preservation.

Existing metadata standards are helpful in structuring digital archive, but most of them are dedicated only to a few of audiovisual types, for example - FIAF moving image catalogue for film data, EBU norm for television content, etc.

In 2017 the National Film Archive, the biggest film archive in Poland was merged with the National Audiovisual Institute, an institution supporting and preserving the television and radio broadcast productions. Suddenly, the two independent institutions faced the need of unifying their operating mode.

In my presentation I would like to share FINA's experience with implementing the FIAF Moving Image Catalogue Standard, EN 15907 CEN norm and modeling their proposed data structures to the actual needs of the newly created Institution. I would also like to present a solution for creating a user-friendly digital assets management system, with several implemented standards of data description - all successfully connected with each other. Finally, I would also like to present FINA's way of managing the acquisition of user friendly solutions and their usefulness for educational purposes.

11.55-12.05   **Discussion**

12:05-13:00   **Lunch**

Session 5

13.00-13.20   **Pekka Gronow**
Finland, University of Helsinki

Copyright and other obstacles to access

For a scholar, the ideal world would not have any copyright laws at all. The researcher would be able to make or order copies freely of any works, including books, newspapers, records and films.

However, this will not happen, and even in this imagined world there would be other obstacles to access. Making copies would still not be "free", there would be other costs. And before the materials can be accessed, they have to be found, which means that they have to be preserved and catalogued.

In 2017, I did some research on Latvian popular music in the 1980s, and this paper draws on my experiences. I was able to order digital copies of materials from several archives, but I also borrowed books through the inter-library lending system. In some cases it was simplest to buy old records from web stores, and a lot of material was available on YouTube (although not always correctly documented). I also encountered some copyright problems, but not many.

My experience suggests that it would be important to also discuss access in practical terms. Copyright can be a problem, but short opening hours, lack of on-line catalogues, service costs and other factors can also limit access. All can be improved and the costs can be weighed.

13.20-13.40 **Jurga Gradauskaitė**
iLAW, Lithuania

Digital culture heritage objects rights labelling – practical approach

Rights labelling increases discovery and re-use of digital cultural heritage objects and broadens the context of usage. In 2017 National Library of Lithuania in a partnership with BAAC and iLAW developed rights labelling guidelines based on Creative Commons and Europeana experience and tools. Following the success of this initiative project, the partners developed and introduced a new interactive and mobile-friendly online tool designed for creators and collections' managers. This approach optimizes decision making workflow and provides assistance for choosing the most appropriate and legitimate licence/rights statement for specific [cultural heritage] object. Several user testing events and workshops were organized in order to increase the usage of this tool and rights labelling initiatives in Lithuania.

13.40-14.00 **Gregory Markus, Jolė Stimbirytė**
Netherlands Institute for Sound and Vision,
Lithuanian Central State Archive

RE:VIVE project: the new way to hear our past

The Netherlands Institute for Sound and Vision's RE:VIVE initiative connects the worlds of archives and electronic music to change the way we hear the past. RE:VIVE's core focus is to challenge established and up and coming electronic musicians to re-use thematically curated set of audiovisual archival material and, only using these materials and translating them through rich contextualisation, create a new musical work that is released to the public in physical and digital formats.

RE:VIVE's approach is a community driven approach that strives to be part of the community as opposed to that of a heritage organization targeting the creative sector. This means being "of" the community and following norms and mannerisms that accompany the general process of informing, writing and releasing an electronic music album.

Nov. 8th, 13.20–13.40

Nov. 8th, 13.40–14.00

At the beginning of 2018 the Archivists Association of Lithuania has received a grant from Lithuanian Culture Council to implement RE:VIVE project in Lithuania that would allow a musician to learn about and work with digitized recordings of Lithuanian folk music to create a new musical work that explores the musicological and cultural context that surrounded these recordings that would be valorised as a new musical work. This will be released in early 2019.

RE:VIVE has been operating for nearly three years and over the years has learned invaluable information about how to work with a creative community and encourage the wide re-use of openly licensed, digitized audiovisual heritage material and present it in a way that pays respect to the original material while transforming it for new, younger audiences.

This presentation will share the years of experience as well as focus on how the project operated in Lithuania and will illuminate any archive or heritage institution about how to create a large impact with limited resources and build intense relationships with local communities.

14.00-14.10   Discussion

14.10-14.40   Coffee break

Session 6

14.40-15.00   **Vahur Puik**
Estonian Photographic Heritage Society
vahur@ajapaik.ee

Quest for digitization quality – Estonian translation and implementation of FADGI guidelines

Digitization of cultural heritage materials has been ongoing for years and large scale mass digitization projects are also currently taking place (for instance in Latvia these started in 2017, in Estonia and Lithuania they are about to start in 2018).
At the same time (at least in Estonia), there has been very little discussion and talk about digitization quality standards. The different memory institutions (libraries, archives, museums) tend to have their own guidelines, if any.

US Federal Agencies Digital Guidelines Initiative published their 3rd revised edition of technical digitization guidelines for 2 dimension objects in Autumn 2016. It is important to note that the guidelines are published under CC0 license that does not restrict in any ways the use or even adoption of the document. At the same time the guidelines comply with ISO documents that were finalized in 2017 or are still in the making.

Estonian Photographic Heritage Society initiated in 2017 the translation into Estonian of the FADGI guidelines. In October 2018 one of the authors of the guidelines – Don Williams – is coming to Estonia to present at a seminar organized for GLAM executives and to conduct a practical training of imaging quality assurance for the practitioners of digitization.

In the Spring of 2018 the FADGI guidelines are in the process of being fixed, as the national standard for large scale digitization projects are about to start in the Autumn.

Nov. 8th, 14.40–15.00

15.00-15.20   Santa Idere–Bankava
Latvia State Archive of Audiovisual Documents

The digitization of audiovisual footage in National Archives of Latvia (NAL) as part of the ERDF project during 2018-2020

Latvia State Archive of Audiovisual Documents is one of the biggest keepers of Latvia's cultural heritage; it has accumulated a unique documentation of our country's life through audiovisual, audio and photographic documents.

This is an important time for the archive and for society in general, as in 2018 an extensive digitization of documents in NAL began as part of the ERDF project. It is also the first time that quality digital copies suitable for our time and requirements for such a sizeable amount of audiovisual documents in NAL have been created, guaranteeing the preservation of Latvian cinematography and promoting it is accessibility. Namely, 38 420 minutes will be digitized as a result; also a full restoration of 15 important films in the Latvian cinema history has been performed.

Digitization is a complicated, multi-layered body of work – it's not just data transfer into another – digital – format, but also material preparation for the digitization process and, first and foremost, a purposeful selection of historic audiovisual material – emphasizing material of high heritage value, physically endangered and sought-after materials. Digitization and long-term digital preservation of cultural materials is important for long-term preservation and also for promotion of cultural heritage accessibility and usage according to the requirements of the digital age. The ERDF project is a crucial step in the development of digitization not only for NAL, but also for the promotion of digitization advancement in general.

15.20-15.40   **Iva Horová, Iva Malinová, Anthony Allen**

National Library of Technology, Czech Republic

The Virtual National Phonotheque: a hub for education and engagement

This year, the National Library of Technology of the Czech Republic became the new administrator of the Virtual National Phonotheque (VNP). This unique database is the aggregator of audio documents stored in Czech institutions. The portal collects metadata across different types of institutions: libraries, archives, museums, commercial publishers, Czech Radio, Czech Television and even private collectors, making them all accessible in one location.

Visitors to the portal can use it to locate metadata records for the item of interest, thereafter finding themselves with several options: to visit the owner of the audio to listen to it there or borrow it, to buy it in the publisher's e-shop, or to view and listen to a digitised version directly.

The portal currently contains about one and a half million metadata records and pools data from 24 suppliers. Thanks to our established collaborations we are now undertaking more projects and working towards taking the next steps. In cooperation with Supraphon we are working on a new service for NLT visitors, who will have exclusive direct access to the Supraphon Digital Archive, allowing them to listen music via headphones and on mobile devices from within our library.

Our immediate targets for the next two years are to involve and coop-erate with more suppliers to enrich the VNP´s content, and to develop a new version of the portal to meet all the criteria of a modern, secure database. Keywords: Virtual National Phonotheque, Audio documents, metadata, new services.

Nov. 8th, 15.20–15.40

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15.40-16.00   **Rene Mäe**

National Library of Estonia / Fine Arts Information Centre

Neutralising cyber-optimism in the music library

The pressure to adapt to new digital tools, platforms and databases has become commonplace in contemporary public libraries as well as other institutions dealing with knowledge organisation. More often than not, this pressure is fueled by cyber-optimist and digital-solutionist assumptions about the social, cultural and economic role (and future) of these institutions. This presentation is concerned with the potential corrosive effects of these assumptions in light of using library collections for educational purposes.

I will argue that the instantaneity and pervasiveness of digital platforms and databases can be counter-productive to the fostering of critical and creative minds, the latter being an important promise of the contemporary public library. As a theoretical background, I'll discuss issues related to library pedagogy, the senses, media literacy and the slow movement. To support and illustrate my argument I will present an outline of a hypothetical workshop based on the sound recordings collection of the National Library of Estonia.

16.00-16.10   **Discussion**

A film

16.15-18.00   Film screening

'Ahto. Chasing a Dream'

by Jaanis Valk

A documentary about Ahto Valter, a big dreamer, a great adventurer and sailor whose journey around the world on a sailboat that carries his name makes young boys yearn for adventure, young ladies write love letters and reporters follow him everywhere. Nobody knew what was this motivator that made him do it. A hero's restless mind, hardships over the years chasing his dream and failures on the way can be seen in the film that uses unique archive material to open up the cravings and challenges of an explorer from the previous century. A colourful journey around the world can be observed thanks to the diaries of our main hero and his father and the unique film footage that was recorded during the journey from 1938-1940. This is a story of an adventurer's life and becoming a sailor and a man and a film about the world he had to struggle against to fulfill his dream.

It took 9 long years for the director Jaanis Valk to finalize the film. The archival materials came from America, Canada, Australia, the Republic of South Africa. Greatest and most valuable finds were the the movie cuts of Ahto oceanic journeys from 30s and the collection of diaries, photos and films about the trip around the world.

Nov. 8th – A FILM

Nov. 9th

Professional visits

Film Archive of the National Archives of Estonia
http://www.ra.ee/en/film-photo-audio

Address: Ristiku 84, Tallinn
Start time: 10:00 am
Duration: ca. 2 hours

The collections of the Film Archive reflect the diverse history of Estonia's audiovisual culture and technology from the birth of various media to the present day. The Film Archive collects, preserves, and provides access to films, photographs, video and sound recordings. The oldest photograph dates from 1863, the earliest sound recording from 1904 and the first film from 1908. The Film Archive is the repository for more than 8,200 titles of analogue film and close to 7,000 original video titles. In addition, the collection includes film posters, as well as photo, film and sound equipment. The collections are catalogued in FIS (films, videos and sound recordings) and Fotis (photographs) databases.

The tour will guide you through the building of the Film Archive. Facilities include vaults, as well as conservation and digitisation departments. Since the Film Archive is located in the former military prison, you will also be able to experience the authentic atmosphere in some areas of the building.

Conservation and Digitization Centre Kanut

https://evm.ee/eng/conservation-and-digitization-centre-kanut

Address: Pikk 2 / Voorimehe 1, Tallinn
Start time: 10:00 am
Duration: ca. 2 hours

Kanut is a competence centre for conservation, restoration and digitising. The centre provides services related to objects with cultural value both for individuals and museums as well as other memory institutions.

• Examination of the object to confirm its state and to find the cause of the damage;
• Development of methods for conservation;
• Conservation and restoration work;
• Digitizing objects with cultural value, including making reproductions;
• Providing expert evaluations;
• Organizing conferences and seminars;
• Compiling professional standards for conservators and providing exams;
• Heritage protection of cultural monuments;
• Publishing a magazine "Renovatum Anno…" and other professional materials.

The department of knowledge can help in areas of paintings, furniture and wooden objects, metal, paper, textile, bindings and leather, ceramics, glass and rock.

Nov. 9th – PROFESSIONAL VISITS

Estonian Public Broadcasting

https://www.err.ee/
https://news.err.ee/

Address (meeting place): Gonsiori 21, Tallinn
Start time: 13:00 pm
Duration: ca. 2 hours

Estonian Public Broadcasting (ERR) is the public service media organisation in Estonia. ERR dates back to 18 December 1926, when regular radio broadcasts started. Today ERR has three TV channels - ETV, ETV2 and ETV+ (in Russian), 5 radio programmes - Vikerraadio, Raadio2, Klassikaraadio, Raadio4 (in Russian) and Radio Tallinn; online outlet comprising of news portals in Estonian, Russian and English, different theme portals and websites for catch-up television and radio programmes and archives.

ERR has more than 700 employees and is located in Tallinn town center. ERR has local studios in Tartu, Pärnu and Narva and foreign correspondents in Brussels, Washington D.C. and Moscow.

The ERR main channels are the most loved, listened to and watched programmes in Estonia.

During the professional visit you will see both radio and TV house, our archives and will see what we are doing to preserve our materials and to make them available to the public.

Today, the ERR Archives are in the process of digitizing radio and TV programmes, TV news, films and photos and making them available to the public through Internet. At the moment, the web site arhiiv.err.ee comprises around 39 000 video files, 70 500 audio files and 139 700 photos.

National Library of Estonia
http://www.nlib.ee

Address: Tõnismägi 2, Tallinn
Start time: 13:00 pm
Duration: ca. 2 hours

The National Library of Estonia is a national public institution, which was established as the parliamentary library of Estonia on December 21, 1918.

NLE serves as a national library, parliamentary library and a research library for humanities and social sciences.

The library building, completed in 1993, acts also as a cultural centre where various book and art exhibitions are held, along with conferences, concerts, theatre performances, movie evenings and other cultural activities.

Access to the library is free for everyone.

The tour will guide you through the National Library's user areas, exhibition spaces and will give an overview of services within the library building and online.

Nov. 9th – PROFESSIONAL VISITS

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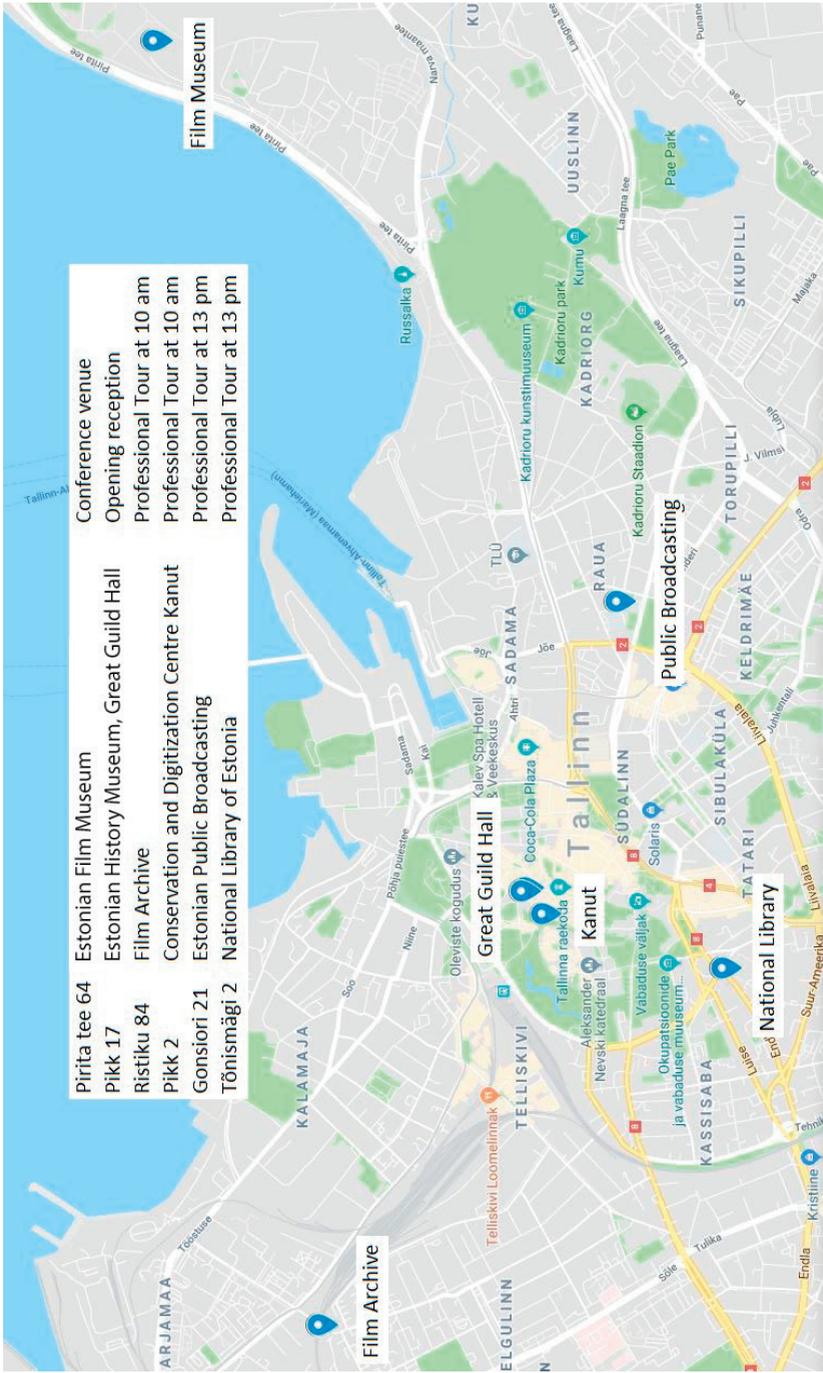
Pirita tee 64	Estonian Film Museum	Conference venue
Pikk 17	Estonian History Museum, Great Guild Hall	Opening reception
Ristiku 84	Film Archive	Professional Tour at 10 am
Pikk 2	Conservation and Digitization Centre Kanut	Professional Tour at 10 am
Gonsiori 21	Estonian Public Broadcasting	Professional Tour at 13 pm
Tõnismägi 2	National Library of Estonia	Professional Tour at 13 pm

Film Museum

Film Archive

Great Guild Hall

Kanut

Public Broadcasting

National Library

Documentary film 'Ahto. Chasing a Dream'
by Jaanis Valk.
Screening on November 8th at 16.15.