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**COMMISSION STAFF WORKING DOCUMENT**

**on the challenges for European film heritage from the analogue and the digital era  
(Second implementation report of the Film Heritage Recommendation)**

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## COMMISSION STAFF WORKING DOCUMENT

### on the challenges for European film heritage from the analogue and the digital era (Second implementation report of the Film Heritage Recommendation)

#### INTRODUCTION

The European Parliament and Council adopted a Recommendation on film heritage and the competitiveness of related industrial activities<sup>1</sup> (Film Heritage Recommendation) on 16 November 2005. This Recommendation was the follow-up to the Commission Communication on certain legal aspects relating to cinematographic and other audiovisual works<sup>2</sup> and of a number of political statements from the Council<sup>3</sup> and the European Parliament<sup>4</sup> underlying the importance of European film heritage. The Recommendation gave new impulse to the protection of the European film heritage. It initiated a dynamic process based on Member States' periodical reporting<sup>5</sup>. The Commission committed itself to monitor and assess the extent to which the measures set out in the Recommendation were working effectively, and to consider the need for further action.

Looking at the general political context, the Commission adopted the Digital Agenda for Europe<sup>6</sup> on 19 May 2010. One of the identified areas for action is the promotion of cultural diversity and creative content, which includes the support to digital cinema and the strengthening of Europeana<sup>7</sup>. The Commission has established a reflection group to come up with recommendations on how best to speed up the digitisation, online accessibility and preservation of cultural works across Europe<sup>8</sup>.

The principles on which the Film Heritage Recommendation is based are still valid: Cinematographic works are an essential component of our cultural heritage and therefore merit full protection. In addition to their cultural value, cinematographic works are a source of historical information about European society. They are a comprehensive witness to history of

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<sup>1</sup> Recommendation of European Parliament and Council Recommendation of 16 November 2005 on film heritage and the competitiveness of related industrial activities, OJ L 323 of 9.12.2005, p.57.

<http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=CELEX:32005H0865:EN:NOT>

<sup>2</sup> Communication from the Commission to the Council, the European Parliament, the Economic and Social Committee and the Committee of the Regions on certain legal aspects relating to cinematographic and other audiovisual works, COM/2001/0534 final OJ C 43 of 16.2.2002, p. 6.

<sup>3</sup> Council Resolution of 26 June 2000 on the Conservation and enhancement of European cinema, heritage, OJ C 193 of 11.7.2000, p.1, Council Resolution of 24 November 2003 on the deposit of cinematographic works in the European Union, OJ C 295 of 5.12.2003, p.3.

<sup>4</sup> European Parliament resolution on the Commission communication on certain legal aspects relating to cinematographic and other audiovisual works (COM(2001) 534 – C5-0078/2002 – 2002/2035(COS))

<sup>5</sup> Point 23 recommended to Member States to inform the Commission every two years of action taken in response to the Recommendation.

<sup>6</sup> Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions "A Digital Agenda for Europe", COM(2010)245 of 19.05.2010.

<sup>7</sup> [www.europeana.eu](http://www.europeana.eu)

<sup>8</sup>

<http://europa.eu/rapid/pressReleasesAction.do?reference=IP/10/456&format=HTML&aged=0&language=EN&guiLanguage=en>

the richness of Europe's cultural identities and the diversity of its people. Cinematographic images are a crucial element for learning about the past and for civic reflection upon our civilisation. In order to ensure that the European film heritage is passed down to future generations, it has to be systematically collected, catalogued, preserved and restored. In addition, European film heritage should be made accessible for educational, academic, research and cultural purposes. As cinematography is an art contained on a fragile support, it therefore requires positive action from the public authorities to ensure its preservation.

The first implementation report on the Film Heritage Recommendation was adopted in August 2008<sup>9</sup>. This Commission Staff Working Document reports on the implementation of the Film heritage recommendation based on Member States' implementation reports<sup>10</sup> received in December 2009, on the basis of a questionnaire circulated by the European Commission<sup>11</sup>. The questionnaire covered all the aspects of the Film Heritage Recommendation. In addition, it raised two other issues, which are not contemplated in the Recommendation: challenges and opportunities for European Film heritage arising from the transition from the analogue to the digital area as well as the link between film funding policies and film heritage. Therefore, these aspects are also included in this document.

This Commission Staff Working Document is divided into three chapters:

- I. Analysis of the situation of film heritage in Europe in those areas covered by the Film Heritage Recommendation;
- II. Challenges and opportunities of the digital era for film heritage institutions;
- III. Access to European film heritage.

It contains two annexes:

Annex I - List of EU Activities in relation to film heritage;

Annex II - Summary of the situation in Member States, in relation to each subject raised in the questionnaire.

## **CHAPTER I – ANALYSIS OF THE SITUATION OF FILM HERITAGE IN EUROPE**

The objective of this chapter is to analyse the situation of film heritage in Europe, by highlighting the best practices for each of the areas covered by the Recommendation, as well as by pointing out the problems encountered by the film heritage institutions.

### **1. Designated bodies**

All Member States have designated appropriate bodies to ensure that cinematographic works forming part of their audiovisual heritage are systematically collected, catalogued, preserved, restored and made accessible.

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<sup>9</sup> SEC(2008)2373, 08.08.2008, [http://ec.europa.eu/avpolicy/reg/cinema/report/index\\_en.htm](http://ec.europa.eu/avpolicy/reg/cinema/report/index_en.htm)

<sup>10</sup> All the reports are available on [http://ec.europa.eu/avpolicy/reg/cinema/report\\_2/index\\_en.htm](http://ec.europa.eu/avpolicy/reg/cinema/report_2/index_en.htm)

<sup>11</sup> [http://ec.europa.eu/avpolicy/reg/cinema/report\\_2/index\\_en.htm](http://ec.europa.eu/avpolicy/reg/cinema/report_2/index_en.htm)

Regional and local archives have been included in this report. They play an increasing role in collecting, preserving and making available local film heritage, including amateur films and films in minority languages. It seems to be a good coordination between the national film heritage institution and the regional / local ones.

Funding and human resources devoted to film heritage display great variations between Member States. At one end of the scale, France finances its three biggest film heritage institutions with around 40 million €. At the other end, Estonia, Greece, Latvia, Malta, Slovenia allocate less than 500 000 € per year to their film heritage institutions.

Almost all film heritage institutions have websites in their own language and in English, which allows international visibility of their activities.

## **2. Collection**

Member States ensure the systematic collection of cinematographic works that make up part of their audiovisual heritage through:

- legal deposit: Bulgaria, Czech Republic, Denmark, Finland, France, Hungary, Italy, Luxembourg, Malta, Poland, Slovakia (11 Member States).
- compulsory deposit of cinematographic works that have received public funding: Austria, French and Flemish speaking Communities of Belgium, Cyprus, Estonia, Germany, Greece, Ireland, Latvia, Lithuania, Portugal, Romania, Slovenia, Spain, Sweden and United Kingdom (15 Member States).

The Dutch and Federal Belgian institutions operate on the basis of voluntary deposit.

A problem for a number of Member States is the enforcement of the deposit obligation (Bulgaria, Poland). Best practices to deal with this problem include:

- for legal deposit: "watchdog units" (for instance, in Finland or France). In Finland, non-compliance with the deposit obligation is a punishable act for which a fine can be imposed.
- for compulsory deposit of works that have received public funding: Payment of the State aid is conditional to the deposit (Spain, Cyprus, Greece, Italy).

Most Member States report that they perform quality checking of the deposited material. In some cases, there is an enforcement of this obligation (for instance, in Sweden). This good practice should be generalised.

Finally, voluntary deposit is extremely important for enriching the collections with foreign films, metadata or film related materials. There seems to be an increase of voluntary deposit within prestigious film European Institutions. As described by the Director of one of them, "film archives are the door to eternity for a filmmaker". It is essential that contracts are signed between the archive and the right holder, clearly defining the rights and obligations of each party. In this context, the Commission facilitated the signature of a model contract between the Association of European Film Libraries (ACE) and the International Federation of Film Producers Associations FIAPF.

Ireland also requires the deposit of films produced using footage from the archive.

### **3. Cataloguing and creation of databases**

Most of the Member States declare to follow the cataloguing rules of the International Federation of Film Archives (FIAF).

All Member States have electronic databases. Most of them are or planned to be available on the Internet. Making film databases available on the Internet enhances the visibility of holdings of European Film Heritage Institutions.

Following a standardisation mandate from the Commission to the European Committee for Standardization (CEN), CEN has published the European Standard EN 15744:2009 "Film Identification – Minimum metadata set for cinematographic works". The second standard EN 15907:2010 "Film Identification – Enhancing interoperability of metadata – Element sets and structures" was adopted in mid-2010.

The "European Film Gateway" project has decided to use EN 15907:2010 as a part of their semantic interoperability strategy for filmographic records. Given that 15 film heritage institutions from 14 European countries are content providers to the project, the standard will be at least applied by those Institutions. This ensures a critical mass of interoperability between European film databases. Thanks to this effort, European film heritage is becoming more accessible for researchers and public in general. It also facilitates common projects between film heritage institutions, such as common restorations, organization of retrospectives or exhibitions.

Finally, the Commission finances a project promoting the use of the European standards on interoperability of film databases, under the EU programme "ICT Standardization". Four workshops will be organised in the EU and coaching provided for those archives willing to implement the European standards EN 15744:2009 and EN 15907:2010.

### **4. Preservation**

Obviously, preservation is the core business of film heritage institutions. Preservation measures fall into two main categories: creation or improvement of depositories for film and reproduction of film into new media. Certain Member States consider digitisation as a preservation measure. Others (Austria) consider that digitisation per se does not ensure long-term preservation of the material. Digitisation will be specifically examined below, in the chapter "challenges of the digital era".

Some Member States already have (Austria, Denmark, Finland, France, Germany, Italy, Lithuania, Luxembourg, The Netherlands, Slovenia, Sweden) or are in the process of establishing (Spain, United Kingdom) depositories that ensure or will ensure optimum preservation conditions. Film material kept under optimum temperature and humidity conditions can survive for several centuries. In some cases (Bulgaria), the lack of an appropriate depository threatens the preservation of collections.

Certain Member States have established "national preservation plans", which include a set of priorities and a clear timetable for the use of the usually scarce resources. For instance, the "National heritage preservation programme" for 2007-2013 by the Czech Republic, as well as the drawing of "annual preservation plans" in Portugal, aimed at setting up a preservation chain for each work produced in Portugal. But not all Member States are following this best

practice, which could optimize the use of the scarce resources by establishing priorities and a clear timetable.

Some Member States also preserve the equipment for showing the cinematographic works in their original format (Czech Republic, Denmark, Portugal, Ireland, Romania). Efforts are also made for the preservation of film related material.

All Member States, except Bulgaria, have reported that their national copyright legislation has implemented or it is in the process of being implemented (Cyprus, Luxembourg, United Kingdom) the exception provided by Article 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 society. 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. This would include, for instance, the reproduction of film material in new media in order to ensure its preservation.

## **5. Restoration**

There is a big variation between Member States on how to tackle the issue of restoration. While some archives have their own in-house restoration laboratories (Austria, Belgium, France, Germany, Czech Republic, Portugal, United Kingdom), others outsource restoration to other Member States (Estonia, Ireland), as they lack the required technology, equipment or expertise.

While France, Finland, Germany, Malta and Slovakia report that sufficient budgetary resources are provided by the State for restoration, there is a complete lack of resources for this aim in other Member States (Ireland, Bulgaria, Cyprus, Lithuania, Romania).

It is a best practice to draw restoration plans, which include a prioritisation system in accordance with the budget available (Austria, Denmark, France, Italy, Latvia, Malta, Slovakia, Sweden, United Kingdom).

Clearance of rights is not always an easy task before initiating a restoration project. In general, prior consent of right-holder is required for initiating restoration on a case-by-case basis. This can be a cumbersome process, in particular in the case of orphan works, which can hinder restoration of masterpieces.

Other best practice to highlight is the efforts to attract financial resources other than State funds for restoration projects. For instance: partnerships with the private sector (Finland, Ireland, Italy), with right-holders (Germany, Luxembourg, Spain, United Kingdom), with philanthropic organisations (United Kingdom) or with other private or public cultural institutions (Ireland, Portugal). It is also useful to establish partnerships with other European partners for restoration issues (Denmark).

An interesting approach that film heritage should explore is the signature of agreements with right-holders in relation to restoration and exploitation of restored works. This is already done in The Netherlands, Romania, Spain and Sweden. In Spain, right-holders co-finance restoration or give rights for non-commercial uses to the Filmoteca Nacional as a compensation for new potential commercial exploitation. Italy grants free access to right-holders to a master copy of restored films for broadcast via all media.



Almost all Member States use digital techniques for restoration. Some Member States, such as Portugal, prefer to respect the original technology. Digital restoration will be specifically examined below, in the chapter "challenges of the digital era".

## 6. Accessibility

Cultural and educational use of film heritage is provided by film heritage institutions in agreement with right-holders. In the current legal framework, this implies prior consent from the right-holder for each use. This is an extremely time consuming task for film heritage institutions. Therefore, mechanism should be found in order to facilitate access to the collections, while respecting the copyright laws and the legitimate commercial interest of producers and distributors. So far, two possibilities can be envisaged:

- systematic signature of deposit contracts with right-holders, in which all possible cultural and educational uses are clearly defined;
- for films funded with public resources, it could be requested of the producer to give the right to certain cultural uses under clear and strict conditions. This is would be an efficient way to facilitate that a maximum of films are safeguarded and become available for cultural and educational uses. This is already the case in Denmark, where deposited films subsidised by the Danish Film Institute may be shown to a paying audience, without payment of a fee. This issue is discussed in detail in the chapter "Linking film funding policy and film heritage".

There are many different actions to provide access to film heritage:

- showing of films in a non-commercial context (Austria, Belgium, Denmark, France, Germany, Italy, Poland, Romania, Slovenia, Spain, Sweden) or rental of DVDs (Bulgaria, Sweden);
- television broadcasting of classic films (Czech Republic, Luxembourg, Malta, Romania);
- organization of film heritage festivals (Portugal, Italy) or lending material to those festivals (Finland);
- VoD services (Spain, The Netherlands, United Kingdom);
- DVD release of restored films in several European languages (Denmark, Luxembourg, Poland, Portugal, Spain, Sweden) or in original language (Estonia, Germany, Slovakia, United Kingdom);
- Monthly magazines (Czech Republic, Slovenia);
- films available for streaming view in Internet (Greece, Hungary);
- You Tube channels (The Netherlands, United Kingdom). New channels for providing broader access to film heritage will be specifically examined below, in the chapter "challenges of the digital era".

In most Member States copyright law allows the consultation of deposited material by researchers in the premises of the Institution.

## **7. Education / Media literacy**

As mentioned in the previous chapter, educational use of film heritage is possible after having obtained the agreement of the right-holders. In Finland, production companies and the copyright association for audiovisual producers have given permission to schools for using film records for educational purposes since 2006 in exchange of an annual fee. In The Netherlands, there are also agreements with the right-holders' organizations for the use of audiovisual sources in the Dutch Institute for Film Education and the Media Awareness Expertise Centre.

Almost all European film heritage institutions devote resources to cooperate with the education sector:

- specific programmes for schools (Austria, Belgium, Bulgaria, Denmark, Czech Republic, France, Germany, Latvia, Lithuania, The Netherlands, Poland, United Kingdom);
- screenings for schools at the cinemathèques (Austria, Bulgaria, Denmark, Portugal, Slovenia);
- Heritage films shown by school and libraries (Finland, Denmark);
- teaching material available for primary and secondary school teachers (Austria, Czech Republic, Germany and Sweden);
- specific training for primary or secondary teachers at the Film Heritage Institutions (Hungary, The Netherlands);
- free access to students to the cinémathèque (Romania);
- Specific screenings for young audiences (Spain);
- Film festival for children (The Netherlands);
- Cooperation with universities and higher education institutions in the field of cinema (Austria, Bulgaria, Denmark, Estonia, Greece, Italy, The Netherlands).

A best practice is the research project which Ireland is carrying out, in order to develop a national strategy for film and young people.

Lithuania reports that it is not active in education and media literacy. In Luxembourg, there is scarce use of film heritage in education.

## **8. Professional training**

Professional training in the area of film heritage seems to be a problem, as several Member States report that there is a lack of specialised courses. The situation has not improved since the adoption of the last report.

Often, the professional training is done in-house. Some of the limited European professional training available includes a Master Degree on "Preservation and Presentation of the moving image" in The Netherlands, short trainings by the National Patrimony Institute in France and a four-year course in the history of cinema (Poland). FIAF (International Federation of Film Archives) offers some specialised training, which is attended by personnel from European film archives. There is also a joint annual training for archive staff in the Baltic countries.

New technologies require a complete new set of skills and competences from film archive professional, in addition to the traditional ones. This particular subject was examined in a seminar organized under the Spanish Presidency on 7-8 June 2010. One of the issues that was discussed was if the exchange of professionals between European film heritage institutions could be considered as a way of improving professional training

## **9. Member's States suggestions for further EU action**

Member States calls for EU action in two specific fields: copyright and preservation of digitally stored films:

1. Copyright: 9 Member States mention the need of EU intervention in relation to copyright (Belgium, Czech Republic, Denmark, Finland, Germany, Hungary, The Netherlands, Portugal and UK). In summary, they call for a harmonised solution in order to increase the cultural rights of film archives regarding the non-commercial screening and cultural uses of films deposited in the archives. This also implies the creation of efficient mechanisms to facilitate the use of orphan works.

2. Preservation of digitally stored films: The conditions for preservation of digital cinema should be established at EU level (France). Slovakia calls for support for standardization, research and development of digital archiving of digital and digitised films.

Other suggested actions can be summarised in 5 categories:

### **1. Policy/legislative intervention:**

Ireland would like the EU to request to Member States to draft national policy on film heritage within a specified timeframe. Portugal would like the EU to set up a general framework of Legal Deposit, laying down the minimum parameters defining them.

### **2. EU funding**

Some Member states ask for EU funding for the digitisation of moving pictures (Germany), preservation of European film heritage (Hungary), programmes of "perpetual copy" (Poland), subtitling in minority languages (Bulgaria) or digitisation and restoration of films in minority languages (Latvia).

### **3. European standardization**

Germany would like that the EU promotes the use of European standards on the interoperability of film databases. Slovakia calls for European standardization concerning the conditions for the submission of digital films to archives and the conditions for their preservation. Romania would like that the EU initiates European standardization in relation to film preservation and archiving.

#### 4. Exchange of best practices

Austria expresses that the exchange of expert knowledge at EU level should continue. For Italy, in-depth knowledge and comparison of the situation in each Member State is the prerequisite for any further EU action. Malta proposes to help Member States in all fields related to film heritage.

#### 5. Mirror solutions from outside the EU

Ireland proposes to mirror solutions in USA:

- Consider the establishment of a European film preservation fund such as that administered by the USA's National Film Preservation Foundation<sup>12</sup>. This is a non-profit organization created by the U.S. Congress.

- Establishment of a European film registry in the model of the USA's National Film Registry.

## CHAPTER II - CHALLENGES AND OPPORTUNITIES OF THE DIGITAL ERA FOR FILM HERITAGE INSTITUTIONS

The analysis of the Member States' reports shows that transition to the digital era has brought about challenges and opportunities that could not have been foreseen in 2005, when the Film Recommendation was adopted. Digital era challenges the traditional ways of collecting and preserving film heritage. 80% of silent films are estimated to be lost<sup>13</sup>. Unless action is taken, the same could happen to digitally-born and digitised films. At the same time, new technologies open new ways of providing access to film heritage that we could have not imagined five years ago. This chapter examines the challenges and opportunities of the digital era for film heritage.

In addition to new technologies, societal changes are triggering increasing demand for accessing film heritage. The role of film heritage institutions is evolving from the traditional model of the "sealed box", conserving fragile film materials for posterity in their vaults, towards a new "full access" model, whereby they become well-springs of film culture. The main difficulty encountered during this transition is the lack of legal mechanisms permitting the cultural and educational use of the films and related film material in an efficient manner.

### 1. Collection of digital material.

What happens to digital production once it leaves the cinemas? For certain producers, it begins its life as a "long-term studio asset"<sup>14</sup>. For film heritage institutions, it becomes a cultural asset. But what is done at present in the EU to ensure the systematic collection of digital cinema? Ireland points out that digitally distributed material is not deposited, even if digital projection is already happening in Ireland.

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<sup>12</sup> <http://www.filmpreservation.org/>

<sup>13</sup> <http://ec.europa.eu/avpolicy/docs/reg/cinema/june09/lost.pdf>,

[http://mic.imtc.gatech.edu/public\\_portal/remembrance\\_presumedlost.htm](http://mic.imtc.gatech.edu/public_portal/remembrance_presumedlost.htm)

<sup>14</sup> "The Digital Dilemma – Strategic issues in archiving and accessing digital motion picture materials", drafted by the USA Academy of motion picture arts and sciences in 2007, <http://www.oscars.org/council>

Only 7 Member States already collect digital material (The Netherlands, Czech Republic, Denmark Greece, Luxembourg, Slovakia, and Spain). Spain underlines that the deposit of works produced in new media are expected to increase, as well as the types of digital support. Denmark highlights that they receive almost all documentaries in digital format since some years. France reports that its legal deposit law has been updated, in order to cover also digital supports. Nevertheless, France is still studying how to implement this obligation.

## **2. Storage and long-term preservation of digital film material**

Many questions are still open about the storage and long-term preservation of digital material. While life expectancy of film material, kept in optimal conditions, is several centuries, the national film archives of some Member States consider that life expectancy of digital supports is only several years because of the constant technical evolution.

At present, film heritage institutions use two strategies:

- migrate the content from a digitally-born support on to an analogue support, and preserve it in this format;
- establish a plan of regular duplications and migrations into new digital formats<sup>15</sup>.

Both processes are extremely expensive. They require acquisition of equipment and training of professionals. For that reason, many European film heritage institutions are not yet taking any action.

Estonia reports that they have already established a policy on digital preservation, and acquired the main equipment. Finland is creating data systems to manage digital material. France is carrying out a technical audit assessing all options of preserving digital films. The results are expected in spring 2010. Netherlands is developing a strategy for a long-term storage of and access to its digital files. Germany, Portugal and Spain are also investigating the matter. Denmark is considering a common digital archive in cooperation with other national cultural institutions.

There is a risk that unless action is taken, only a list of missing and lost films from the early days of digital cinema will remain for future generations.

## **3. Application of digital technologies for restoration**

Italy reports use of digital techniques to restore soundtracks and image. The Netherlands is using innovative digital techniques to restore their collections.

In Denmark, Finland, Sweden and Spain, digital techniques complement photochemical ones when possible. France and Germany are equipped with all the hardware and software required for the digital restoration of collections. In Ireland, Luxembourg and Romania, digital restoration is carried out by external partners.

On the one hand, Italy considers that progress in digital technologies goes in tandem with continual cost reduction. Therefore, restoration projects which were not possible with photochemical techniques become now feasible. On the other hand, Germany considers that

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<sup>15</sup> The EDCine project proposed a model for this kind of strategy: <http://www.edcine.org/>

the digital restoration sector is still in the development stage. Sweden affirms that the cost of digital restoration is still so high that it can only be used for occasional projects.

In summary, digital restoration is already available and used by certain Member States. The costs are still high, and more research is still needed, in order to further reduce costs. This would open the doors to restorations that could have not been done with photochemical techniques. Again, substantial investment needs to be put in place in terms of equipment and professional training in this area.

#### **4. Digitisation and integration in Europeana<sup>16</sup>**

Most European film heritage institutions are in the process of digitising their collections. Often, digitisation is presented as a technique for preservation (Belgium, Cyprus, Finland, France, Germany, Italy, Luxembourg, Malta). The Netherlands has put in place the project "Images for the Future" (2007-2014) dedicated to the preservation of national audiovisual heritage, including cinematographic heritage by way of digitisation. Austria and Sweden point out that digitisation per se does not assure long-term survival of the collections. Digital material has to be regularly migrated in order to ensure long-term survival. Denmark underlines that the policy of the archives should be to preserve the original material as long as possible. In conclusion, at present the main aim of digitisation is not preservation but facilitating access to collections.

Some countries have already developed film heritage digitisation strategies and programmes, which cover the whole national heritage (Denmark, Latvia). Others have decided to digitise only a limited number of films or those from a specific period. For instance, in Hungary only 100 Hungarian films have been digitised. Poland runs a project of preservation and digitisation of pre-war feature films.

The two obstacles to digitisation of European film collections are:

- lack of funding;
- high cost in money and time for clearing rights and the lack of a legal and efficient solution allowing the use of orphan works.

The European Film Gateway<sup>17</sup> (EFG) project acts as an "aggregator" for Europeana in the film domain. 15 film heritage institutions from 14 European countries are already content contributors to the EFG. Nevertheless, film content in Europeana is still small in relation to other sectors.

#### **5. Increased access to collections thanks to new technologies**

New technologies are opening new ways of accessing film heritage that we could have not imagined five years ago.

Almost all European film heritage institutions provide on-line access to their cinematographic databases. In many cases, it is also possible to download or stream films. The Netherlands also offers a system of Video-on-Demand.

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<sup>16</sup> [www.europeana.eu](http://www.europeana.eu)

<sup>17</sup> <http://www.europeanfilmgateway.eu/>

Unsolved copy-right issues, in particular the absence of legal and efficient solution allowing the use of orphan works, hinder the access to collections which would now be possible thanks to new technologies.

Good practices to highlight are the dedicated film heritage channels in You Tube (United Kingdom<sup>18</sup> and The Netherlands).

The increased access to collections will also profit the educational and professional training sector, provided that issues related to copy-right are solved.

## 6. Digital cinema and film heritage

In Europe, digital cinema take-up has been slower than foreseen because of technical standards and economic business model issues. Some types of cinemas are even threatened with closure because of the high costs of digital equipment. Therefore, support to digitisation of cinemas is necessary to safeguard cultural diversity<sup>19</sup>. In September 2010, the European Commission will adopt a Communication on Opportunities and Challenges for European Cinema in the Digital Era.

To date, only a few European Cinémathèques are equipped to project audiovisual works in digital format.

## CHAPTER III - ACCESS TO FILM HERITAGE

New technologies and societal changes are triggering increased demand for accessing film heritage. The role of film heritage institutions is evolving from a traditional "sealed box" towards a "full access" well-spring of film culture. The main difficulty encountered during this transition is the lack of legal mechanisms permitting the cultural and educational use of the films and related film material in an efficient manner.

On the one hand, the existing legal framework requires prior authorisation of the right holder for most cultural and educational uses of deposited films.

Only two exceptions to this rule are possible under the Copyright Directive<sup>20</sup>: reproduction of the film for preservation purposes, under strict conditions, and consultation of the material "in situ". This is only possible in those Member States that have implemented those exceptions. All the other cultural and educational uses require the prior consent of right-owner and rights clearance.

In the film sector, rights are usually negotiated directly with producers. This is a difference with other sectors, such as the music sector, in which the rights are normally negotiated by collecting societies (or, depending on the music repertoire, by music publishers directly). For older films, the complexity and cost of the research of all right holders is so high that these works remain inaccessible in their "sealed box" (but similar complexities can also be observed with respect to older music works).

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<sup>18</sup> [www.youtube.com/bffilms](http://www.youtube.com/bffilms)

<sup>19</sup> Communication "A Digital Agenda for Europe", COM(2010) 245 of 19 May 2010

<sup>20</sup> exceptions provided by Article 5(2)(c) and 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, OJ L 167, 22.6.2001, p.10.

## **1. Making possible access to works from the past for cultural and educational purposes**

A first step was the Memorandum of Understanding on Orphan Works<sup>21</sup> signed on 4 June 2008 by representatives of European right holders and cultural institutions, including from the film sector. The Memorandum is a form of self regulation defining diligence guidelines when searching for right holders. Sector specific guidelines were developed for the audiovisual sector. Nevertheless, the use of these guidelines does not discharge the Film Heritage Institution from possible liability for using a work without prior authorisation.

In their reports on the implementation of the Film Heritage Recommendation, 9 Member States mention the need for EU intervention in relation to copyright (Belgium, Czech Republic, Denmark, Finland, Germany, Hungary, The Netherlands, Portugal and UK). In summary, they call for a harmonised solution in order to increase the cultural rights of film archives regarding the non-commercial screening and cultural uses of films deposited in the archives. This includes the creation of efficient mechanisms to facilitate the use of orphan works.

## **2. Ensuring access to works of the future for cultural and educational purposes**

Voluntary deposit is increasingly important for enriching the collections, with film and related film material when they are not subject to legal or compulsory deposit. A good practice to extend further is the signature of contracts between the film archive and the right holder, specifying the rights and obligations of each of the parties, and the uses that the archive is allowed to make. Several Member States have established their own contracts, for instance the "Centre National de la Cinématographie" (CNC) in France.

Most European films are financed thanks to public resources. Some Member States have already made a link between funding and cultural use, and request the producer to give the right to certain cultural uses under clear and strict conditions. This is an efficient way to facilitate that a maximum of films are safeguarded and become available for cultural/educational uses. Spain and Denmark are examples of good practices in this area.

The Danish Film Institute has the right to screen subsidized films in its own cinemas and put on-line documentaries and shorts in "Filmstriben".

Spain can organize cultural screening of subsidized films two years after the first release, if this does not prejudice the exploitation of the film.

## **CONCLUSIONS**

The results presented in this report are only a first evaluation of the challenges and opportunities of the digital era for European film heritage. The Commission will launch an independent study in 2010, which will look in detail into this issue. The Commission would consider a Communication or a revision of the Film Heritage Recommendation, taking into account the results of the study.

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<sup>21</sup> [http://ec.europa.eu/information\\_society/activities/digital\\_libraries/doc/hleg/orphan/mou.pdf](http://ec.europa.eu/information_society/activities/digital_libraries/doc/hleg/orphan/mou.pdf)



According to the Film Heritage Recommendation, Member States will make their next application report by November 2011.

The Commission will continue to examine the options for a balanced legal solution permitting an efficient access to film heritage for cultural and educational purposes.

**ANNEXES**

## ANNEX I – LIST OF EU ACTIVITIES IN RELATION TO FILM HERITAGE

### I.A INITIATIVES ANNOUNCED IN THE FILM HERITAGE RECOMMENDATION

In the Recommendation, the Commission announced its intention to promote European film heritage by a wide range of initiatives. Since the adoption of the First implementation report, the following actions have been supported. These actions are specifically targeted at the film heritage community:

#### 1. *Cinema Expert Group / Subgroup Film Heritage*<sup>22</sup>

The purpose of this group is to facilitate exchange of good practices between film heritage institutions, and to inform them of relevant Commission actions. The group is chaired by the Commission. Participation<sup>23</sup> includes experts from the following categories: national ministries in charge of film heritage issues, film archives, film museums and other institutions related to film heritage, Permanent Representations of Member States, Film institutes, European professional associations, Council of Europe and European Economic Area countries. The group met on 9 June 2008 and 18 June 2009. News related to film heritage are circulated by e-mail to more than 200 contacts. They are also published in the Commission's website<sup>24</sup>.

#### 2. *European standardization on the interoperability of film databases*

The Commission issued a standardisation mandate<sup>25</sup> to CEN (European Committee for Standardization) for the adoption of European standards aimed at making possible the interoperability of film databases in 2005. The Commission is co-financing the secretariat of the standardization group. As a result of this mandate, CEN has adopted the European Standard EN 15744:2009 "Film Identification – Minimum metadata set for cinematographic works". The second standard EN 15907:2010 "Film Identification – Enhancing interoperability of metadata – Element sets and structures" was adopted mid-2010.

The Commission finances a project for promoting the use of the European standards on interoperability of film databases, under the EU programme "ICT Standardization"<sup>26</sup>. The project started in December 2009, and will run for 2 years.

#### 3. *Framework agreement between the ACE and FIAPF on voluntary deposit of films with preservation archives*

In February 2010, the Association of European Film Libraries (ACE) and the International Federation of Film Producers Associations (FIAPF) signed a framework agreement on voluntary deposit of films with preservation archives. The agreement regulates the obligations

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<sup>22</sup> The Cinema Expert Group was established pursuant to the Cinema Communication (COM(2001)534, OJ C43, 16.2.2002), with the aim of facilitating communication between the Commission and the sector as well as exchange of good practices in all areas of interest. A Subgroup Film heritage has been created.

<sup>23</sup> Names of participants are published on <http://ec.europa.eu/transparency/regexpert/detail.cfm?ref=1372>

<sup>24</sup> [http://ec.europa.eu/avpolicy/reg/cinema/news/index\\_en.htm](http://ec.europa.eu/avpolicy/reg/cinema/news/index_en.htm)

<sup>25</sup> <http://ec.europa.eu/avpolicy/docs/reg/cinema/m365en.pdf>

<sup>26</sup> [http://ec.europa.eu/enterprise/sectors/ict/files/wp2009\\_en.pdf](http://ec.europa.eu/enterprise/sectors/ict/files/wp2009_en.pdf)

of the archive (responsibility for conservation and preservation, duty to collaborate with the producer and cataloguing), questions related to preservation/restoration (decisions and methods for restoring and preserving the deposited material, possession of the new materials), access, use and withdrawal of the material (both the originally deposited material and the new prints produced by the archive), circulation of works between ACE members for public screening and restoration and, finally, the conditions for permanent withdrawal of deposited material.

The framework agreement is available in the websites of both organizations<sup>27</sup>. It has annexed a model contract, which can be used as template for bilateral contracts between film archives and depositors<sup>28</sup> of film and film related material. The Commission has acted as facilitator in the negotiations of this agreement and encourages depositors and film archives to use the model contract.

## **I.B Support to film heritage in the context of other EU policies**

Article 167.4<sup>29</sup> of the Treaty on the functioning of the European Union<sup>30</sup> (Treaty of Lisbon) requires that cultural aspects are taken into account in other policy areas. Therefore, other policies and programmes, which are not directly designed for protection of cultural heritage, can also support film heritage:

### *1. The MEDIA 2007 programme<sup>31</sup>*

The MEDIA 2007 programme covers the period 2007-2013. Its budget is of 755 million EURO (€).

Film heritage is included among the global objectives of MEDIA 2007<sup>32</sup>:

- Article 1(2) "The programme is intended to strengthen the audiovisual sector economically to enable it to play its cultural roles more effectively by developing an industry with powerful and diversified content and a valuable and accessible heritage and to add value to national support."
- Article 1(4) "The priorities in the areas for intervention set out in paragraph 3 shall be as follows:
  - (a) fostering creativity in the audiovisual sector and knowledge and dissemination of Europe's cinematographic and audiovisual heritage; (...)"
- Article 6: "In the field of promotion, the objectives of the programme shall be to:

(...)

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<sup>27</sup> <http://www.acefilm.de/>, <http://www.fiapf.org/>

<sup>28</sup> [http://acefilm.de/fileadmin/dokumente/FIAPF\\_ACETemplate\\_Bilateral\\_AgreementAPPROVED.pdf](http://acefilm.de/fileadmin/dokumente/FIAPF_ACETemplate_Bilateral_AgreementAPPROVED.pdf)

<sup>29</sup> ex Article 151.4 TEC

<sup>30</sup> <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:C:2008:115:0047:0199:EN:PDF>

<sup>31</sup> [http://ec.europa.eu/information\\_society/media/overview/2007/index\\_en.htm](http://ec.europa.eu/information_society/media/overview/2007/index_en.htm);

<sup>32</sup> Articles 1(2), 1(4) and 6 of Decision 1718/2006/EC:

[http://eur-lex.europa.eu/LexUriServ/site/en/oj/2006/l\\_327/l\\_32720061124en00120029.pdf](http://eur-lex.europa.eu/LexUriServ/site/en/oj/2006/l_327/l_32720061124en00120029.pdf)

- (d) encourage the promotion of Europe's cinematographic and audiovisual heritage and the improvement of the public's access to it at both European and international level."

However, the "operational objectives" of the programme do not include film heritage. This means, in practice, that there are no specific MEDIA calls devoted to film heritage. Nevertheless, projects related to film heritage can be selected under the other MEDIA calls.

The following projects related to film heritage have been funded by MEDIA:

#### 1.1 MIDAS<sup>33</sup> (Moving Image Database for Access and Re-use of European Film Collections)

The MIDAS pilot project ran from 2006 to 2009. It was carried out by 18 institutions dedicated to collecting and preserving film heritage in Europe. The result of MIDAS is the web portal "filmarchives online". "filmarchives online" is a searchable database which provides easy and free access to catalogue information of film archives from 18 institutions in 12 countries. Via a web portal in 8 languages, film works can be searched for by content, cinematographic data and physical characteristics. Search results provide information about existence and location of the materials as well as contact details to facilitate the access. The focus of the database is on non-fiction material; i.e. documentary and educational films, newsreels, travelogue, advertising, scientific, industrial, experimental, sports films, as well as animation films.

#### 1.2 Treasures from European Archives<sup>34</sup>

Europa Film Treasures platform was launched on 15 April 2008. Its aim is to give a wide public access to precious films from the world over, safeguarded by the European Cinematheques. This is achieved through a Video-on-Demand site in five languages. This site offers streaming of selected films from 28 film archives of 19 countries, from all periods (1896 to 1999). The web site includes extensive documentation about each film in the collection, as well as privileged access to the educational sector by means of teaching kits and interactive games aimed at the young audience. In addition, a blog allows cinephiles to comment on films. To complement the site, a DVD version will be available.

The Internet user has the possibility of viewing these films free of charge (original versions, fullscreen format, subtitles available in 5 languages, music added for silent films) and discovering classic films through several accesses thanks to the editorialisation work.

Special focus for 2010 includes new films, more interactivity, intensive promotion all year around, and new contents like special documentation and a new teaching resource.

The MEDIA contribution for 2009 and 2010 is 287 319 € per year.

#### 1.3 Europe's Finest<sup>35</sup>

"Europe's Finest" is a digital cinema distribution project aimed at cinema exhibitors. It offers a digital delivery of a catalogue of heritage films to cinemas for theatrical exploitation. It is

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<sup>33</sup> <http://www.midas-film.org/>, <http://www.filmarchives-online.eu/>

<sup>34</sup> <http://www.europafilmtreasures.eu/>

<sup>35</sup> <http://www.finest-film.com>

the largest collection of film classics for D-cinemas in Europe as well as Europe's first Cinema on Demand service. Europe's Finest has 50 classics in its library that they have digitised, subtitled and made ready for digital theatres across Europe. They have cleared the rights for those films in 20 territories. In 2010, at least 15 titles will be added.

The MEDIA contribution for 2009 and 2010 is 500 000 € per year.

#### 1.4 Film restoration summer school, organised by the Cineteca di Bologna

The Film restoration summer school teaches and updates participants on how to restore, reconstruct and preserve a film using new digital technology and how analogue system and new digital technologies can actually coexist. Following the film restoration summer school participants are expected to acquire certain skills and be able to know how to operate all digital and analogue equipment in an archive and restoration laboratory, be able to follow a complete restoration process, perform all main necessary operations needed to restore a film, evaluate the state of restoration of a film and decide the best practice to restore, reconstruct and preserve it, as well as to have it translated from film support to broadcasting and DVD support. It is a two months distance learning programme on new digital restoration technologies with a weekly update, 1 week of free attendance to "il cinema Ritrovato Festival" and 2 weeks practical training at L'immagine Ritrovata Lab. It is addressed to 20 European participants (curators and staff working at FIAF archives).

MEDIA contribution in 2009 was 90 000 €.

#### 1.5 FRAME<sup>36</sup> (Future for Restoration of Audiovisual Memory in Europe)

FRAME is a short term training on restoration of film archives delivered in the form of 4 modules. It is addressed to responsables of TV/film archives, owners of a catalogue, content creators for new media, distributors and trainers.

- Module 1 Strategic approach in technical solutions for conservation and restoration. (1 day);
- Module 2 From analogical to digital (3 days);
- Module 3 What is a digital media (1 day);
- Module 4 archiving and distributing digital media (4 days).

MEDIA contribution in 2009 was 22 500 €.

#### 1.6 Archidoc

In 2009 Archidoc organised a training addressed to European directors in the field of documentary movies. It is addressed to 10 European filmmakers willing to develop a documentary film project that uses archives.

MEDIA contribution to the project was 67 324 €.

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<sup>36</sup> <http://www.ina-sup.com/en/about-ina-sup/frame-future-restoration-audiovisual-memory-europe>

## 2. *Film heritage in Europeana*<sup>37</sup>

Europeana, the European Digital Library, was launched in November 2008, with more than 2 million digital objects (images, texts, videos, sound recordings). The content accessible is progressively growing, and reached 5 million items at the end of 2009. Currently there are about 6 million items among which more than 90 000 videos (mainly documentary films, TV broadcast, newsreels). Contributors include organisations like the Institut National de l'Audiovisuel, l'Association des Cinémathèques Européennes, the Österreichische Mediathek, and EU funded projects like Videoactive (BBC, RTBF, ORF, etc.) and EFG (see section 4.1). Apart from films, Europeana represents a “mine” of other film heritage related content (“non-film material”). By the end of 2010 more than 10 million cultural objects will be accessible through Europeana.

## 3. *Commission Recommendation 2006/585/EC on the digitisation and online accessibility of cultural material and digital preservation*

The Commission is monitoring the implementation by Member States of its Commission Recommendation 2006/585/EC on the digitisation and online accessibility of cultural material and digital preservation. This includes provisions which are consistent and complementary to the Film Heritage recommendation, e.g. in the area of preservation of digitised or digitally-born material. The first set of national implementation reports (2006-2008) is available on the Commission's website<sup>38</sup>.

A second set of reports for the period 2008-2010 are expected to be published in March 2010.

## 4. *ICT Policy Support Programme (ICT-PSP)*<sup>39</sup> *under the Competitiveness and Innovation Programme (CIP)*

The ICT Policy Support Programme (ICT PSP) under the Competitiveness and Innovation Programme (CIP) aims at stimulating innovation and competitiveness through the wider uptake and better use of ICT by citizens, governments and businesses. The Programme brings together and extends a number of programmes that expired in 2006-08, including the eContentplus Programme<sup>40</sup> aiming to make digital content in Europe more accessible, usable and exploitable.

The following project related to film heritage has been funded so far:

### 4.1 Project "European Film Gateway"<sup>41</sup> (EFG)

The project is co-financed by the eContentplus Programme. It currently assembles 21 partner institutions, of which 15 are film heritage institutions from 14 European countries. Several more film archives have expressed an interest in becoming content contributions to EFG and Europeana.

EFG functions as an “aggregator” for the European digital library Europeana for the film domain, enabling access to digital objects from film archives and cinémathèques in Europe.

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<sup>37</sup> <http://www.europeana.eu/portal/>

<sup>38</sup> [http://ec.europa.eu/information\\_society/activities/digital\\_libraries/experts/mseg/reports/index\\_en.htm](http://ec.europa.eu/information_society/activities/digital_libraries/experts/mseg/reports/index_en.htm)

<sup>39</sup> [http://ec.europa.eu/information\\_society/activities/ict\\_psp/index\\_en.htm](http://ec.europa.eu/information_society/activities/ict_psp/index_en.htm)

<sup>40</sup> [http://ec.europa.eu/information\\_society/activities/econtentplus/index\\_en.htm](http://ec.europa.eu/information_society/activities/econtentplus/index_en.htm)

<sup>41</sup> <http://www.europeanfilmgateway.eu/>

The project started in September 2008 and runs for three years. It is being co-ordinated by Deutsches Filminstitut – DIF in Frankfurt.

A first data contribution from EFG to Europeana was done in December 2009, including data from 4 EFG partner archives. Until Europeana's next public release in June 2010, EFG is expected to contribute data and links to more than 100 000 digital objects from the collections of the institutions' film, picture and text archives.

The partners film archives are: Cinemateca Portuguesa, Cineteca del Comune di Bologna, Deutsches Filminstitut – DIF, Det Danske Filminstitut, Filmarchiv Austria, Cinecittà Luce (former Istituto Luce), La Cinémathèque Française, Lichtspiel – Kinemathek Bern, Lithuanian Central State Archive, Magyar Nemzeti Filmarchívum, Národní Filmový Archiv, Nasjonalbiblioteket Norway, National Audiovisual Archive Finland, eye Film Institute Netherlands (former Nederlands Filmmuseum), Tainiothiki tis Ellados.

### 5. *ICT R&D under the Research Framework Programmes*

The ICT priority theme under the EU research Framework Programme, inter alia, supports work on digital libraries and content technologies that helps to handle, preserve, develop and disseminate our cultural assets, as well as to work on end-to-end architectures for next generation multimedia and cinema experiences.

The following projects related to film heritage have been funded by the ICT priority theme under the research FPs:

#### 5.1 Project Enhanced Digital Cinema<sup>42</sup> (EDCine)

EDCine was funded under the Sixth Research Framework Programme (FP6) and ran between July 2006 and June 2009. Digital archives and access to film archives was one of the three research areas of the project. Its long-term objectives included developing practical proposals for future digital cinema standards and film archiving standards.

#### 5.2 Project CINESPACE<sup>43</sup>

CINESPACE ("Experiencing urban film and cultural heritage while on-the move") is funded under FP6 with 1, 87 million € and ran between July 2006 and June 2009. CINESPACE targeted a mobile rich media collaborative information exchange platform, scalable, accessible through a wide variety of networks, interoperable and location-based for the promotion of film heritage.

#### 5.3 Project PrestoPRIME<sup>44</sup>

Prestoprime is funded with 8 million € from the Seventh Research Framework Programme (FP7). The project started in January 2009, and it will run until June 2012. Its purpose is to research and develop practical solutions for the long-term preservation of and access to all types of digital audiovisual collections.

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<sup>42</sup> <http://www.edcine.org/intro/> ; <http://www.cinematek.be/edcine/>

<sup>43</sup> <http://www.cinespace.eu/>

<sup>44</sup> <http://www.prestoprime.eu/>



## 5.4 Project KEEP<sup>45</sup>

KEEP (Keeping Emulation Environments Portable) will develop an Emulation Access Platform to enable accurate rendering of both static and dynamic digital objects: text, sound, and image files; multimedia documents, websites, databases, videogames etc. The overall aim of the project is to facilitate universal access to our cultural heritage by developing flexible tools for accessing and storing a wide range of digital objects. KEEP runs between February 2009 and January 2012. The total cost of the project is 4, 02 million €, of which 3, 15 million € are financed by the European Commission.

## 6. *Orphan Works*

The Memorandum of Understanding on Orphan Works<sup>46</sup>, a "spin-off" of the advice provided by the High Level Expert Group on Digital Libraries, was signed on 4 June 2008 by representatives of European right holders and cultural institutions, including from the film sector. The Memorandum is a form of self regulation subscribed by 27 stakeholders' organisations who agreed to observe a set of diligence guidelines when searching for rightholders, and that a work can only be considered orphan if the relevant criteria, including the documentation of the process, have been followed without finding the rightholders. Sector specific guidelines<sup>47</sup> for four sectors, including the audiovisual one, have been developed.

The Memorandum of Understanding represents a building block for the solution of the complex orphan works issue. No agreement was reached by the stakeholders on the possible need for specific due diligence criteria for mass digitisation.

The following organisations from the audiovisual and film sector are signatories of the Memorandum:

- Association of European Film Libraries (ACE)
- Association of European Performers' organizations (AEPO-ARTIS)
- European Film Companies Alliance (EFCA)
- Fédération Européenne des Réalisateurs de l'Audiovisuel (FERA)
- International Federation of Film Producers Associations (FIAPF)
- International Federation of Film Distributors (FIAD)
- International Video Federation (IVF)

The Commission adopted a Communication on copyright in the knowledge economy<sup>48</sup> in October 2009. As follow-up of this Communication, the Commission is writing an impact assessment on the orphan works problem which will explore a variety of approaches to

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[http://cordis.europa.eu/fetch?CALLER=FP7\\_PROJ\\_EN&ACTION=D&DOC=1&CAT=PROJ&QUERY=011f37a73b31:61ba:091d22f8&RCN=89496](http://cordis.europa.eu/fetch?CALLER=FP7_PROJ_EN&ACTION=D&DOC=1&CAT=PROJ&QUERY=011f37a73b31:61ba:091d22f8&RCN=89496)

<sup>46</sup>

[http://ec.europa.eu/information\\_society/activities/digital\\_libraries/doc/hleg/orphan/mou.pdf](http://ec.europa.eu/information_society/activities/digital_libraries/doc/hleg/orphan/mou.pdf)

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[http://ec.europa.eu/information\\_society/activities/digital\\_libraries/doc/hleg/orphan/guidelines.pdf](http://ec.europa.eu/information_society/activities/digital_libraries/doc/hleg/orphan/guidelines.pdf)

<sup>48</sup>

COM (2009) 532 of 19 October 2009

facilitate the digitisation and dissemination of orphan works. Possible options include a statutory exception to collective licensing, including extended collective licensing, and the mutual recognition of orphan works across the EU.

In 2009/2010, the ACE conducted a survey<sup>49</sup> on the amount of orphan works held in European film archives to get a clearer picture regarding the dimension of orphans in the film heritage sector.

#### 7. *Standards for archiving digital films*

The *Commission* is considering specifying voluntary standards at a European level for the conditions for the submission of digital films to archives and the conditions for their preservation. These should preferably specify a digital submission format based on European or international standards.

In this context, certain principles are recommended from a competition perspective:

- In view of the aim of long-term archiving, the most important principle may be that the full documentation of the standard that is used is public and available together with whatever material is archived in that format. Other relevant attributes for long-term archiving might be error robustness and human readability;
- In view of the objective of making the archive material publicly available, the relevant attribute might be the existence of free implementations of the standard that would not impose a private "tax" to pay a specific party;
- Royalty-free standards may be the most robust against abuse of dominant positions but are not necessarily the only ones that comply with competition law.
- Regarding affordability, the archive format should be one which could be easily generated by the producer and could be suitable for both online distribution and digital projection. They should also specify the (non-exclusive) distribution rights allocated to the national archives for the deposited work (eg, a Creative Commons Attribution, non-commercial licence for global online and theatrical release).

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<sup>49</sup> <http://www.acefilm.de/102.html>

## **ANNEX II – SUMMARY OF THE SITUATION IN MEMBER STATES IN RELATION TO EACH SUBJECT RAISED IN THE QUESTIONNAIRE**

The following tables summarize the replies received from Member States:

- (1) Film Heritage Institutions
- (2) Legislative measures / Definition of national film heritage
- (3) Deposit of cinematographic works forming part of national audiovisual heritage
- (4) Deposit of material other than cinematographic works forming part of the national audiovisual heritage.
- (5) Cataloguing and databases
- (6) Preservation and restoration
- (7) Accessibility, professional training and education
- (8) European and international activities
- (9) Follow-up of priorities highlighted in the First Implementation Report
- (10) Measures facing the challenges of the digital era
- (11) Linking funding film production and film heritage
- (12) Measures addressing problems encountered and examples of good practices
- (13) Suggested needs for further EU action.

**TABLE 1 – FILM HERITAGE INSTITUTIONS (question 3)**

N.C.: Information not communicated by the Member State;

Italics indicate name in the original language

MEMBER STATE	Name of film heritage institution(s)	Annual Budget (directly related to film heritage)		Staff (directly related to film heritage)		Website (languages)
		2008 report	2010 report	2008 report	2010 report	
<b>Austria</b>	Filmarchiv Austria	N.C.	2.60 m €	N.C.	10	<a href="http://www.filmarchiv.at">http://www.filmarchiv.at</a> (DE, EN)
	Austrian Film Museum	N.C.	1.86 m €	6.5	12 (full) +24 (part time)	<a href="http://www.filmmuseum.at">http://www.filmmuseum.at</a> (DE, EN)
	Training and Media Centre of Upper Austria	N.C.	N.C.	N.C.	N.C.	<a href="http://www.bimez.at">http://www.bimez.at</a>
	Carinthia Provincial Archive	N.C.	N.C.	N.C.	N.C.	<a href="http://www.landesarchiv.ktn.gv.at">http://www.landesarchiv.ktn.gv.at</a>
<b>Belgium</b>	<i>Cinamatek</i>	N.C.	N.C.	N.C.	N.C.	<a href="http://www.cinamatek.be">http://www.cinamatek.be</a> (FR, NL)
	<i>Cinémathèque de la Communauté française</i>	N.C.	N.C.	N.C.	N.C.	<a href="http://www.cinematheque.cfwb.be/accueil">http://www.cinematheque.cfwb.be/accueil</a> (FR)
	BAM (Institute for visual, audiovisual and media art)	N.C.		N.C.		<a href="http://www.bamart.be/home/index/nl/BAM">http://www.bamart.be/home/index/nl/BAM</a> (NL)
<b>Bulgaria</b>	BNFA (Bulgarian National Film Archive)	N.C.	N.C.	32	30	<a href="http://bnf.bg">http://bnf.bg</a> (BU, EN)
	Bulgarian National Film Centre	154	942	N.C.		<a href="http://www.nfc.bg">http://www.nfc.bg</a> (BU, EN)

MEMBER STATE	Name of film heritage institution(s)	Annual Budget (directly related to film heritage)		Staff (directly related to film heritage)		Website (languages)
		2008 report	2010 report	2008 report	2010 report	
		BGN + 566 918 BGN (≈ 370 000 €)				
<b>Cyprus</b>	Cyprus Film Archive (CFA)	N.C.	N.C.	N.C.	N.C.	The Film Archive is placed under the Press and Information Office, whose website is  <a href="http://www.moi.gov.cy/MOI/pio/pio.nsf/index_en/index_en?opendocument">http://www.moi.gov.cy/MOI/pio/pio.nsf/index_en/index_en?opendocument</a>
<b>Czech Rep.</b>	National Film Archive	130 000 €	2.60 m €	N.C.	70	<a href="http://www.nfa.cz">http://www.nfa.cz</a> (CZ)
<b>Denmark</b>	The Danish Film Institute	N.C.	N.C.	N.C.	N.C.	<a href="http://www.dfi.dk">http://www.dfi.dk</a> (DA, EN)
<b>Estonia</b>	The Estonian Film Archives (structural unit of the National Archives of Estonia)	4 m € <sup>50</sup>	256 410 €	24	21	<a href="http://filmi.arhiiv.ee">http://filmi.arhiiv.ee</a> (EE, EN)
<b>Finland</b>	National Audiovisual Archive - KAVA (since 1/01/2008), previously the Finnish Film Archive (SEA)	320 500 €	2.00 m€	39	39	<a href="http://www.kava.fi">www.kava.fi</a> (FI, EN)
<b>France</b>	Centre National de la Cinématographie (CNC), French Film Archives.	250 000 €	8.70 m €	N.C.	80	<a href="http://www.cnc.fr">http://www.cnc.fr</a> (FR, EN)

<sup>50</sup>

The allocation of funding to the restoration of films is contractually agreed with the Ministry of Culture and Education.

MEMBER STATE	Name of film heritage institution(s)	Annual Budget (directly related to film heritage)		Staff (directly related to film heritage)		Website (languages)
		2008 report	2010 report	2008 report	2010 report	
	La Cinémathèque française		27.50 m €		300	<a href="http://www.cinematheque.fr">http://www.cinematheque.fr</a>
	La Cinémathèque de Toulouse		2.12 m € + 1.70 m € (operating subsidies)		29	<a href="http://www.lacinemathequedetoulouse.com/">http://www.lacinemathequedetoulouse.com/</a>
	Cinémathèques de Marseille, Nice, Corse, St. Etienne, Grenoble, Bretagne, Universitaire de Paris, la Ville de Paris Robert Lynen, Pole Image Haute Normandie, Conservatoire Régional de l'Image Nancy Lorraine, Cinémathèque Euro-Régionale, Archives Audiovisuelles de Monaco					
<b>Germany</b>	The Federal Archives (Bundesarchiv) + Länder archive bodies (Stiftung Deutsche Kinemathek - SDK, Deutsches Filminstitut - DFI, CineGraph – Hamburgisches Centrum für Filmforschung e.V., Film museums of Düsseldorf, München	N.C.	2.10 m €	80 <sup>51</sup>	80	<a href="http://www.filmportal.de">www.filmportal.de</a> (DE, EN) <a href="http://www.filmmuseum-berlin.de">http://www.filmmuseum-berlin.de</a> (DE, EN)

<sup>51</sup>

Germany also employs an additional 40 staff for difficult restoration tasks at an independent service centre.

MEMBER STATE	Name of film heritage institution(s)	Annual Budget (directly related to film heritage)		Staff (directly related to film heritage)		Website (languages)
		2008 report	2010 report	2008 report	2010 report	
	andPotsdam, Haus des Dokumentarfilms, Europäisches Medienforum, Friedrich-Wilhelm-Murnau-Stiftung, DEFA-Stiftung)					<a href="http://www.deutsches-filminstitut.de">http://www.deutsches-filminstitut.de</a> (DE, EN) <a href="http://www.bundesarchiv/aufgaben_organisation/abteilungen/fa/index.html">http://www.bundesarchiv/aufgaben_organisation/abteilungen/fa/index.html</a> <a href="http://www.cinegraph.de">http://www.cinegraph.de</a> <a href="http://www.filmmuseum-duesseldorf.de">http://www.filmmuseum-duesseldorf.de</a> <a href="http://www.stadtmuseum-online.de">http://www.stadtmuseum-online.de</a> <a href="http://www.filmmuseum-potsdam.de">http://www.filmmuseum-potsdam.de</a> <a href="http://www.hdf.de">http://www.hdf.de</a> <a href="http://www.murnau-stiftung.de">http://www.murnau-stiftung.de</a> <a href="http://www.defa-stiftung.de">http://www.defa-stiftung.de</a>
<b>Greece</b>	Greek Film Centre Greek Film Archive Thessaloniki Cinema Museum	2.85 m€  N.C.	N.C.  290 000 €	N.C.	N.C.  1	<a href="http://www.gfc.gr">http://www.gfc.gr</a> (EL, EN, FR) <a href="http://www.gfcdigital.gr">www.gfcdigital.gr</a> (EL, EN, FR)
<b>Hungary</b>	Hungarian National Film Archive (MNFA)	N.C.	409.5 m HUF (1.51 m €)	79	79 (20)	<a href="http://www.filmarchiv.hu">http://www.filmarchiv.hu</a> (HU),

MEMBER STATE	Name of film heritage institution(s)	Annual Budget (directly related to film heritage)		Staff (directly related to film heritage)		Website (languages)
		2008 report	2010 report	2008 report	2010 report	
	National Audiovisual Archive of Hungary (NAVA)	N.C.	287 m HUF ( 1,06 m €)	N.C.	23	<a href="http://www.nava.hu">http://www.nava.hu</a> (HU, EN)
<b>Ireland</b>	Irish Film Archive (IFA) of the Irish Film Institute (IFI)	544 058 €	500 000 €	8	8 (IFA) + 2 (other dpt of IFI)	<a href="http://www.irishfilm.ie/archive/">http://www.irishfilm.ie/archive/</a>
<b>Italy</b>	National film archive of the Experimental Cinematography Centre Foundation(Cineteca Nazionale)	295 000 €	10.5 m € <sup>52</sup>	N.C.	43	<a href="http://www.csc-cinematografia.it">http://www.csc-cinematografia.it</a> (IT, EN)
	Bologna Film Archive	N.C.	625 000 €	N.C.	N.C.	<a href="http://www.cinetecadibologna.it">http://www.cinetecadibologna.it</a> (IT)
	Milan Italian Film Archive Foundation	N.C.	170 000 €	N.C.	N.C.	<a href="http://www.cinetecamilano.it">http://www.cinetecamilano.it</a> (IT)
	Lucana Film Archive	N.C.	45 000 €	N.C.	N.C.	<a href="http://www.cinetecalucana.it">www.cinetecalucana.it</a> (IT)
<b>Latvia</b>	National Film Centre (NFC)	N.C.	4000 LVL (5 642€)	26	1	<a href="http://www.nfc.lv">http://www.nfc.lv</a> (LV,EN)
	Latvian State Archive of Audiovisual Documents		53 189.73 LVL (75 883€)		13	<a href="http://www.arhivi.lv/index.php?&amp;418">http://www.arhivi.lv/index.php?&amp;418</a> (LV, EN, RU)

<sup>52</sup>

It includes both the budget for the National Film Archive and the National Film School



MEMBER STATE	Name of film heritage institution(s)	Annual Budget (directly related to film heritage)		Staff (directly related to film heritage)		Website (languages)
		2008 report	2010 report	2008 report	2010 report	
<b>Lithuania</b>	Lithuanian Central State Archives (LCVA)	2.20 m €	N.C.	N.C.	N.C.	<a href="http://www.archyvai.lt">http://www.archyvai.lt</a> (LT, EN) <a href="http://www.lfc.lt/en">http://www.lfc.lt/en</a> (EN)
<b>Luxemburg</b>	National Audiovisual Center (CNA) Cinematèque de la Ville de Luxembourg	N.C.	995 000 €	N.C.	5	<a href="http://www.cna.public.lu/cna/index.html">http://www.cna.public.lu/cna/index.html</a> <a href="http://www.vdl.lu/-p-1475628.html">http://www.vdl.lu/-p-1475628.html</a>
<b>Malta</b>	Superintendence for Cultural Heritage, National Archives <sup>53</sup>	302 819 € 209 644 €	353 000 € 300 000 €	N.C.	N.C.	<a href="http://www.culturalheritage.gov.mt">http://www.culturalheritage.gov.mt</a> <a href="http://www.libraries-archives.gov.mt/nam/index.htm">http://www.libraries-archives.gov.mt/nam/index.htm</a>
<b>Netherlands</b>	- Dutch Film Museum <sup>54</sup> - Dutch Institute for Sound and Vision - European Foundation Joris Ivens - Dutch Institute for Animated Films in Tilburg	N.C.	12.50 m €	N.C.	96	<a href="http://www.filmmuseum.nl">http://www.filmmuseum.nl</a> (NL, EN) <a href="http://www.beeldengeluid.nl">http://www.beeldengeluid.nl</a> (NL) <a href="http://www.ivals.nl">www.ivals.nl</a> (NL, EN) <a href="http://www.niaf.nl">www.niaf.nl</a> (NL, EN)
<b>Poland</b>	National Film Archive	N.C.	17.88 m PLN (~ 4.48 m €)	93	105	<a href="http://en.fn.org.pl">http://en.fn.org.pl</a> (PL, EN)

<sup>53</sup> The archives of Heritage Malta, the Department of Information, the Broadcasting Authority as well as Public Broadcasting Services include audiovisual material.

<sup>54</sup> Since 31 December 2009, it is integrated in the Film Institute Netherlands, [www.eyefilm.nl](http://www.eyefilm.nl)

MEMBER STATE	Name of film heritage institution(s)	Annual Budget (directly related to film heritage)		Staff (directly related to film heritage)		Website (languages)
		2008 report	2010 report	2008 report	2010 report	
	Polish Film Institute	N.C.	126.97 m PLN (~31.85 m €)	N.C.	59	<a href="http://www.pisf.pl">http://www.pisf.pl</a> (PL, EN)
	Silesian Film Archive	N.C.	298 000 PLN (~74 759 €)	N.C.	9,32	<a href="http://www.csf.katowice.pl">http://www.csf.katowice.pl</a> (PL)
	National Audiovisual Institute	N.C.	13.64 m PLN (~3.40 m€)	N.C.	21	<a href="http://www.nina.gov.pl">http://www.nina.gov.pl</a> (PL, EN)
<b>Portugal</b>	<i>Cinemateca Portuguesa / Museu do Cinema</i>	4.10 m €	5.32 m €	80	72	<a href="http://www.cinemateca.pt">http://www.cinemateca.pt</a> (PT, EN)
<b>Romania</b>	National Centre of Cinema (CNC)	N.C.	N.C.	N.C.	N.C.	<a href="http://www.cncinema.abt.ro">http://www.cncinema.abt.ro</a> (RO)
	National Film Archive (ANF)	3.70 m €	1.2 m €	135	80	<a href="http://www.cncinema.abt.ro/ANF.aspx">http://www.cncinema.abt.ro/ANF.aspx</a> (RO)
<b>Slovakia</b>	Slovak Film Institute (SFI)	1.20 m €	2.83 m €	56	32	<a href="http://www.sfu.sk/english/">http://www.sfu.sk/english/</a> (SK, EN)
<b>Slovenia</b>	The Archives of the Republic of Slovenia / Slovene Film Archives; Slovenian Cinematheque	2.40 m €	450 000 €	7	7	<a href="http://www.arhiv.gov.si/en/">http://www.arhiv.gov.si/en/</a> (SL, EN) <a href="http://www.kinoteka.si">http://www.kinoteka.si</a> (SL)
<b>Spain</b>	Filmoteca Española - Spanish Cinematheque,	34 000 €	4.30 m €	125	108 + 32 part-time	<a href="http://www.mcu.es/cine/MC/FE/index.html">http://www.mcu.es/cine/MC/FE/index.html</a> (ES)

MEMBER STATE	Name of film heritage institution(s)	Annual Budget (directly related to film heritage)		Staff (directly related to film heritage)		Website (languages)
		2008 report	2010 report	2008 report	2010 report	
	Regional Cinematheques: Filmoteca Vasca / Euskadiko Filmategia Filmoteca de Zaragoza Filmoteca de Cataluña Filmoteca Canaria Filmoteca de Murcia / Filmoteca Regional Francisco Rabal Filmoteca de la Generalitat Valenciana Filmoteca de Andalucía Centro Galego de las Artes da Imaxe (CGAI) Filmoteca de Castilla y León Filmoteca de Asturias Arxiu del Sole i la Imatge (ASIM) Filmoteca de Cantabria					<a href="http://www.filmotecavasca.com/es">www.filmotecavasca.com/es</a> <a href="http://www.zaragozafilmo.tk">www.zaragozafilmo.tk</a> <a href="http://cultura.gencat.net/filmo">http://cultura.gencat.net/filmo</a> <a href="http://www.gobiernodecanarias.org/cultura/actividades/filmotecac/">http://www.gobiernodecanarias.org/cultura/actividades/filmotecac/</a> <a href="http://www.filmotecamurcia.com">www.filmotecamurcia.com</a> <a href="http://www.ivac-lafilmoteca.es">www.ivac-lafilmoteca.es</a> <a href="http://www.filmotecadeanalucia.com">www.filmotecadeanalucia.com</a> <a href="http://www.cgai.org">www.cgai.org</a> <a href="http://www.jcyl.es/web/jcyl/CulturaPatrimonio/es/Plantilla100/1142937527695/_/_/_">http://www.jcyl.es/web/jcyl/CulturaPatrimonio/es/Plantilla100/1142937527695/_/_/_</a> <a href="http://www.conselldemallorca.net/?id_section=323&amp;id_parent=316">www.conselldemallorca.net/?id_section=323&amp;id_parent=316</a> <a href="http://www.palaciofestivales.com/?menu=3">www.palaciofestivales.com/?menu=3</a>

MEMBER STATE	Name of film heritage institution(s)	Annual Budget (directly related to film heritage)		Staff (directly related to film heritage)		Website (languages)
		2008 report	2010 report	2008 report	2010 report	
	Filmoteca de Albacete Filmoteca de Extremadura					<a href="http://www.albacete.com/filmoteca">www.albacete.com/filmoteca</a> <a href="http://www.filmotecaextremadura.com">www.filmotecaextremadura.com</a>
<b>Sweden</b>	Swedish Film Institute National Library of Sweden	4.60 m €	3.40 m € (33,60 m SEK)	22	30	<a href="http://www.sfi.se/sfi/">http://www.sfi.se/sfi/</a> (SV, EN) <a href="http://www.kb.se">http://www.kb.se</a> (SV, EN)
<b>United Kingdom</b>	British Film Institute (BFI)	22 m £ (≈ 2.40 m €)	4.60 m £ (≈ 5.10 m €)	77	N.C.	<a href="http://www.bfi.org.uk">http://www.bfi.org.uk</a> (EN)
	Imperial War Museum	4 m £ (≈ 5.80 m €)	N.C.	N.C.	N.C.	<a href="http://www.iwm.org.uk">http://www.iwm.org.uk</a>
	Regional Film Archives in England: - Screen Archive South East - London Film Archive Network - Wessex Film Archive - South West Film and TV Archive - East Anglia Film Archive		N.C.		N.C.	<a href="http://www.btoN.C.c.uk/screenarchive">www.btoN.C.c.uk/screenarchive</a> <a href="http://www.filmlondon.org.uk/screenarchives">www.filmlondon.org.uk/screenarchives</a> <a href="http://www.hants.gov.uk/wfsa.htm">www.hants.gov.uk/wfsa.htm</a> <a href="http://www.swfta.org.uk">www.swfta.org.uk</a> <a href="http://www.eafa.org.uk">www.eafa.org.uk</a>

MEMBER STATE	Name of film heritage institution(s)	Annual Budget (directly related to film heritage)		Staff (directly related to film heritage)		Website (languages)
		2008 report	2010 report	2008 report	2010 report	
	<ul style="list-style-type: none"> <li>- Media Archive of Central England</li> <li>- North West Film Archive</li> <li>- Yorkshire Film Archive</li> <li>- Northern Regional Film and Television Archive</li> </ul>					<a href="http://www.macearchive.org">www.macearchive.org</a> <a href="http://www.nwfa.mmu.ac.uk">www.nwfa.mmu.ac.uk</a> <a href="http://www.yorkshirefilmarchive.com">www.yorkshirefilmarchive.com</a> <a href="http://www.nrfta.org.uk">www.nrfta.org.uk</a>
	<ul style="list-style-type: none"> <li>National Library of Scotland</li> <li>Welsh National Library</li> </ul>		N.C.		N.C.	<a href="http://ssa.nls.uk/">http://ssa.nls.uk/</a> <a href="http://screenandsound.llgc.org.uk/">http://screenandsound.llgc.org.uk/</a>

**TABLE 2 – LEGISLATIVE MEASURES / DEFINITION OF NATIONAL FILM HERITAGE**

<b>MEMBER STATE</b>	<b>LEGISLATIVE/ADMINISTRATIVE MEASURES PROMOTING THE OBJECTIVES OF THE FILM HERITAGE RECOMMENDATION</b>	<b>DEFINITION OF CINEMATOGRAPHIC WORKS AND/OR FORMING PART OF THE NATIONAL FILM HERITAGE</b>
<b>Austria</b>	Film Promotion Act (Filmförderungsgesetz), notably Art. 12 (2) (f).	<p>- The audiovisual heritage includes all moving image works produced in Austria in all technical formats, irrespective of whether they are intended for screenings in cinemas or not.</p> <p>- It also includes all audiovisual works which are available in Austria and which influence national cinematography, film production and media literacy and are therefore of particular relevance to Austria for historical or cultural reasons or on account of the specific subject matter.</p> <p>- Finally, film-related materials linked to the production, presentation and research of works also form part of the audiovisual heritage (Photos, posters, scripts, documents etc.)</p>
<b>Belgium : federal institutions</b>	N.C.	Cinematographic works produced in Belgium and distributed on Belgian territory.
<b>Belgium : French Community</b>	<p>- Preservation and Exploitation of Heritage Plan (Plan Pep's), adopted in 2007, provides for the creation of a systematic inventory of all cinematographic works in order to establish priorities with regard to digitisation.</p> <p>- In 2009 the General Delegation responsible for managing the Plan Pep's adopted the "Organisational and technical guidelines and standards for cultural heritage digitisation initiatives", which are available at <a href="http://www.numeriques.be">www.numeriques.be</a> and apply to the</p>	Cinematographic works created by film-makers from Belgium's French Community or resulting from coproductions involving artists, actors, directors etc. from Belgium's French Community.

MEMBER STATE	LEGISLATIVE/ADMINISTRATIVE MEASURES PROMOTING THE OBJECTIVES OF THE FILM HERITAGE RECOMMENDATION	DEFINITION OF CINEMATOGRAPHIC WORKS AND/OR FORMING PART OF THE NATIONAL FILM HERITAGE
	cinematographic heritage of the French Community.	
<b>Belgium Flemish Community</b>	: Audiovisual works created with the aid of the Flemish Community must be deposited with the Cinematek.	<ul style="list-style-type: none"> <li>- An audiovisual creation is recognised as a Flemish production or coproduction on the basis of the following criteria:</li> <li>- The Dutch-language original version, the Dutch-language text, the Dutch-language underlying work, the cultural connection with Flanders, the creative input from the Flemish cultural community and/or subject matter expressing Flemish culture.</li> </ul>
<b>Bulgaria</b>	<ul style="list-style-type: none"> <li>- Law on the development and protection of culture, Council of Ministers Ordinance No 128/1994.</li> <li>- State Archives Law.</li> <li>- Law on the obligatory deposit of copies of printed and other matter.</li> <li>- Law on the film industry.</li> <li>- Law on copyright.</li> </ul>	<ul style="list-style-type: none"> <li>- Film Industry Act: A film is a series of associated images fixed by whatever means onto a material medium, of whatever length, with or without sound, perceived as a moving picture, in feature-type, animated and documentary cinematographic work formats intended for distribution and projection.</li> <li>- Methodological Code of the General Department of Archives (1982): Cinematographic films are visual documents whose content is transferred by photographic means onto a filmstrip reflecting in dynamic development one or more events, facts or phenomena.</li> </ul>
<b>Cyprus</b>	Legislation regulating the operation of a Film Archive and facilitating the systematic collection, cataloguing, preservation and restoration of the audiovisual heritage to be adopted.	No definition provided.
<b>Czech Rep.</b>	Act No 249/2006 of 25 April 2006	- Audiovisual works whose producer has or had at the time of publication his or her registered office or permanent residence in the Czech Republic.

<b>MEMBER STATE</b>	<b>LEGISLATIVE/ADMINISTRATIVE MEASURES PROMOTING THE OBJECTIVES OF THE FILM HERITAGE RECOMMENDATION</b>	<b>DEFINITION OF CINEMATOGRAPHIC WORKS AND/OR FORMING PART OF THE NATIONAL FILM HERITAGE</b>
		- In addition, any audiovisual work in which a producer who has or had at the time of publication their registered office or permanent residence in the Czech Republic, and who contributed to a level of at least 20% of total production costs, and where it was created with a Czech artist or Czech technical assistance, to a level corresponding to 20% of the total production costs, is also considered a Czech audiovisual work.
<b>Denmark</b>	Legal Deposit Act  Film Act	Comprises Danish films, which are defined as any movie made by a Danish producer, and recorded in the Danish language or comprising special artistic or technical features which contribute to the promotion of film art and film culture in Denmark.
<b>Estonia</b>	Archives Act of 25.3.1998	- Moving images shall be taken to mean any series of images recorded on a support with or without accompanying sound, which when projected impart an impression of motion and which are intended for communication or distribution to the public or are

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<sup>55</sup>

Definition adopted from the UNESCO Recommendation for the Safeguarding and Preservation of Moving Images.



MEMBER STATE	LEGISLATIVE/ADMINISTRATIVE MEASURES PROMOTING THE OBJECTIVES OF THE FILM HERITAGE RECOMMENDATION	DEFINITION OF CINEMATOGRAPHIC WORKS AND/OR FORMING PART OF THE NATIONAL FILM HERITAGE
		<p>made for documentation purposes.<sup>55</sup></p> <ul style="list-style-type: none"> <li>- Materials to be included are those:<sup>56</sup></li> <li>- documenting nationhood,</li> <li>- reflecting important institutions, personalities, places and events.</li> <li>- The authenticity of the documents, their age and authors are also taken considered for purposes of this assessment.</li> </ul>
<b>Finland</b>	Act on the deposit and preservation of cultural material (Act 1433/2007 of 28.12.2007), in particular Section 2.	<ul style="list-style-type: none"> <li>- Films covered by the provisions on deposit (Ch. 5 of the Act) include:</li> <li>- Films produced by domestic producers, which are intended for public screening;</li> <li>- Films produced by foreign producers, which are intended for public screening, if deposit has been agreed to.</li> <li>- Publicity and ancillary materials are included in the above definition.</li> </ul>
<b>France</b>	- National Heritage Act (Act 92/546 of 20.6.1992), in particular Section L1 i.c.w. Sections L131-2, L132-2 subparagraph e) amended by the Cinema and Moving Image Code (25.7.2009) in order to bring the legal deposit system in line with the European	<ul style="list-style-type: none"> <li>- All audiovisual material is subject to a legal deposit obligation from the moment that it is made publicly available in France.</li> <li>- This obligation extends to producers of cinematographic works as well as distributors, editors and importers of foreign</li> </ul>

<sup>56</sup> The selection is modelled on the evaluation criteria of the Estonian National Archive.

MEMBER STATE	LEGISLATIVE/ADMINISTRATIVE MEASURES PROMOTING THE OBJECTIVES OF THE FILM HERITAGE RECOMMENDATION	DEFINITION OF CINEMATOGRAPHIC WORKS AND/OR FORMING PART OF THE NATIONAL FILM HERITAGE
	<p>Convention for the protection of the Audiovisual Heritage.</p> <ul style="list-style-type: none"> <li>- In particular, the following have been included in the legal deposit:</li> <li>- cinematographic works which are not released in cinemas,</li> <li>- works on digital support.</li> </ul>	<p>cinematographic works.</p> <ul style="list-style-type: none"> <li>- The latter are included in the national audiovisual heritage unless they:</li> <li>- originate in countries with which France has concluded a reciprocity agreement on the scope and modalities of the legal deposit of imported video films;</li> <li>- enter the national territory temporarily for a number of screenings that does not meet the threshold laid down by the minister responsible for cinema;</li> <li>- are circulated within the national territory in less than six copies.</li> <li>- All cinematographic works must have a CNC reference number in order to be recognized as such.</li> </ul>
<b>Germany</b>	<p>Federal Archives Act of 6 January 1988 (BGBl I, 62).</p> <p>Administrative Agreement on the setting up and management of a Cinematheque Association (Kinematheksverbund).</p>	<ul style="list-style-type: none"> <li>- All cinematographic works produced or co-produced in Germany which are intended for public showing in a film theatre or at a film festival or have actually been shown in public.</li> <li>- This includes all films which have received funding from Federal or Land film funding institutions for their production and/or distribution.</li> </ul>
<b>Greece</b>	<ul style="list-style-type: none"> <li>- Presidential Decree 113/1998, in particular Article 9(5): Statutes of the Greek Film Centre.</li> <li>Law No 1597/1986: establishment of the Greek Film Archive.</li> </ul>	<ul style="list-style-type: none"> <li>- National audiovisual heritage is any corresponding material that highlights elements of national identity, whether in relation to its theme, its treatment, its language, the way it is constructed or the accumulation of images of social or topographical interest.</li> </ul>

<b>MEMBER STATE</b>	<b>LEGISLATIVE/ADMINISTRATIVE MEASURES PROMOTING THE OBJECTIVES OF THE FILM HERITAGE RECOMMENDATION</b>	<b>DEFINITION OF CINEMATOGRAPHIC WORKS AND/OR FORMING PART OF THE NATIONAL FILM HERITAGE</b>
	<p>- Government Gazette for Museum – Contracts on Management and Preservation of Collections (e.g. HELLAFFI collection); receipt and delivery protocols, private contracts.</p>	<p><i>(definition used by the Thessaloniki Cinema Museum)</i></p> <p>- Article 4(1) of Law No 1597: A cinematographic work is one that is printed on a sound and image medium and is intended for cinematographic, televisual or any other audiovisual transmission, whatever in content and length and whatever the methods, means and materials used for its production, reproduction or showing, whether already known or to be discovered in the future.</p> <p><i>(definition used by the Greek Film Centre)</i></p>
<b>Hungary</b>	<p>- Deposit Decree: Government Decree No. 60/1998 (III. 27.) on the Provision of Mandatory Deposit Copies and Utilization of Publications and Media Works.</p> <p>- Copyright Act: Act LXXVI of 1999 on Copyright.</p> <p>- Government Decree No. 203/2002 (X. 5.) on the Detailed Provisions of the Distribution of Cinematographic Works Constituting Part of the National Film Assets.</p> <p>- Motion Picture Act: Act II of 2004 on Motion Picture.</p>	<p>All moving-picture materials and programmes which were created in the territory of Hungary or in co-production and which might serve as a historical document of this era in the future in terms of presenting Hungary's history, culture or the Hungarian society.</p>
<b>Ireland</b>	<p>Irish Film Board Act 1980.</p>	<p>Films made in Ireland, with an Irish theme or that are of Irish interest.</p>
<b>Italy</b>	<p>- Act on the Reform of the Regulatory Framework on Cinematographic Matters (Act 28/2004 of 22.1.2004), in particular Articles 5, 24.</p>	<p>- The notion of film heritage ('patrimonio filmico nazionale') is referred to in applicable legislation, but not defined. Cinematographic works are defined as works intended for</p>

MEMBER STATE	LEGISLATIVE/ADMINISTRATIVE MEASURES PROMOTING THE OBJECTIVES OF THE FILM HERITAGE RECOMMENDATION	DEFINITION OF CINEMATOGRAPHIC WORKS AND/OR FORMING PART OF THE NATIONAL FILM HERITAGE
	<ul style="list-style-type: none"> <li>- Copyright Act (Act 633/1941 of 22.4.1941).</li> <li>- Cinematography Act (Act 958/1949 of 29.12.1949).</li> <li>- Act on the Legal Deposit of Documents of Cultural Interest Destined for Public Use (Act 106/2004 of 15.4.2004).</li> <li>- Acts implementing Article 1(325) and (343) of Law No. 244 of 2007 and introducing, as of 1 June 2008, tax credits and tax shelters throughout all sectors of the cinema industry.</li> </ul>	<p>screenings in cinemas.</p> <ul style="list-style-type: none"> <li>- Producers can furthermore apply for their works to be recognized as being of Italian nationality (Art. 5), and, where such status is granted, as being of cultural interest (Art. 7).</li> </ul>
<b>Latvia</b>	<ul style="list-style-type: none"> <li>- Regulations of the Cabinet of Ministers Nr. 558 of 26 July 2005.</li> <li>- Law on Archives of 26 March 1991.</li> <li>- Copyright Law of 6 April 2000.</li> </ul>	<ul style="list-style-type: none"> <li>- There is no accurate definition in the current Latvian legislation. However, the closest would be in the draft National Film Law:</li> <li>- Latvian national film heritage is the body of films, raw materials for films and other materials relating to films, which form a significant part of Latvian cultural heritage and which have an artistic, historical, scientific or other cultural value.</li> </ul>
<b>Lithuania</b>	<ul style="list-style-type: none"> <li>- Cinema Act (Official Gazette 2002, No 31-1107).</li> <li>Documents and Archives Act (Official Gazette 1995, No 107-2389).</li> <li>- LCRR – Law on Copyright and Related Rights (Official Gazette No 50-1598, 1999; No 28-1125, 2003).</li> </ul>	<p>No definition provided.</p>

<b>MEMBER STATE</b>	<b>LEGISLATIVE/ADMINISTRATIVE MEASURES PROMOTING THE OBJECTIVES OF THE FILM HERITAGE RECOMMENDATION</b>	<b>DEFINITION OF CINEMATOGRAPHIC WORKS AND/OR FORMING PART OF THE NATIONAL FILM HERITAGE</b>
<b>Luxemburg</b>	<ul style="list-style-type: none"> <li>- Law of 18 May 1989 establishing the Centre national de l'audiovisuel – CAN.</li> <li>- Article 18 of the Law of 25 June 2004 on the reorganisation of the state's cultural institutes.</li> <li>- Law of 18 April 2001 on copyright, related rights and databases.</li> <li>- Grand-Ducal regulation specifying the legal deposit is awaiting the signature of the Grand Duke before publication in "Memorial".</li> </ul>	<p>The Grand-Ducal Regulation requires the deposit of short, medium length and feature length films; documentaries and fiction; series; video games and video documents; advertisements and promotions; phonograms; television and radio programmes; news programmes; magazines; programmes produced mostly on-set; programmes about politics, economics, society, culture, science, religion, sport and tourism in the Grand-Duchy of Luxembourg; including websites and web content; where these documents are produced in Luxembourg or co-produced by a legal or natural person residing or headquartered in the Grand-Duchy of Luxembourg or supported by the state, and intended mainly for an audience in Luxembourg.</p>
<b>Malta</b>	<ul style="list-style-type: none"> <li>- Cultural Heritage Act (Cap. 445).</li> <li>- National Archives Act (Cap. 477).</li> <li>- The Malta Film Commission Act also stresses the importance of developing opportunities for access to cinema history.</li> </ul>	<p>Audiovisual material, including film heritage, forms part of national cultural heritage, which includes 'movable or immovable objects of artistic, architectural, historical, archaeological, ethnographic, palaeontological and geological importance, as well as information or data relative to cultural heritage pertaining to Malta or to any other country.'</p>
<b>Netherlands</b>	N.C.	<ul style="list-style-type: none"> <li>- National and international cinematographic material is deemed to comprise films and related items such as equipment, posters, stills, books, publicity material, personal archives.</li> <li>- For inclusion in the collection of the National Film Museum, an evaluation of the cinematographic, historical and cultural value of the material concerned is undertaken.</li> <li>- Cinematographic value is based on artistic quality, direction and</li> </ul>

MEMBER STATE	LEGISLATIVE/ADMINISTRATIVE MEASURES PROMOTING THE OBJECTIVES OF THE FILM HERITAGE RECOMMENDATION	DEFINITION OF CINEMATOGRAPHIC WORKS AND/OR FORMING PART OF THE NATIONAL FILM HERITAGE
		the oeuvre of the director.
<b>Poland</b>	<p>- Cinematography Act of 30 June 2005 (Official Journal no. 132, item 1111).</p> <p>- Act on Copyright and Neighbouring Rights. (Official Journal no. 24, item 83 and no. 43, item 170).</p> <p>- Operating Programme of the Ministry of Culture and National Heritage “Cultural Heritage”, Priority 4 “Creating digital resources of cultural heritage”.</p>	<p>- 'Cinematographic works forming part of the national audiovisual heritage' are films which are works of any length, including documentary or animated works, made up of a series of successive images, with or without sound, recorded on any kind of medium whatsoever which allows them to be replayed, creating the impression of movement and forming an original whole, expressing action (content) in individual form, and also, with the exception of documentary and animated works, of which the first intended operating field as defined in the Act on Copyright and Related Rights is screening in a cinema, and this includes co-productions of which the producer or co-producer is an undertaking established on the territory of the Republic of Poland, and provided that at least one of the following conditions is fulfilled:</p> <p>- the author of the script or adapted literary work, director and creator of one of the main roles are Polish citizens, the percentage of the production costs covered by funds of a producer established on the territory of the Republic of Poland is 100%, provided those funds, for up to 80% of the production costs of the film, are spent on the territory of the Republic of Poland, and the master copy is made in the Polish language,</p> <p>- the author of the script or adapted literary work, or director or creator of one of the main roles are Polish citizens, the percentage of the production costs covered by funds of a co-producer established on the territory of the Republic of Poland is 20% or more in the case of a film which is a bilateral co-production, and</p>

MEMBER STATE	LEGISLATIVE/ADMINISTRATIVE MEASURES PROMOTING THE OBJECTIVES OF THE FILM HERITAGE RECOMMENDATION	DEFINITION OF CINEMATOGRAPHIC WORKS AND/OR FORMING PART OF THE NATIONAL FILM HERITAGE
		10% or more in the case of a film which is a multilateral co-production, provided those funds, for up to 80% of the production costs of the film, are spent on the territory of the Republic of Poland, and also the predominant language used in the film is the Polish language.
<b>Portugal</b>	<ul style="list-style-type: none"> <li>- Law of Cinematographic and Audiovisual Arts (Law No 42/2004), in particular Article 11.</li> <li>- Legislation governing the legal deposit of audiovisual material is still being drafted.</li> </ul>	<ul style="list-style-type: none"> <li>- Cinematographic and audiovisual works shall be deemed as “national works” where they meet the following requirements:</li> <li>- At the least 50% of the authors shall be Portuguese nationals or nationals of any EU Member State;</li> <li>- At the least 50% of the technical staff shall comprise Portuguese nationals or nationals of any EU Member State;</li> <li>- At the least 50% of the leading roles and of the main and supporting roles shall be played by Portuguese actors or by nationals of any EU Member State;</li> <li>- At the least 50% of the time of the making-of or of the production shall be spent in Portuguese territory, except where the script does not allow so;</li> <li>- The original version shall be in Portuguese, except where the scrip does not allow so.</li> <li>- Furthermore, national works also include works with a Portuguese production or co-production, under the terms of international agreements that bind the Portuguese State, bilateral agreements for cinematographic co-production and the European</li> </ul>

MEMBER STATE	LEGISLATIVE/ADMINISTRATIVE MEASURES PROMOTING THE OBJECTIVES OF THE FILM HERITAGE RECOMMENDATION	DEFINITION OF CINEMATOGRAPHIC WORKS AND/OR FORMING PART OF THE NATIONAL FILM HERITAGE
		Convention on Cinematographic Co-production, and further applicable Community legislation.
<b>Romania</b>	<ul style="list-style-type: none"> <li>- Law No 328/2006 on cinematographic and Government, amended by Order No 97/2006.</li> <li>- Government Decision No 1063/2005 on the NFA.</li> <li>- Law No 8/1996 on copyright and related rights as amended by Law No 329/2006, as amended by Government Ordinance No 97/2006.</li> </ul>	<ul style="list-style-type: none"> <li>- Means all feature films, short films, documentaries and animated films intended to be shown on cinema screens, made by Romanian producers with national funding only or as internal co-productions.</li> </ul>
<b>Slovakia</b>	<ul style="list-style-type: none"> <li>- Audiovisual Act 343/2007 on conditions for the registration, public distribution and preservation of audiovisual works, multimedia works and sound recordings of artistic performances and amending certain laws), in particular Sections 2 (2), 31 (2).</li> <li>- Act No 618/2003 on copyright and related rights (Copyright Act).</li> <li>- Project for the Systematic Restoration of the Audiovisual Heritage updated and approved by the Government on 14 January 2009.</li> <li>- Restoration and digitisation of audiovisual works included in the "Information Society" operational programme.</li> </ul>	<ul style="list-style-type: none"> <li>- A cinematographic work is a feature film, animated film, documentary film or other audiovisual work originally intended for public release by means of audiovisual presentation.</li> <li>- Audiovisual heritage is a set of audiovisual materials and other components of the fund of audiovisual heritage documenting the history of the Slovak Republic, and the emergence and development of Slovak audiovisual works and cinematography.</li> </ul>
<b>Slovenia</b>	<ul style="list-style-type: none"> <li>- Act on the protection of documents and archives and archival institutions (Slovenian Official Gazette No 30/2006), in particular</li> </ul>	<ul style="list-style-type: none"> <li>- A Slovenian audiovisual work is taken to be a Slovenian film or audiovisual work which has been produced by a Slovenian</li> </ul>



MEMBER STATE	LEGISLATIVE/ADMINISTRATIVE MEASURES PROMOTING THE OBJECTIVES OF THE FILM HERITAGE RECOMMENDATION	DEFINITION OF CINEMATOGRAPHIC WORKS AND/OR FORMING PART OF THE NATIONAL FILM HERITAGE
	<p>Art. 43.</p> <p>- Decree on the protection of documentary and archive material (Slovenian Official Gazette No 86/2006), in particular Art. 93-97.</p>	<p>producer and features more than 50% Slovenian co-authors or other persons whose work contributes to the production of a film.</p> <p>- A co-produced film is regarded as Slovenian if at least 10% of the production costs are co-financed with Slovenian capital or if a reasonable proportion of Slovenian co-authors or other persons are involved in the production of the film.</p>
<b>Spain</b>	<p>- Spanish International Property Law (Law 1/1996, amended by Law 5/1998 and Law 23/2006), in particular Article 37.</p> <p>Spanish Cinema Law (55/2007), in particular Articles 6 and 30.</p> <p>- Royal Decree 2062/2008 of 12 December 2008, in particular Article 20 foreseeing aid for the conservation of film heritage.</p> <p>- Ministerial Order of 19 October 2009: regulatory basis of state aid.</p>	<p>- Cinematographic works that are linked (through production, subject or authorship) to the Spanish territory or culture in the context of promoting the country's identity and cultural diversity.</p>
<b>Sweden</b>	N.C.	<p>- No definition provided by the Government. In the context of SFI's tasks Sweden's film heritage has been defined as all films which have been shown at cinemas in Sweden or which are subject to scrutiny by the National Board of Film Classification with a view to distribution in cinemas.</p>
<b>United Kingdom</b>	N.C.	<p>The definition is achieved through the separate Collecting Policies of those Archives which constitute the Film Archive Forum – membership includes all publicly funded archives in the UK.</p>

**TABLE 3 – DEPOSIT OF CINEMATOGRAPHIC WORKS FORMING PART OF NATIONAL AUDIOVISUAL HERITAGE (question 4.1)**

LD all: Legal deposit for all cinematographic works.

CD funded: Compulsory deposit of cinematographic works that have received public funding.

VD: Voluntary deposit.

MEMBER STATE	Type of deposit			Material to be deposited <sup>57</sup>	Deadline for deposit	Compliance checking?		Other comments Problems/Best practices	Changes in relation to 2008
	LD all	CD funded	VD			Deposit obligation	Quality of deposited material		
<b>Austria</b>		X		An exhibition copy free from technical defects.			X	- Encouraging voluntary deposits by film artists, producers and distributors.  - Deposit contracts provide for the right to screen the films deposited during film programmes and training activities.	Provisions for the deposit requirement are scheduled to be introduced in 2010.
<b>Belgium : federal institutions</b>			X						
<b>Belgium :</b>		X		Production material ready for	None				

<sup>57</sup> Where a deposit obligation extends to materials other than the cinematographic work itself, this is reflected in Table 4.

MEMBER STATE	Type of deposit			Material to be deposited <sup>57</sup>	Deadline for deposit	Compliance checking?		Other comments Problems/Best practices	Changes in relation to 2008
	LD all	CD funded	VD			Deposit obligation	Quality of deposited material		
<b>French Community</b>				distribution.					
<b>Belgium : Flemish Community</b>		X		- Audiovisual creations 'in as original form as possible' with Cinematek, except where that institution is not responsible.  - Ready-to-use-copy must be deposited with the Ministry of the Flemish Community.		X			
<b>Bulgaria</b>	X			Twelve copies of edition used for public showing.	Within 2 months following the completion.		X	P: Lack of funding for enforcing the LD.	
<b>Cyprus</b>		X		A positive copy.	After the film is completed.	X	X	BP: If the copy deposited is not of good quality, the Government will not pay the final instalment of the agreed funding.	Efforts to acquire private collections.
<b>Czech Rep.</b>	X			2 new, unused, high quality copies or intermediary element.	Mandatory deposit of past cinematographic works.		X	Quality checking done by projecting the film.	No changes.

MEMBER STATE	Type of deposit			Material to be deposited <sup>57</sup>	Deadline for deposit	Compliance checking?		Other comments Problems/Best practices	Changes in relation to 2008
	LD all	CD funded	VD			Deposit obligation	Quality of deposited material		
Denmark	X			<ul style="list-style-type: none"> <li>- 2 used prints. For funded films also a master, separate sound track and a new print.</li> <li>- Deposit of digital film materials comprises the digital base material as well as two copies intended for screening (1 used, 1 unused).</li> </ul>			X	BP: A voluntary deposit agreement exists for foreign films (by virtue of this scheme, the majority of all films shown in Danish theatres are being submitted for deposit).	N.C.
Estonia		X		<ul style="list-style-type: none"> <li>- Feature films: original material.</li> <li>- Documentaries, newsreels: original material and selection of takes.</li> <li>- Related hard-copy documents, photographs, posters.</li> </ul>	3 years after completion.	X	X		Deposit of financed films.
Finland	X			Original negatives and a print.	BP: Watchdog Unit. <ul style="list-style-type: none"> <li>- 3 years: copy of film.</li> <li>- 5 years: original</li> </ul>	X		BP: Watchdog Unit.  Non-compliance with deposit obligation is a punishable act for which a fine can be imposed.	

MEMBER STATE	Type of deposit			Material to be deposited <sup>57</sup>	Deadline for deposit	Compliance checking?		Other comments Problems/Best practices	Changes in relation to 2008
	LD all	CD funded	VD			Deposit obligation	Quality of deposited material		
					film material.				
<b>France</b>	X			<ul style="list-style-type: none"> <li>- Positive, new copy of perfect technical quality, or of an intermediary element allowing the production of a positive copy or of a negative matrix.<sup>58</sup></li> <li>- LD of entirely digital films is still being examined.</li> </ul>	<ul style="list-style-type: none"> <li>- Deadline: as soon as CNC reference number has been issued for the film.</li> <li>- BP: Special Unit for checking compliance</li> </ul>	X	X	<ul style="list-style-type: none"> <li>- Increasing of Voluntary deposits in the French Film Archives of the CNC and with private heritage institutions.</li> <li>- BP: Special Unit for checking compliance.</li> </ul>	
<b>Germany</b>		X		<ul style="list-style-type: none"> <li>- Perfect copy; an unused 35-mm positive copy.</li> <li>- Guidelines for the deposit of digital formats under discussion.</li> </ul>	<ul style="list-style-type: none"> <li>- 12 months after the first public showing or after making the zero copy.</li> <li>- BP: Voluntary deposit at the Federal Film Archive possible for other national productions; voluntary deposit</li> </ul>		X	<ul style="list-style-type: none"> <li>- BP: Voluntary deposit at the Federal Film Archive possible for other national productions; voluntary deposit of foreign productions is possible at other institutions of the German Kinemathek.</li> <li>- BP= Systematic filmography of German cinema productions available at</li> </ul>	Even if there are not legal control mechanisms for checking compliance with deposit obligation, film funding bodies are engaged to ensure the deposit.

<sup>58</sup> This deposit copy must correspond to the one submitted to the classification board. In exceptional circumstances, deposit of used materials will be accepted if the work is of less than one hour duration and the copy is in perfect technical condition.

MEMBER STATE	Type of deposit			Material to be deposited <sup>57</sup>	Deadline for deposit	Compliance checking?		Other comments Problems/Best practices	Changes in relation to 2008
	LD all	CD funded	VD			Deposit obligation	Quality of deposited material		
					of foreign productions is possible at other institutions of the German Kinemathek.			<a href="http://www.filmportal.de">www.filmportal.de</a> - P: lack of technical standards defining uniform technical quality of deposited copies.	
<b>Greece</b>		X		A positive copy on 35mm.		X		- Penultimate payment of funding subject to deposit of a copy of the film.  - Use of the ACE –FIAPF model contract for voluntary deposits.	
<b>Hungary</b>	X			- Original picture and audio negative as well as the dupe positive.  - One copy of the film as well as cinema posters with text and programme brochures.	By the 15 <sup>th</sup> day of the month following the month of production.	X	X	- Economic rights of films created by state-owned film studio companies were made state assets in 2004.	
<b>Ireland</b>		X <sup>59</sup>		Pristine master print, release	- For films		X	Filmmakers using footage	

<sup>59</sup> By way of cooperation agreement with funding bodies (Irish Film Board and Broadcasting Commission of Ireland). Current negotiations seek to expand the cooperation to include the Arts Council of Ireland.

MEMBER STATE	Type of deposit			Material to be deposited <sup>57</sup>	Deadline for deposit	Compliance checking?		Other comments Problems/Best practices	Changes in relation to 2008
	LD all	CD funded	VD			Deposit obligation	Quality of deposited material		
				print, Digibeta tape, publicity material, production notes, 2 DVD copies.	receiving funding of IFB and BCI, items must be deposited before final drawn down of funding.  - Other material: no timeframe.			from the archive collections, deposit a copy.	
<b>Italy</b>	X			- For films in receipt of public funding support and for films recognized as being of cultural interest, a copy of the negatives has to be deposited.  - For all other films, a new positive copy of the original	N.C.			- Legal benefits are granted only after a negative copy of the film has been deposited at the National Film Archive.  - Substantial part of the collection: voluntary	N.C.

MEMBER STATE	Type of deposit			Material to be deposited <sup>57</sup>	Deadline for deposit	Compliance checking?		Other comments Problems/Best practices	Changes in relation to 2008
	LD all	CD funded	VD			Deposit obligation	Quality of deposited material		
				negatives is required.				deposits.	
<b>Latvia</b>		X <sup>60</sup>		35mm film, Digital Betacam, Betacam SP, DVCAM, miniDV, DVD.		X	X	- Currently no systematic collation and preservation of audiovisual heritage.  - National Film Centre collects copies of films made using public funds.	
<b>Lithuania</b>		X		Original film media.	- VD for non-funded films.  - 1 year.	X <sup>61</sup>		VD for non-funded films and related film material is encouraged.	
<b>Luxemburg</b>	X			- Material produced on tape: material produced on tape: negative/ internegative/ interpositive or new positive copy; a master copy in digital format.  - Material produced as	6 months after being made available to the public.	X		Up to present time VD, but Grand-Ducal Regulation on LD is about to entry into force.	

<sup>60</sup> Draft law foresees Compulsory deposit of financed works.

<sup>61</sup> Funded films have to submit to the Ministry of Culture a certificate from the Lithuanian Archive Department confirming that original film media have been supplied for storage



MEMBER STATE	Type of deposit			Material to be deposited <sup>57</sup>	Deadline for deposit	Compliance checking?		Other comments Problems/Best practices	Changes in relation to 2008
	LD all	CD funded	VD			Deposit obligation	Quality of deposited material		
				analogue, digital or HD: a master copy in digital format, two copies in commercial and original format.					
<b>Malta</b>	X			Audiovisual material.	N.C.	N.C.	N.C.		N.C.
<b>Netherlands</b>			X	- Analogue: negatives and good positives. - Digital: digital source material.	No deadline.			Good relationships with depositors and donors are essential for enriching the collection.	
<b>Poland</b>	X			Unused film copy and documentary material.	- No later than on the date of commencing film distribution. - P: No obligation to deposit negatives.	No	Yes	- P: No obligation to deposit negatives. - P: the law does not foresee enforcement mechanisms for the legal deposit.	
<b>Portugal</b>		X		2 copies or a broadcast-quality video copy.	BP: Proactive in promoting voluntary deposit.	Could be improved.		- Legislation on LD is being drafted. - BP: Proactive in promoting voluntary deposit.	

MEMBER STATE	Type of deposit			Material to be deposited <sup>57</sup>	Deadline for deposit	Compliance checking?		Other comments Problems/Best practices	Changes in relation to 2008
	LD all	CD funded	VD			Deposit obligation	Quality of deposited material		
<b>Romania</b>		X		- High-quality print. - Image and sound negatives, intermediate materials, positive copies.	2 years after film's premiere.	X	X	VD for films produced with private funding.	
<b>Slovakia</b>	X			Original, copy, ancillary material and metadata.	Within 30 days after initial public release.	X	X		General inventory to be prepared.
<b>Slovenia</b>		X		Negative and copy of the film.	On completion of film.	X	X		
<b>Spain</b>		X		- 1 perfect film copy. - In case of electronic support, that of the highest quality.	- 2 years after the films were made available.	X	X	- Financial support for preservation given to producers. - Active policy to promote VD.	-Financial support for preservation takes into account technological evolution of supports.
<b>Sweden</b>		X		- CD: Inter-positive or LC print and original negatives. - Digibeta for digital works. - VD: 35mm viewing prints, original negatives, duplicate	- CD: 6 months after the film's first release. - VD: no time-limits.	X	X	- BP: Voluntary deposit for non-cinema releases (incl. productions by private individuals and associations) and foreign movies distributed	

MEMBER STATE	Type of deposit			Material to be deposited <sup>57</sup>	Deadline for deposit	Compliance checking?		Other comments Problems/Best practices	Changes in relation to 2008
	LD all	CD funded	VD			Deposit obligation	Quality of deposited material		
				negatives and positives.				in Sweden  - Special unit set up to check the quality of the material subject to CD.  - Final payment of the financial support is conditional to deposit of good quality material.	
<b>United Kingdom</b>		X <sup>62</sup>	X	Film print.	No deadline, but UKFC and BFI try to secure the deposit within 2 years post release.		X		

<sup>62</sup> With the exception of some films in receipt of Lottery Funding through the UK Film Council where financing includes a clause requiring deposit of a print in the BFI National Archive.

**TABLE 4 – DEPOSIT OF MATERIAL OTHER THAN CINEMATOGRAPHIC WORKS FORMING PART OF THE NATIONAL AUDIOVISUAL HERITAGE**

<b>MEMBER STATE</b>	
<b>Austria</b>	The compulsory film deposit requirement also covers ancillary and publicity material. Video and digital productions are also deposited. For funded films, the film script and advertising materials need to be deposited as well. "Film documentation" department documenting on a voluntary basis all international productions intended for distribution in Austria was set up in the Austrian Film Archive.
<b>Belgium : federal institutions</b>	The Cinematek keeps advertising and ancillary material deposited on a voluntary basis.
<b>Belgium : French Community</b>	No provision concerning the collection of cinematographic works not forming part of the national audiovisual heritage. All material produced and distributed in French-speaking Belgium by public-service television or radio must be kept and stored by the editor in charge of that TV or radio station. Preservation and Exploitation of Heritage Plan foresees collection of non-film material.
<b>Belgium : Flemish Community</b>	See the relevant provisions of the federal institutions.
<b>Bulgaria</b>	The Bulgarian National Film Archive stores non-film holdings deposited on a voluntary basis, including books, posters, magazines, press cuttings, dialogue lists, photos, leaflets, documents and publications. Moving image materials which are not cinematographic works but part of the national heritage (private collections and family archives, for example) are also collected by the BNFA on a voluntary basis. Mandatory deposit of works published on film.
<b>Cyprus</b>	No provisions/practices concerning the collection of cinematographic works not forming part of the national audiovisual heritage. The Cyprus State Archive is responsible for collecting any non-audiovisual material.
<b>Czech Rep.</b>	A system for the mandatory deposit of moving-image material other than cinematographic works has been introduced. Non-film material is collected on the basis of provisions of Section 5, par 10(1) of Act No 249/2006.  Cinematographic works not forming part of the national audiovisual heritage are collected on the basis of voluntary deposit.

<b>MEMBER STATE</b>	
	Non-film material is collected on the basis of provisions of Section 5, par 10(1) of Act No 249/2006.
<b>Denmark</b>	For all films that are comprised by the legal deposit obligation, accompanying advertising materials shall be submitted.
<b>Estonia</b>	Voluntary deposit for ancillary and publicity material related to cinematographic works forming part of the national audiovisual heritage, as well as moving-image material other than cinematographic works. Film scripts, photographs, photos are also collected. Chance finds and amateur works are assessed by the appropriate committee in accordance with the assessment policy used by the National Archives.
<b>Finland</b>	Publicity and ancillary materials are covered by in the legal deposit obligation. Agreements with foreign producers on depositing a film screened publicly in Finland as well as the related advertising and other publicity material. The National Audiovisual Archive is responsible for archiving films as well as the related printed material.
<b>France</b>	All films distributed in France are subject to a legal deposit obligation as soon as they receive a CNC reference number. The deposit obligation includes publicity and ancillary materials. Legal deposit of audiovisual works, multimedia documents and video recordings, as well as books, periodicals, gravures, films, sound recordings, radio and TV programmes, software and databases.
<b>Germany</b>	The online film database <a href="http://www.filmportal.de">www.filmportal.de</a> offers its users access to ancillary materials in addition to filmographic data. These may be deposited voluntarily with the Federal Archives. For film videos as published media works and for music films generally, deposit with the Deutsche Nationalbibliothek (German National Library) is mandatory. All moving picture stock and older cinematographic works may be deposited voluntarily with the Federal Archives, but also with other qualified archives in so far as they are German productions or German co-productions. Foreign cinema films, including those which have been shown in German cinemas, are not deposited with the Federal Archives but may be deposited with other bodies such as the SDK. The institutions in the Cinematheque Association collect and store masses of film-related material. Documentation accompanying films may be deposited on a voluntary basis.
<b>Greece</b>	There are provisions/practices concerning the collection of cinematographic works not forming part of the national audiovisual heritage and concerning moving-image material other than cinematographic works. The Thessaloniki Film Museum aims at bringing together and promoting the collection of non-film material.
<b>Hungary</b>	Mandatory deposit copies must be submitted of posters containing text and programme booklets of films and movie theatres – provided that these materials were produced by the producer or the distributor, thus in practice mandatory deposit copies of

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	<p>subsidiary material for cinematographic works must be submitted as well.</p> <p>MNFA keeps a photo and poster collection. Hungarian Filmhistorical Photo Collection: photo materials of nearly 980 Hungarian feature films made between 1945 and today. The collection of non-film material is regulated by the Legal Deposit Decree.</p>
<b>Ireland</b>	<p>Doesn't collect other than Irish material. Collects advertisements, music videos and artistic works, but not video games or web sites. Collects television through the BCI and IFB, as well as advertisements, promotional and public information films (gathered in an ad-hoc manner). Material that has to be deposited includes publicity material and production notes. IFA collects broadcast quality tape and has a document and poster collection.</p>
<b>Italy</b>	<p>Ancillary materials are comprised by the legal deposit obligation for films produced in Italy. Furthermore, a legal deposit obligation exists for sound and video documents, artistic videos and documents disseminated electronically and broadcast over the net, which is administered by the Central National Libraries at Rome and Florence.</p>
<b>Latvia</b>	<p>The Riga Film Museum collects cinematographic works of historical value where possible. The Latvian State Archive collects film document sound materials, photo documents and film posters related to cinematographic works.</p>
<b>Lithuania</b>	<p>All of the auxiliary and advertising-related media forming part of the national audio-visual heritage are stored at the Lithuanian Archive for Literature and Art, Lithuanian Theatre, Music and Cinema Museum and at other museums.</p>
<b>Luxemburg</b>	<p>The Cinemateque de la Ville de Luxembourg collects films that are not part of the national film heritage. All kinds of publication (except for the audiovisual and sound publications referred to in Article 19) including databases, software and applications, expert systems and other artificial intelligence products, produced in Luxemburg and publicly available for sale, distribution or rent are subject to the formality of legal deposit at the National Library. Sound and multimedia productions are subject to legal deposit at the CNA.</p>
<b>Malta</b>	<p>The archive of the Department of Information preserves historical documentation (photos and films) of important national events. The archive of Heritage Malta preserves mainly films on the Second World War, films about historical sites and relating to the conservation of national heritage.</p>
<b>Netherlands</b>	<p>Collection of foreign titles forming part of the national heritage in the Film Museum. The Dutch Institute for Picture and Sound collects movie-image material (other than cinematographic works) forming part of the national audiovisual heritage.</p>

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	Ancillary and other non-cinematographic aspects of the national audiovisual heritage may be deposited on a voluntary basis with the relevant institutions, which apply their own selection criteria to determine whether or not to integrate the materials into their collections. The Film Museum's collection also includes film-related collections such as photos, film posters, paper archives and apparatus.
<b>Poland</b>	Producers are legally obliged to supply documentary material concerning the production of the film, in particular the script, editing and dialogue list, stills, posters, credits, and promotional materials. Equally, producers of films made for television must provide the National Film Archive with a deposit copy. Legal measures ensure that film stocks held by other institutions are transferred to the Archive, if these are privatised or go into liquidation. Specialised teams at the National Film Archive take care of these collections.
<b>Portugal</b>	No provisions concerning the collection of cinematographic works not forming part of the national audiovisual heritage nor concerning non-film material are in place. However, the Cinemateca is promoting the voluntary deposit of all cinematographic and audiovisual works.
<b>Romania</b>	Yes, in context with voluntary deposit.  TVR (Romanian Public Television) has own facilities for collecting works other than cinematographic works. No collection of non-film material.
<b>Slovakia</b>	Ancillary and publicity materials are subject to a legal deposit obligation. SFU has issued methodological guidelines for the deposit of non-film material. Compulsory deposit also applies to audiovisuals which are not cinematographic works (recorded on a medium other than a film reel). Also collects Slovak audiovisual works, including television programmes, and all other works and sound-image recordings that are of audiovisual value (based on the opinion of the SFI Commission on Audiovisual Heritage). According to the rules of good practice SFU collects foreign cinematographic works.
<b>Slovenia</b>	The Slovenian Film Archive also keeps scenarios, shooting scripts, photographs, contracts, posters and censorship documents. Cinematographic works forming part of national audiovisual heritages from other countries are kept by the Slovenian Cinematheque. Moving image material other than cinematographic works is collected pursuant to the Act on the protection of documents and archives and archival institutions.
<b>Spain</b>	Voluntary deposit of ancillary and publicity materials related to films. It is a common practice that distribution companies make a voluntary deposit of exhibition copies of foreign films. In addition, the Filmoteca Espanola is actively buying archives

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	or collections which have cultural value from producers, scriptwriters, critics, collectors etc. Except for family or amateur cinema on obsolete media, the collection of any other type of moving-image material is unusual.
<b>Sweden</b>	The film archive in Grängesberg is collecting, preserving and offering access to Swedish films which have not been produced with a view to cinema release. The National Library of Sweden is the repository for the legal deposit of all videograms, DVDs, etc. of which more than 5 copies are produced in Sweden. Producers in receipt of production subsidies must deposit metadata and ancillary materials, including stills, posters, music sheets, complete credits, DVD copies, manuscripts, posters. For other productions voluntary deposit with the national institute is possible.
<b>United Kingdom</b>	<p>Voluntary deposit of materials from other territories deemed to be important for development of film culture in the UK.</p> <p>BFI National Archive is designated as the National Television Archive.</p> <p>Ancillary and publicity materials of current and past cinematographic works are collected on the basis of a voluntary deposit.</p>



**TABLE 5 – CATALOGUING AND DATABASES (question 5)**

<b>MEMBER STATE</b>	<b>Cataloguing practices</b>	<b>Databases</b>	<b>Interoperability of these systems with other (in the same country or at EU level)</b>	<b>Comments Best practices/problems</b>	<b>Changes in relation to 2008</b>
<b>Austria</b>	In compliance with FIAF standards.	<ul style="list-style-type: none"> <li>- Prospectively to be made available online.</li> <li>- Several relational databases used to collect the different material. Currently the Film Archive is working on a central database. Data on technical particularities are included.</li> </ul>	In progress.		The Austrian Film Archive's catalogue has been further developed with a view to interoperability and taking into account cinematographic standards.
<b>Belgium federal institutions</b>	In compliance with FIAF standards.	Inventory in a computerised database.	N.C.		
<b>Belgium French Community</b>	In progress (currently no systematic inventory exists).	<ul style="list-style-type: none"> <li>- Database of the Cinémathèque is based on Access software.</li> <li>- Indexing system of the Cinémathèque in compliance with FIAF standards.</li> <li>- Database is accessible at <a href="http://www.cinemathque.cfwb.be">www.cinemathque.cfwb.be</a> and partially available at <a href="http://www.numeriques.be">www.numeriques.be</a>.</li> </ul>			Planned adoption of the Open Archives Initiative Protocol for Metadata-Harvesting.
<b>Belgium Flemish Community</b>	Maintains database of all works deposited with the Cinematek.	BOM-Vlaanderen project and the follow-up projects "Vlaanderen in Beeld" and "Archipel".	N.C.		Feasibility study to be carried out in 2010 for setting up a Flemish horizontal, cross-sectoral metadata

<b>MEMBER STATE</b>	<b>Cataloguing practices</b>	<b>Databases</b>	<b>Interoperability of these systems with other (in the same country or at EU level)</b>	<b>Comments Best practices/problems</b>	<b>Changes in relation to 2008</b>
					aggregator.
<b>Bulgaria</b>	In compliance with FIAF standards.	<ul style="list-style-type: none"> <li>- Online database 'A to Z of Bulgarian cinema'.</li> <li>- UNESCO system WinISIS</li> </ul> <p>Database is not accessible via internet for financial reasons.</p>		- P: Database is not accessible via internet for financial reasons.	
<b>Cyprus</b>	N.C.	Software for cataloguing and creating a webpage under way.	European standardization to be implemented in the near future.		Efforts digitisation and making available on-line.
<b>Czech Rep.</b>	In compliance with FIAF standards.	<p>Several databases available. For instance:</p> <ul style="list-style-type: none"> <li>- Databases of film collections, posters, photographs.</li> <li>- Databases belonging to the NFA film library.</li> <li>- Databases of the Film Yearbook;</li> </ul> <p>NFA database – freely accessible and enables searches according to a wide range of criteria.</p>	Participation in the consultations on EN 15744.	On-line catalogue of the NFA library: <a href="http://arl.nfa.cz">http://arl.nfa.cz</a>	Participation in EFG and EFT.
<b>Denmark</b>	In compliance with FIAF standards.	- Oracle-based, but tailored to the specific needs of archival and filmographic use (searchable by year, director and country in addition to other criteria; contains	N.C.		N.C.

MEMBER STATE	Cataloguing practices	Databases	Interoperability of these systems with other (in the same country or at EU level)	Comments Best practices/problems	Changes in relation to 2008
		<p>references to stills, poster and other collections maintained by the DFI).</p> <p>- Available at:</p> <p><a href="http://www.dfi.dk/filmografi">www.dfi.dk/filmografi</a></p>			
<b>Estonia</b>	In compliance with FIAF standards.	<p>- The FIS database is publicly available on the internet:</p> <p><a href="http://www.filmi.arhiiv.ee/fis/index.php?lang=en">www.filmi.arhiiv.ee/fis/index.php?lang=en</a></p> <p>- No indexing yet.</p>	N.C.		- In 2008 the Estonian Film Database non-profit association was set up and started to describe the Estonian film heritage.
<b>Finland</b>		<p>- Tenho database includes also technical data on copies.</p> <p>- Elonet internet database: <a href="http://www.elonet.fi">www.elonet.fi</a></p>	Cooperation with the European Audiovisual Observatory.	BP: <a href="http://www.elonet.fi">www.elonet.fi</a>	
<b>France</b>	In compliance with FIAF standards.	<p>- LISE database, available online:</p> <p><a href="http://www.cnc-aff.fr">www.cnc-aff.fr</a></p> <p>- Access to a part of or all information depends on user's accreditation levels.</p>	<p>- Yes. LISE covers all French collections.</p> <p>- Actively involved in European standardization ( CEN TC 372).</p>	BP: Database is available online.	
<b>Germany</b>	In compliance with FIAF standards.	<p><a href="http://www.filmportal.de">www.filmportal.de</a></p> <p><a href="http://www.filmarchives-online.eu">www.filmarchives-online.eu</a></p> <p><a href="http://www.bam-portal.de">www.bam-portal.de</a></p>	<p>Yes.</p> <p>- Actively involved in European standardization (CEN TC 372). DIF is handling the secretariat.</p>	<p>- BP: Leading role in European standardization.</p> <p>- BP: Databases are available online.</p>	Since September 2008 participation in the EFG.

MEMBER STATE	Cataloguing practices	Databases	Interoperability of these systems with other (in the same country or at EU level)	Comments Best practices/problems	Changes in relation to 2008
		<a href="http://www.lost-films.eu">www.lost-films.eu</a> EFG: 15 film archives are working on a common Internet portal for access to films and film-related material.	- German Cinematheque Foundation is developing an open source software for administration of analogue and digital films.		
<b>Greece</b>	In compliance with FIAF standards.	- Digital database of the Greek Film Archive, available for search and study at <a href="http://www.tainiothiki.gr">www.tainiothiki.gr</a> (EL, EN, FR). - Greek Film Centre: 2 databases available at <a href="http://www.gfc.gr">www.gfc.gr</a> and <a href="http://www.gfcdigital.gr">www.gfcdigital.gr</a>	Participation in the EFG.	- Greek Film Archive: Catalogue of Greek filmography covering all Greek feature length fictional cinematographic works from the 1920s to 2005. - Greek Film Centre: "Digital Archive of Greek Cinema" project.	
<b>Hungary</b>	IT based cataloguing.	- MNFA database available at <a href="http://www.filmarchiv.hu">www.filmarchiv.hu</a> (only in Hungarian). - Works processed jointly by MNFA and NAVA and 590 newsreels made prior to 1943 accessible via the NAVA points.	N.C.	BP: Digitized films are available through the NAVA points.	In 2008 filmography data for 1.588 Hungarian feature films became available online.
<b>Ireland</b>	In compliance with FIAF and Library of Congress standards ISAD (G) compliant.	Available at: <a href="http://www.tcd.ie/irishfilm/">www.tcd.ie/irishfilm/</a>	The IFA database does not currently link to other European database.	BP: Database is partly available in internet.	In Magic DB text works database includes filmographies, rights and technical information.

<b>MEMBER STATE</b>	<b>Cataloguing practices</b>	<b>Databases</b>	<b>Interoperability of these systems with other (in the same country or at EU level)</b>	<b>Comments Best practices/problems</b>	<b>Changes in relation to 2008</b>
<b>Italy</b>	In compliance with FIAF standards.	<ul style="list-style-type: none"> <li>- XML-based cataloguing solution. Data can be searched by title, director and year of release at: <a href="http://www.csc-cinematografia.it/ct_cat_film.jsp?ID_LINK=28&amp;area=20">http://www.csc-cinematografia.it/ct_cat_film.jsp?ID_LINK=28&amp;area=20</a></li> </ul>	<ul style="list-style-type: none"> <li>- International compatibility via ISAN identification.</li> <li>- Involved in European standardization (CEN TC 372).</li> </ul>	BP: Database is partly available online.	
<b>Latvia</b>		<ul style="list-style-type: none"> <li>- 3 types for recording and describing documents (MS Access databases): Films, video documents, poster database.</li> <li>- Latvian film database available at <a href="http://www.nfc.lv">www.nfc.lv</a> (LT).</li> <li>- Developing the National Archives Joint Information System (NAJIS) at institutions of the National Archives.</li> </ul>	No	BP: <a href="http://www.filmas.lv">www.filmas.lv</a> : portal through which visitors of libraries are allowed to watch and find more information on a certain number of Latvian films.	
<b>Lithuania</b>	No special standards.	<ul style="list-style-type: none"> <li>- Database and search facility based on Access software still possible at the premises of LCVA and will be made available online after implementing the national project "Lithuanian documentaries on Internet".</li> <li>- Partly available at <a href="http://www.filmarchive-online.eu">www.filmarchive-online.eu</a></li> </ul>	Actively involved in European standardization (CEN TC 372).		<a href="http://www.balticway.net">www.balticway.net</a> offers access to some LCVA video and audio documents.

<b>MEMBER STATE</b>	<b>Cataloguing practices</b>	<b>Databases</b>	<b>Interoperability of these systems with other (in the same country or at EU level)</b>	<b>Comments Best practices/problems</b>	<b>Changes in relation to 2008</b>
<b>Luxemburg</b>	N.C.	Sygaal+.  Only available internally, access for the public is envisaged in the long term.	No, but the CNA is currently assessing the best way to make its works available on Europeana.	P: Database is currently not accessible via the Internet.	N.C.
<b>Malta</b>	In compliance with the International Standards Council on Archives.	Cultural Heritage Information Management system.	N.C.	Efforts are made so that all national entities use European and international standards.	Heritage Malta is currently working on making audiovisual material available on its website. (financed by EU Projects like SMARTMUSEUM and STERNA).
<b>Netherlands</b>	International standards	- Several databases for internal use.  Public Databases are available at: <a href="http://www.geheugenvannederland.nl">www.geheugenvannederland.nl</a> <a href="http://www.filmmuseum.nl">www.filmmuseum.nl</a>  - Currently, integrated relational databases are being developed.  - Catalogue of the Dutch Institute for Sound and Vision is accessible online via <a href="http://www.beeldengeliuid.nl">www.beeldengeliuid.nl</a> , <a href="http://www.youtube.com/beeldengeluid.nl">www.youtube.com/beeldengeluid.nl</a> , <a href="http://www.barendenvandorp.nl">www.barendenvandorp.nl</a> , <a href="http://www.dutchfootage.com">www.dutchfootage.com</a>	- Yes, through EFG.  - Within the Film Museum: new information system about the collection is being set up, enabling interoperability between systems and accessibility via the internet.		

MEMBER STATE	Cataloguing practices	Databases	Interoperability of these systems with other (in the same country or at EU level)	Comments Best practices/problems	Changes in relation to 2008
<b>Poland</b>	In compliance with FIAF standards	<ul style="list-style-type: none"> <li>- Electronic database since 2005.</li> <li>- SI FILMOTEKA is used by the Archive's staff.</li> <li>- Since November 2009 - FOTOTEKA FN website (<a href="http://www.fototeka.fn.org.pl">www.fototeka.fn.org.pl</a>) is open to the public presenting the photographic stocks of the National Film Archive (photos, negative materials, diapositives).</li> <li>- Works in progress to make it available online.</li> </ul>	Plans to implement the European standards on interoperability of film databases.		FOTOTEKA FN website is open to the public presenting the photographic stocks of the National Film Archive.
<b>Portugal</b>	According to FIAF standards and the Dublin Core	ANIM database can be consulted <i>in situ</i> .	Yes.	BP: inventory of Portuguese-produced films (planned online version).	
<b>Romania</b>	National standard	Available online: <a href="http://www.cncinema.abt.ro">http://www.cncinema.abt.ro</a>	EFG	Digitised materials are available via the Internet.	Materials digitised and available on internet.
<b>Slovakia</b>	In compliance with FIAF standards,  ISBD and AACR2 for	<ul style="list-style-type: none"> <li>- SK CINEMA information system, plans to be make it available online: Slovak film catalogue + SFU catalogue.</li> <li>- <a href="http://www.sfd.sfu.sk">www.sfd.sfu.sk</a> already on-line</li> </ul>	European standards are translated in Slovak and planned to be implemented in the SK CINEMA information system.		Film database online

MEMBER STATE	Cataloguing practices	Databases	Interoperability of these systems with other (in the same country or at EU level)	Comments Best practices/problems	Changes in relation to 2008
	non-film				
<b>Slovenia</b>	ArchiScope software.	<ul style="list-style-type: none"> <li>- The collection is not structured by theme but only by author and period.</li> <li>- Available online, covering 2338 films.</li> </ul>	No.		
<b>Spain</b>		<ul style="list-style-type: none"> <li>- 'Soul' database.</li> <li>- Database of qualified films: <a href="http://www.mcu.es/bbddpeliculas/cargarFiltro.do?layout=bbddpeliculas&amp;cache=init&amp;language=es">http://www.mcu.es/bbddpeliculas/cargarFiltro.do?layout=bbddpeliculas&amp;cache=init&amp;language=es</a></li> </ul> <p>Catalogue of the Filmoteca Española Library: <a href="http://www.mcu.es/filmoteca/cargarFiltro.do?cache=init&amp;layout=filmoteca&amp;language=es">http://www.mcu.es/filmoteca/cargarFiltro.do?cache=init&amp;layout=filmoteca&amp;language=es</a></p>	<p>Active involvement in CEN.</p> <p>Plans to implement the European standards on interoperability of film databases.</p>	Plan to make the database available on the Internet in 2011, once that copyright is cleared.	Digitisation plan: Integrated Document Centre (CDI) shall be operational in 2010 to integrate the different databases in one system. CDI to be made available on the internet in 2011.
<b>Sweden</b>	<ul style="list-style-type: none"> <li>- In compliance with FIAF standards.</li> <li>- Publicly available at SFI premises.</li> </ul>	<p>Available at: <a href="http://www.svenskfilmdatabas.se/">http://www.svenskfilmdatabas.se/</a></p> <p>60.000 films (searchable by year and director).</p>	No.		



MEMBER STATE	Cataloguing practices	Databases	Interoperability of these systems with other (in the same country or at EU level)	Comments Best practices/problems	Changes in relation to 2008
United Kingdom		BFI Film & TV database: <a href="http://www.bfi.org.uk/filmtvinfo/ftvdb/">http://www.bfi.org.uk/filmtvinfo/ftvdb/</a> (searchable by title, names of people, music groups and organisations and events).	<ul style="list-style-type: none"> <li>- Actively involved in European standardization (CEN TC 372).</li> <li>- Implementation of CEN standards foreseen.</li> <li>- Contributions to revision of FIAF cataloguing rules.</li> <li>- Screen Heritage UK project: Union catalogue of all UK screen heritage databases.</li> <li>- Foreseen integration in the EFG.</li> </ul>	<ul style="list-style-type: none"> <li>- BFI's new Collections Management System.</li> <li>- Union catalogue of all UK screen heritage databases.</li> </ul>	

**TABLE 6 - PRESERVATION AND RESTORATION (questions 6 and 7)**

<b>MEMBER STATE</b>	<b>Measures / programmes to ensure preservation</b>	<b>Measures / programmes for restoration</b>	<b>Does the national copyright implement the exception of Article 5(2)(c) of Directive 2001/29/EC</b>	<b>Comments Best practice / problems</b>	<b>Changes in relation to 2008</b>
<b>Austria</b>	<ul style="list-style-type: none"> <li>- Preservation is a legally mandated task of the institutions responsible.</li> <li>- Additionally, an air conditioned security film depot was set up in 2004.</li> <li>- Film projection equipment is also preserved.</li> <li>- Study centre for using new storage media has been set up in the Austrian Film Archive.</li> <li>- Film technology collection available in a study collection.</li> </ul>	<ul style="list-style-type: none"> <li>- Restoration activities are generally conducted under the remit of the relevant institutions; on a case-by-case basis, the federal level may provide additional funding for specific projects.</li> <li>- The Krems Film Gallery is procuring digital film restoration equipment, in cooperation with other national institutions.</li> <li>- Corresponding regulations for the purpose of restoration have been incorporated into the deposit contracts.</li> <li>- The restoration of films with high cultural or historical value is based on a prioritisation and system in accordance with the budget available.</li> </ul>	Yes	The reproduction of films on new storage media does not yet offer a sustainable strategy for ensuring the posterity of film heritage.	N.C.
<b>Belgium : federal institutions</b>	Reproduction of films on analogical and/or digital medium and preservation of material to be projected.	Cinematek carries out black/white-restoration in own laboratory.	Yes		
<b>Belgium :</b>	- Operates a heritage preservation and exploitation		Yes		

<b>MEMBER STATE</b>	<b>Measures / programmes to ensure preservation</b>	<b>Measures / programmes for restoration</b>	<b>Does the national copyright implement the exception of Article 5(2)(c) of Directive 2001/29/EC</b>	<b>Comments Best practice / problems</b>	<b>Changes in relation to 2008</b>
<b>French Community</b>	<p>plan.</p> <ul style="list-style-type: none"> <li>- Cinémathèque: Films are progressively digitised on DVC Pro50 and DVDRam media.</li> <li>- Cinémathèque: Conservation conditions comply with standards of the International Federation of Film Archives.</li> <li>- Cinematek: Reproduction of films on analogue and/or digital storage media.</li> </ul>				
<b>Belgium : Flemish Community</b>	<ul style="list-style-type: none"> <li>- Research project on preserving and unlocking multimedia data in Flanders to lead to a general preservation and access strategy for audiovisual material.</li> <li>- Subsidy for digitising films part of the Flemish film heritage.</li> </ul>		Yes	BP: Research-based preparation of general preservation and access strategy.	
<b>Bulgaria</b>	- 800 000 BGN (≈ 410 000 €) allocated for the restoration and conservation of nitrate stock.	- Bi-lateral cooperation with European partners to build expertise in restoration issues.	No	P: Lack of resources to acquire necessary technologies for restoration and to	

<b>MEMBER STATE</b>	<b>Measures / programmes to ensure preservation</b>	<b>Measures / programmes for restoration</b>	<b>Does the national copyright implement the exception of Article 5(2)(c) of Directive 2001/29/EC</b>	<b>Comments Best practice / problems</b>	<b>Changes in relation to 2008</b>
	<ul style="list-style-type: none"> <li>- A machine has been acquired for transferring 35mm film to modern storage media.</li> <li>- Lack of integrated and technologically appropriate depository (planned).</li> <li>- BNF: reproduction of films on new storage media; Preservation of equipment.</li> </ul>	<ul style="list-style-type: none"> <li>- BNF can't do restoration for financial reasons and doesn't have own laboratories.</li> </ul>		inspect, inventorise and catalogue unchecked archives.	
<b>Cyprus</b>	<p>Since 2004 a special programme to digitise the collection. More than 60 % of holdings have been digitized.</p>	<ul style="list-style-type: none"> <li>- Possibility of setting up a technical unit, responsible for the restoration, is being examined.</li> <li>- Government agreed to cover all costs of the restoration of cinematographic works of high cultural or historical value.</li> </ul>	Work to align existing national with EU legislation to be completed.	P: Given the insufficient financial resources, no restoration measures can be adopted immediately.	
<b>Czech Rep.</b>	<ul style="list-style-type: none"> <li>- National heritage preservation programme for 2007-2013.</li> <li>- Planned extension of archives to support colour films.</li> <li>- Archives also preserve film project equipment, waiting for</li> </ul>	Two teams working in-house on restoration of both archive films and ancillary materials.	Yes	<p>BP: National heritage preservation programme.</p> <ul style="list-style-type: none"> <li>- Restoration efforts include ancillary materials.</li> </ul>	

<b>MEMBER STATE</b>	<b>Measures / programmes to ensure preservation</b>	<b>Measures / programmes for restoration</b>	<b>Does the national copyright implement the exception of Article 5(2)(c) of Directive 2001/29/EC</b>	<b>Comments Best practice / problems</b>	<b>Changes in relation to 2008</b>
	new depository.				
<b>Denmark</b>	<ul style="list-style-type: none"> <li>- WG on digitalisation (priorities, copyright).</li> <li>- Optimum facilities for conservation.</li> <li>- Legal Deposit Act prohibits the destruction of negatives of Danish films unless they have been offered to the DFI and it has declined to receive these.</li> </ul>	<ul style="list-style-type: none"> <li>- Restoration takes place according to a Restoration plan, and is financed by an annual restoration budget, ensured by law on the basis of a parliamentary agreement for a four-year period.</li> <li>- International cooperation on restoration on a case-by-case basis.</li> </ul>	Yes	P: keep technical equipment required for showing the many different storage formats (international problem)	
<b>Estonia</b>	<ul style="list-style-type: none"> <li>- Limited reproduction of films in new storage media (digibeta, HD) especially in connection with restoration.</li> <li>- Priority to works without right-holders.</li> <li>- Digitisation of nitrate films and of video in progress.</li> <li>- Small proportion of material is reproduced onto new storage media.</li> </ul>	<ul style="list-style-type: none"> <li>- For lack of adequate technology, restoration is done in Finland.</li> </ul>	Yes, only to a small degree	<p>P: Lacks funding and technology for film restoration.</p> <p>BP: cooperation with other countries in restoration.</p>	

<b>MEMBER STATE</b>	<b>Measures / programmes to ensure preservation</b>	<b>Measures / programmes for restoration</b>	<b>Does the national copyright implement the exception of Article 5(2)(c) of Directive 2001/29/EC</b>	<b>Comments Best practice / problems</b>	<b>Changes in relation to 2008</b>
<b>Finland</b>	<ul style="list-style-type: none"> <li>- Nitrate plan (1972-2006).</li> <li>- Excellent storage facilities.</li> <li>- Reproduction of films in new storage media (250 000 € per year).</li> </ul>	<ul style="list-style-type: none"> <li>- Partnerships with a commercial laboratory and companies for digital restoration.</li> <li>- Special funds for restoration projects.</li> </ul>	Yes	<p>BP: partnerships with private sector for digital restoration</p> <p>Museum of the Moving Image (collection of cinematography equipment).</p>	<ul style="list-style-type: none"> <li>- 250.000 € / year spent on laboratory services used to reproduce films.</li> <li>- Ministry granted special aid for individual projects of restoration.</li> </ul>
<b>France</b>	<ul style="list-style-type: none"> <li>- Nitrate plan (1991-2006; 80 m €).</li> <li>- Excellent storage facilities</li> <li>- Reproduction of films in new supports.</li> <li>- Digitalisation initiative of films originating between 1977 and 1987 that had never been televised or released in an edited version on video.</li> </ul>	<ul style="list-style-type: none"> <li>- Preservation and restoration plan. - CNC provides rights-holders with access to the restorations.</li> <li>- Commission of heritage experts has been meeting since 1990s and submits opinions to the CNC on priorities in terms of restoration.</li> <li>- Exceptional budgetary resources provided by the Ministry of Culture.</li> </ul>	Yes	BP: Excellent storage facilities; storage of materials systematized according to both type of support and type of materials (negatives, positives, intermediaries, magtape).	New question: how to preserve projection equipment of digital cinema in all its formats.
<b>Germany</b>	<ul style="list-style-type: none"> <li>- Reproduction of films in new storage media.</li> <li>- Maintain of cinematographic equipment.</li> </ul>	<ul style="list-style-type: none"> <li>- Yes: 400 cinematographic works are restored per year by the Bundesarchiv.</li> <li>- Sometimes, restoration with joint financial schemes with right-holders.</li> </ul>	Yes	BP: restoration with joint financial schemes with right-holders.	

<b>MEMBER STATE</b>	<b>Measures / programmes to ensure preservation</b>	<b>Measures / programmes for restoration</b>	<b>Does the national copyright implement the exception of Article 5(2)(c) of Directive 2001/29/EC</b>	<b>Comments Best practice / problems</b>	<b>Changes in relation to 2008</b>
	- Excellent storage facilities.				
<b>Greece</b>	- EU-funded project 'Digital Archive of Greek Film'.  - The digitisation of 400 hours of older Greek films was completed.  - Extracts of films and related information are now available online.		Yes	BP: EU programme: "Digital Archive of Greek Film".	
<b>Hungary</b>	Digitisation programme: 100 Hungarian films have been digitised.	Yes	Yes		Several feature films, documentaries and newsreels have been digitally restored.
<b>Ireland</b>	- Films elements are preserved on their original formats in climate controlled vaults.  - Material is also preserved on digibeta  - Access copies created on mini DV. The aim is to provide a digibeta access copy of each title in the collection.	- No specific fund for restoration.  - Pilot projects in digital film restoration in cooperation with private sector:  <a href="http://www.mee.tcd.ie/~sigmedia/Research/RoryOMore">http://www.mee.tcd.ie/~sigmedia/Research/RoryOMore</a>  - Where possible restoration is undertaken with partners like the Heritage Council and production	Yes	- BP: co-operation with UK.  - BP: Digital film restoration in cooperation with private sector.  - P: Lack of funding to expand digital restoration activities.	

MEMBER STATE	Measures / programmes to ensure preservation	Measures / programmes for restoration	Does the national copyright implement the exception of Article 5(2)(c) of Directive 2001/29/EC	Comments Best practice / problems	Changes in relation to 2008
	<ul style="list-style-type: none"> <li>- Material is conserved on digital formats where possible.</li> <li>- Not yet any material in a digital file format received, even if digital projection is undertaken in Ireland.</li> <li>- The IFA routinely preserves equipment of different formats in order to play existing collections in the future.</li> </ul>	<ul style="list-style-type: none"> <li>companies. In the alternative, material is sent for restoration to the UK.</li> <li>- For restoration, IFA must request rights holders' agreement on a case-by-case basis.</li> </ul>		<ul style="list-style-type: none"> <li>- P: Does not have film laboratories suitably equipped for carrying out restoration work.</li> <li>- Suggestions: Establishment of national or European film preservation fund and film registry.</li> </ul>	
<b>Italy</b>	<ul style="list-style-type: none"> <li>- Excellent storage facilities in compliance with international standards.</li> <li>- Film document digitisation project is under way to ensure storage in formats other than cinefilm.</li> <li>- Nitrate holdings are transferred to digital format in order to prevent destruction and enhance accessibility.</li> <li>- Emphasis on silent films alongside the works of Italian</li> </ul>	<ul style="list-style-type: none"> <li>- Digital technology used for restoration purposes with an emphasis on silent films alongside the works of Italian directors.</li> <li>- Public-private cooperation in restoration.</li> <li>- Digital techniques to restore soundtracks are being used increasingly widely for image restoration too.</li> <li>- Continuous progress in digital technology, in tandem with continual</li> </ul>	Yes		Significant quantitative and qualitative increase of restorations, thanks to digital technologies.



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	directors.	cost reductions.			
<b>Latvia</b>	Medium-term programme for restoration, digitalization and providing access.		Yes	Establishment of a medium-term programme for restoration, digitalization and providing access.	<p>- Since 2008 project to restore and digitise Latvia's film heritage: - Digital copies of 32 films made during Soviet times have been acquired from Russian archives and 3 have been restored.</p> <p>- Since 2009 digitisation of 35mm film document elements.</p>
<b>Lithuania</b>	<ul style="list-style-type: none"> <li>- New storage facilities (built in 2007).</li> <li>- 500 films have been digitised.</li> <li>- Digitisation from analogue to digital video (miniDV).</li> <li>- Preservation of digital files in server at the premises of LCVA.</li> <li>- Annual preservation plans in LCVA.</li> </ul>	So far, no restoration projects	Yes		

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<b>Luxemburg</b>	<ul style="list-style-type: none"> <li>- Depositories meeting international standards.</li> <li>- Duplicates of all nitrate films (only 50).</li> <li>- Films deposited are restored, transferred on Digital Beta, digitised on MEPEG2 to be stored in a Storagetek robot.</li> <li>- Programme to digitise the whole archive is practically finished.</li> </ul>	The CNA is restoring works that are part of the country's film heritage and has concluded separate agreements with rights holders.	Yes	Restoration of cinematographic works with high cultural or historical value is much less of an issue than in other countries.	Digitisation of the archive almost complete.
<b>Malta</b>	<ul style="list-style-type: none"> <li>- National Archives, Department of Information, Broadcasting Authority and Heritage Malta responsible for preservation in their own archives.</li> <li>- Collaboration with the view of using their resources and digitising archived works.</li> </ul>	Project by the Ministry of Education, Culture, Youth and Sport on the restoration and digitisation of audiovisual material containing material of high cultural or historical value foreseen for 2010.	Yes	N.C.	Project on the restoration and digitisation of audiovisual material in 2010.
<b>Netherlands</b>	<ul style="list-style-type: none"> <li>- Transfer to another medium (both analogue and digital).</li> <li>- Long term storage under</li> </ul>	- Dutch Institute for Sound and Vision has concluded agreements with rights-holders' organisations regarding	Yes		

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	<p>proper conditions</p> <p>- Project 'Images for the Future' (2007-2014) dedicated to the preservation of national audiovisual heritage, including cinematographic heritage by way of digitisation. Once digitised, the material is to be made available online.</p> <p>- Contracts with rights-holders regarding reproduction and use.</p>	<p>reproduction and use.</p> <p>- The Film Museum and the Dutch Institute for Sound and Vision are proactive in obtaining funds for restoring and conserving the national cinematographic heritage.</p>			
<b>Poland</b>	<p>- Digitisation project: "Preservation and digitisation of pre-War feature films".</p> <p>- Purchase of equipment and fixtures for the National Film Archive's laboratory.</p>	<p>National Film Archive participates in the restoration of the older relics of Polish cinematography and in a project of editing restored works.</p>	Yes		<p>National Film Archive: "Digital preservation of documentary film material of the Polish Film Chronicle from 1945 until 1956 recorded on flammable nitro tape"</p> <p>Planned for 2010: Programme "Unused Positives" – to digitise, prepare filmographic description and share these collections.</p>

<b>MEMBER STATE</b>	<b>Measures / programmes to ensure preservation</b>	<b>Measures / programmes for restoration</b>	<b>Does the national copyright implement the exception of Article 5(2)(c) of Directive 2001/29/EC</b>	<b>Comments Best practice / problems</b>	<b>Changes in relation to 2008</b>
<b>Portugal</b>	<ul style="list-style-type: none"> <li>- Deposited material is duplicated.</li> <li>- Annual preservation programme.</li> </ul>	<p>Yes</p> <p>In addition to the films restored as part of its usual activities, Cinemateca is attracting co-financing and entering into arrangements for film restoration by other bodies.</p>	Yes	BP: Annual preservation programmes.	
<b>Romania</b>	<p>Reproduction in new media (Digital Beta and High Definition media); preservation of equipment</p> <p>Specialized staff and cooperation with other specialized firms.</p>	<ul style="list-style-type: none"> <li>- Standard procedures available Restoration of sound of old films</li> <li>Contracts between CNC and copyright holders on use of restored materials.</li> <li>- 40 films with cultural value and 700 newsreel items (1947-1962) have been restored.</li> </ul>	Yes	<p>ANF has 3 laboratories specialised in</p> <p>(1) treatment and restoration;</p> <p>(2) processing and reproduction;</p> <p>(3) digital transfer and restoration.</p>	
<b>Slovakia</b>	Project for the Systematic Restoration of the Audiovisual Heritage of the Slovak includes the protection of works with high historical or cultural value.	<ul style="list-style-type: none"> <li>- Restoration from the original negatives under the Project for the Systematic Restoration of the Audiovisual Heritage of the Slovak Republic using laboratory and digital technology.</li> <li>- This long-term project includes the protection of works with high historical</li> </ul>	Yes		

<b>MEMBER STATE</b>	<b>Measures / programmes to ensure preservation</b>	<b>Measures / programmes for restoration</b>	<b>Does the national copyright implement the exception of Article 5(2)(c) of Directive 2001/29/EC</b>	<b>Comments Best practice / problems</b>	<b>Changes in relation to 2008</b>
		or cultural value. Overage annual budget is 1,5 m€			
<b>Slovenia</b>	<ul style="list-style-type: none"> <li>- Storage according to FIAF and ISO standards.</li> <li>- Yearly budget available for duplication.</li> </ul>	It is synchronised with the copying process.	Yes		
<b>Spain</b>	<ul style="list-style-type: none"> <li>- When possible, films are preserved in their original media.</li> <li>- New storage facilities under construction.</li> </ul>	Agreements with right-holders, so they co-finance restoration or give non-commercial rights to the archive as compensation for new potential commercial exploitation.	Yes	Agreements with right-holders for restoration.	
<b>Sweden</b>	<ul style="list-style-type: none"> <li>- Optimum preservation conditions for film material, which ensure a life-expectancy of several centuries.</li> <li>- Film material is not preserved digitally as there is no long-term digital means of preservation.</li> <li>- Transfer to new storage media is a means to increase access to film, but it does not result in long-term preservation.</li> </ul>	<ul style="list-style-type: none"> <li>- Photochemical techniques, complemented by digital means.</li> <li>- Rights-holders have access to restored material for commercial exploitation. A compensation is required.</li> <li>- Long-term plan: restore all Swedish films.</li> </ul>	No, but provisions already exist in Sweden's Copyright Act enabling libraries and archives to copy material for preservation purposes.		

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	- Preservation plan for 400 films that never existed as film stock.				
<b>United Kingdom</b>	<p>- Screen Heritage UK project includes creation of optimum storage facilities.</p> <p>- Legacy equipment is maintained.</p>	<p>- Active of restoration of films is part of BFI's cultural plan. Latest restorations:</p> <p>David Lean films</p> <p>Pre 1939 documentaries</p> <p>- BFI has well developed relationships with rights holders in areas of film restoration and commercial utilisation of the works.</p> <p>Encouraging restoration of films with high cultural or historical value through partnerships with the commercial sector and through work funded by philanthropists.</p>	<p>- Awaiting the implementation of recommendations in the Gowers Review of IP in 2007, which would inter alia provide this exception in UK law.</p>	<p>- Screen Heritage UK project.</p> <p>- Partnerships with the commercial sector and philanthropist for restoration.</p>	Restoration of ten David Lean films in 2008.

**TABLE 7 - ACCESSIBILITY, PROFESSIONAL TRAINING AND EDUCATION (questions 8, 9 and 10)**

<b>MEMBER STATE</b>	<b>Making film heritage available / Promotion</b>	<b>Specific accessibility measures for people with disabilities</b>	<b>Professional training</b>	<b>Education / Media literacy</b>	<b>Comments Problems / Best practices</b>	<b>Changes in relation to 2008</b>
<b>Austria</b>	<ul style="list-style-type: none"> <li>- Agreements with the right-holders on case-by-case basis, access for scientific use is guaranteed.</li> <li>- Institutions furthermore negotiate access for general educational and cultural purposes with rights-holders.</li> <li>- Austrian filmography available.</li> <li>- Screenings at "Metro cinema".</li> </ul>	Facilities suitable for people with disabilities.	<ul style="list-style-type: none"> <li>- In-house training.</li> <li>- The Austrian Film Museum offers further training programmes for teachers under the communication projects funded by the State.</li> </ul>	<ul style="list-style-type: none"> <li>- The Austrian Film Museum offers programmes for schools ('Kino macht Schule' and 'filmABC'). The institution also seeks to promote an integrated approach to films and school.</li> <li>- Several publication projects (e.g. "Austria Box").</li> <li>- Cooperation with universities and higher education institutions in the field of cinema.</li> <li>- Special fund of 300 000 € awarded by the Ministry for Education for the implementation of education and media-literacy projects.</li> </ul>	<ul style="list-style-type: none"> <li>- BP: the popular collection "Wochenschau" has been made available on DVD to the public. The Austrian Film Museum devises research and educational projects and cooperates with other museums.</li> <li>- BP: Austria Box.</li> <li>- BP: Cooperation with universities.</li> <li>- BP: special fund dedicated to education and media-literacy projects.</li> <li>- BP: Kinder-Uni: extra-curricular film education for children during summer.</li> </ul>	<p>Special funding from the State for the activities of the Film Museum (e.g. 2008: 212 000 €, 2009: 100 000 €)</p>
<b>Belgium : federal institutions</b>	Shows films in a non-commercial context (cultural, educational and scientific), in agreement with rights-		In-house training, in particular on digitalisation.	Film Archive organises courses and other educational initiatives to promote knowledge of cinematographic heritage	BP: Courses and other educational initiatives to promote knowledge of cinematographic heritage	

<b>MEMBER STATE</b>	<b>Making film heritage available / Promotion</b>	<b>Specific accessibility measures for people with disabilities</b>	<b>Professional training</b>	<b>Education / Media literacy</b>	<b>Comments Problems / Best practices</b>	<b>Changes in relation to 2008</b>
	holders.			locally.	locally.	
<b>Belgium : French Community</b>		No specific measures taken.	Cinamatek: In-house training, in particular on digital technologies.	<ul style="list-style-type: none"> <li>- Campaigns addressed to pupils (e.g., 'Secondary school pupils' prize', 'Films on file', 'Big screen on a blackboard') in cooperation with producers, directors.</li> <li>- Media Literacy Council was set up.</li> <li>- Support for cinema schools.</li> <li>- Standard contracts with rights holders authorise distribution of films for educational purposes.</li> </ul>	<p>BP: Standard contracts for pedagogical use of films.</p> <p>Campaigns addressed to pupils.</p>	Film Archive would like to establish a new type of contract, through which the right holders would be remunerated on the basis of the actual use of a film for educational purposes.
<b>Belgium : Flemish Community</b>	Access is possible for researchers. <sup>63</sup>		<p>Ingebeeld course: teacher training</p> <p>Participation in European professional</p>	<ul style="list-style-type: none"> <li>- CANON initiative under the Department for Education incorporates projects to promote media education (e.g., 'Ingebeeld' aimed at primary and first-grade</li> </ul>	<ul style="list-style-type: none"> <li>- BP: Initiatives to promote media literacy, especially in early phases of school education, including film heritage component.</li> </ul>	N.C.

<sup>63</sup> Exception of Article 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.



<b>MEMBER STATE</b>	<b>Making film heritage available / Promotion</b>	<b>Specific accessibility measures for people with disabilities</b>	<b>Professional training</b>	<b>Education / Media literacy</b>	<b>Comments Problems / Best practices</b>	<b>Changes in relation to 2008</b>
			training programmes.	secondary education). - In-school screenings of films from the 'Arts & Essai' circuit. - Educational initiatives under the Arts Decree (e.g. "Lessons in the dark"). - Flemish Parliament resolution on the setting-up of a media literacy.	- Funding of purchase of the Vrielynck collection containing material on historical development of film of international relevance.	
<b>Bulgaria</b>	Public access by way of rental and non-commercial film showing in agreement with right holders.	Disabled Access guaranteed at Odeon cinema.	- Kliment Ohridski University and Institute for Librarianship offer specialisation as film archivist. - National Film Archive provides in-house training to staff. - Courses in working with archives provided	- Education programmes since 1959. - Three-yearly "cinema university" with projections in the Odeon Cinema and with lectures on cinema at higher education institutes. - Odeon Cinema: special educational showings for students, festivals; National Cinema Week.		

<b>MEMBER STATE</b>	<b>Making film heritage available / Promotion</b>	<b>Specific accessibility measures for people with disabilities</b>	<b>Professional training</b>	<b>Education / Media literacy</b>	<b>Comments Problems / Best practices</b>	<b>Changes in relation to 2008</b>
			by the National Academy for Theatre and Film Arts.			
<b>Cyprus</b>	CFA facilitates cultural access to films, without any financial gain.	Under consideration.	No steps taken.	Seminars on media literacy organised in collaboration with the Cyprus Media Office.		Activities related to media literacy.
<b>Czech Rep.</b>	<ul style="list-style-type: none"> <li>- In agreement with right-holders, for educational and cultural purposes.</li> <li>- Czech TV shows classic European films.</li> <li>Publication of bilingual.</li> <li>- Film Yearbook (CZ, EN) and three-yearly filmographies of Czech feature films; also edits a monthly revue presenting films released for distribution in the Czech Republic.</li> <li>- Cooperation on DVD releases in a minimum of</li> </ul>	The law allows reproduction of works to be disseminated for the requirements of handicapped people.	N.C.Two- semester course in film restauration.	<ul style="list-style-type: none"> <li>- Organizes a film history course for secondary school.</li> <li>- Preparing a publication to assist with film education in schools.</li> </ul>	<ul style="list-style-type: none"> <li>- BP: Partnership with schools.</li> <li>- BP: Cooperation on DVD releases in a minimum of three European languages.</li> </ul>	Two- semester course in film restauration.

<b>MEMBER STATE</b>	<b>Making film heritage available / Promotion</b>	<b>Specific accessibility measures for people with disabilities</b>	<b>Professional training</b>	<b>Education / Media literacy</b>	<b>Comments Problems / Best practices</b>	<b>Changes in relation to 2008</b>
	three European languages.					
<b>Denmark</b>	<p>- Deposited material must be accessible at the DFI, and for individuals. It may also be shown in the DFI's in-house cinema. Deposit films subsidised by the DFI may be shown to a paying audience, without payment of a fee to the production company.</p> <p>- The DFI releases DVDs featuring titles forming part of the Danish film heritage. These include English subtitling.</p>	N.C.	University-level education available.	<p>- Strives to incorporate film into general school education through film screenings and by offering courses for teachers and pupils ("Film i skolen").</p> <p>- Collaboration with the Film School and the University on screenings of archival films.</p> <p>- "Filmstriben": short films and documentaries from DFI can be shown by school and libraries.</p> <p>- Ongoing negotiations to allow materials to be made available to private individuals online.</p>	<p>- BP: link between State aid to film production and showing of films in the film heritage institution.</p> <p>- BP: "Film i skolen ", "Filmstriben".</p>	N.C.
<b>Estonia</b>	<p>- Project 'Estonian Film 100' to celebrate the centenary of Estonian Film in 2012.</p> <p>- Subject to legal and technical limitations,</p>	Archives are accessible to wheelchair users.	<p>- Sharing experience with Finland.</p> <p>- Baltic Audiovisual</p>	- EF100 affords opportunities for film history research and promotes events to popularize knowledge of Estonian film heritage.	<p>- BP: Partnership with Universities.</p> <p>- BP: Estonian films for Estonian schools.</p>	N.C.

MEMBER STATE	Making film heritage available / Promotion	Specific accessibility measures for people with disabilities	Professional training	Education / Media literacy	Comments Problems / Best practices	Changes in relation to 2008
	<p>deposited material is available in the Archives' research hall.</p> <p>- Each year the Film Archives issues thematic DVD collections containing national film heritage.</p>		<p>Archival Council.</p> <p>- Participation in the FIAF Summer School.</p>	<p>- Partnership with the University of Art and Design.</p> <p>- 'Estonian films for Estonian schools': schools are provided with DVDs of Estonian films.</p> <p>- Yearly subsidies to the Baltic Film and Media School.</p> <p>- Educational uses are done in agreement with right-holders.</p>		
<b>Finland</b>	<p>- "The National Library Project" 2007-2011.</p> <p>- KAVA organizes screenings, lends films to film festivals and regional film centres.</p>	<p>- Access for people with disabilities to the facilities.</p> <p>- Production of a DVD version in sign language of one domestic children's film every year.</p>	<p>- Summer schools of FIAF/ACE.</p> <p>- Participation in international film festivals.</p> <p>- Joint annual training for archive staff in Nordic countries.</p>	<p>- Cinema School <a href="http://www.koulukino.fi">www.koulukino.fi</a></p> <p>- School Cinema Association encourages the inclusion of media studies in schools and maintains a teaching material database of all films covered by its activities.</p> <p>- Agreement with the University to show films as part of the University's teaching programme.</p>	<p>- Media literacy is not included in the curriculum of primary schools, but optional courses available.</p> <p>- BP: Permission to use domestic films in teaching is given by production companies and Tuotos (copyright association for audiovisual producers) to schools for using film records for educational purposes since</p>	N.C.

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				- Permission to use domestic films in teaching is given by production companies and Tuotos (copyright association for audiovisual producers) to schools for using film records for educational purposes since 2006 in exchange of an annual fee.	2006 in exchange of an annual fee.	
<b>France</b>	<ul style="list-style-type: none"> <li>- Collections can be consulted by researchers (by law).</li> <li>- Voluntarily deposited materials can be made accessible in the film heritage institutions of other FIAF members or in the course of events organized by the Ministry of Culture and Communication.</li> </ul>	Access to major heritage institutions ensured.	<ul style="list-style-type: none"> <li>- CNC offers training in cataloguing and digital restoration techniques.</li> <li>- Participation in Archimédia and the FIAF summer school.</li> <li>- INA and INP offer training in all areas of audiovisual heritage.</li> </ul>	Various initiatives targeted at young people to promote awareness of national film heritage ('Ecole et Cinéma', 'Collège au cinéma', 'Lycée et apprentis au cinéma').	BP: INA and INP specific trainings.	
<b>Germany</b>	- Collections can be consulted by researchers,	Barrier-free access to	- Film Archive Department	- <a href="http://www.filmportal.de">www.filmportal.de</a>	- Filmportal.de provides comprehensive information in	

MEMBER STATE	Making film heritage available / Promotion	Specific accessibility measures for people with disabilities	Professional training	Education / Media literacy	Comments Problems / Best practices	Changes in relation to 2008
	<p>journalists, public bodies and private individuals (by law).</p> <ul style="list-style-type: none"> <li>- Screenings organized at collecting institutions.</li> <li>- Deposited duplicates can be accessed license-free at the Federal Film Archive; rental for public screening or copying requires the consent the of the rights holder.</li> <li>- Organisations participate in the release of DVDs reflecting German film history and culture.</li> </ul>	<p>cinema halls and library rooms.</p>	<p>welcomes trainees from the Chamber of Commerce and Industry's qualification of film and video laboratory technician.</p> <ul style="list-style-type: none"> <li>- No University Degree on film and media archivist available.</li> </ul>	<ul style="list-style-type: none"> <li>- Vision Kino (<a href="http://www.visionkino.de">www.visionkino.de</a>) uses film heritage to promote media literacy in schools among children and youth</li> <li>- School cinema weeks.</li> <li>- Special project series and teaching guides by the Federal Agency for Political Education.</li> </ul>	<p>German and partially in English on 60,000 feature films free of charge.</p> <ul style="list-style-type: none"> <li>- German students interested in film archiving are directed to France, The Netherlands, Italy and in particular USA and Australia.</li> <li>- Annual Schulkinowochen promote youth media literacy by bringing the classrooms into the cinema.</li> </ul>	
<b>Greece</b>	<p><a href="http://www.shortfilm.gr">www.shortfilm.gr</a> charts history of Greek short film.</p>	<p>International Documentary Festival on Disability – Emotion pictures</p> <p>Greek Film Centre: Several Greek Films on DVD with</p>	<p>Cooperation between Thessaloniki Cinema Museum and the Aristotle University.</p>	<ul style="list-style-type: none"> <li>- Educational programmes for primary and secondary education.</li> <li>- Participation in the Archimedia programme.</li> <li>- Cooperation of the Greek Film Archive with the postgraduate programme of the University of Athens.</li> </ul>	<p>BP: Cooperation of the Greek Film Archive with the postgraduate programme of the University of Athens.</p>	

<b>MEMBER STATE</b>	<b>Making film heritage available / Promotion</b>	<b>Specific accessibility measures for people with disabilities</b>	<b>Professional training</b>	<b>Education / Media literacy</b>	<b>Comments Problems / Best practices</b>	<b>Changes in relation to 2008</b>
		subtitles for persons with hearing problems.		- Seminars aimed at academics and professionals on the role of film archives in the digital environment.		
<b>Hungary</b>	- Access is possible for researches.  - Audiovisual content is accessible through NAVA-points: terminals in certain institutions.  - Entire feature film stock of MNFA is available via the Internet.	Provision foreseeing free use of a work if exclusively for meeting the needs of people with disabilities.	N.C.	Arts (including cinema) is part of the National Core Curriculum. MNFA is providing training for secondary school teachers on the preservation and processing of film heritage two times a month.		
<b>Ireland</b>	IFA not enabled under Irish copyright law to make material available for educational purposes. Rights are individually cleared with rightholders for educational projects.	IFA requests subtitled versions of deposited material where available.	- IFA staff are trained according to FIAF standards. All staff received specialised in house training. Some staff have trained at FIAF summer schools.  Lack of specific training within	- IFI: education programme promoting film heritage among different audiences.  - Since 2005: Moving Image Module for schools, aimed at students of 15+.  - Research project to develop a national strategy for film and young people.	- P: Limited budget and lack of grant aid for training. Lack of training in Ireland.  - BP: Research project to develop a national strategy for film and young people.  - BP: successful relationships with various distributors (e.g. free previews for schools).	- 2009: Collaborations of IFI with the National Film School.  - Lights Out Film Festival for Young People 2009 – cooperation with RTÉ.

MEMBER STATE	Making film heritage available / Promotion	Specific accessibility measures for people with disabilities	Professional training	Education / Media literacy	Comments Problems / Best practices	Changes in relation to 2008
			Ireland.  - IFA hosts national and international trainees.			
<b>Italy</b>	<ul style="list-style-type: none"> <li>- Online access to film heritage holdings of the CN for institutional lending, study and research, as well as for cultural and educational screenings organized by the CN itself or in collaboration with cultural circles and other cultural entities.</li> <li>- In-house screenings at the <i>Cinema Trevi</i>.</li> <li>- Materials accessible via in-house videotheque to students and researchers.</li> <li>- Continuous film programme at the Archive's own cinema.</li> <li>- The National Film Archive</li> </ul>	The National Film Archive takes into account the needs of users with disabilities.	<ul style="list-style-type: none"> <li>- Carried out by the National Cinema School of the Experimental Cinematography Centre – 235 students who produce approx. 50 films/year.</li> <li>- The Bologna Film Archive organises courses on restoration.</li> <li>- The Cinema Directorate-General supported a course on Multimedia Archiving.</li> </ul>	<ul style="list-style-type: none"> <li>- Support for all requests for cultural dissemination and guidance with regard to other cinema-related and audiovisual professions.</li> <li>- Cooperation with international cinema schools.</li> <li>- Special emphasis on measures of secondary education designed to promote awareness of national film heritage and provide a general introduction to audiovisual, multimedia and scenography. ("CINED@YS")- Cooperation with institutions of artistic and professional development.</li> </ul>	<ul style="list-style-type: none"> <li>- BP: Bologne restoration courses.</li> <li>- BP: Every university offers a master degree in cinematographic heritage.</li> </ul>	



<b>MEMBER STATE</b>	<b>Making film heritage available / Promotion</b>	<b>Specific accessibility measures for people with disabilities</b>	<b>Professional training</b>	<b>Education / Media literacy</b>	<b>Comments Problems / Best practices</b>	<b>Changes in relation to 2008</b>
	grants free access to right-holders to a master copy of restored films, for broadcast via all media.			- Every university offers a master degree in cinematographic heritage.		
<b>Latvia</b>	<p>- Copyright Law: provision for certain use of cinematographic works without the author's agreement and remuneration.</p> <p>- Project "Latvian films in Latvian libraries" – visitors of 874 libraries can watch 80 Latvian films at <a href="http://www.filmas.lv">www.filmas.lv</a> free of charge.</p> <p>- Film library in the Riga Film Museum.</p>	No	In-house training.	Regular educational events at the Riga Film Museum National Film Centre organises professional continuing education seminars and training in cooperation with various European film institutions, cultural institutions and the Media Programme.	BP: Project "Latvian films in Latvian libraries" available at <a href="http://www.filmas.lv">www.filmas.lv</a>	
<b>Lithuania</b>	<p>- In agreement with right holders.</p> <p>- Project 'Lithuanian documentary cinema on the internet'.</p>	N.C.	N.C.	No such actions have been taken.	BP: Project 'Lithuanian documentary cinema on the internet'.	
<b>Luxemburg</b>	- In respect of copyright law.	Database on	No particular steps.	- Scarce use of film heritage		N.C.

<b>MEMBER STATE</b>	<b>Making film heritage available / Promotion</b>	<b>Specific accessibility measures for people with disabilities</b>	<b>Professional training</b>	<b>Education / Media literacy</b>	<b>Comments Problems / Best practices</b>	<b>Changes in relation to 2008</b>
	<ul style="list-style-type: none"> <li>- CCAN distributes Luxemburgish films on DVD and national TV channel, films are subtitled in FR, DE and/or EN.</li> <li>- Currently filmography for Luxemburg is compiled on the CNA's website.</li> </ul>	the Internet will comply with conditions of accessibility.		<p>in education: Hautnah Festival at the Cinemathèque, DirActors Festival, school trips to CAN and the Film Library.</p> <ul style="list-style-type: none"> <li>- No national media literacy programme.</li> <li>- Media Literacy Education Center under discussion.</li> </ul>		
<b>Malta</b>	<ul style="list-style-type: none"> <li>- Promotion of film heritage through the TV Education Channel.</li> <li>- Legislative measures to stress importance of developing opportunities for access to cinema history and heritage.</li> </ul>	Yes in all cultural centres and libraries.	Film Heritage courses at the University of Malta and the Department of Communications.	<ul style="list-style-type: none"> <li>- Investment of 1.6 m € through the EU's Structural Funds to strengthen the department of media studies at Malta College for Arts, Science and Technology.</li> <li>- Media education in primary and secondary schools.</li> </ul>		Ongoing discussions on new national initiatives in the field of education due to the Audiovisual Media Directive and the EC's Recommendation on media literacy.
<b>Netherlands</b>	<ul style="list-style-type: none"> <li>- 'Images for the future' project: 22 000 hours of film material to be contextualized for the general public.</li> <li>- Dutch Law on copyright is providing for educational</li> </ul>	N.C.	Collaborates with University of Amsterdam in establishing a Master Degree on 'Preservation and Presentation of the	<ul style="list-style-type: none"> <li>- Dutch Institute for Sound and Vision is developing various programmes: e.g. "Teleblik" and "Ed*it" – offering material from museums and archives for educational purposes.</li> </ul>	<ul style="list-style-type: none"> <li>- BP: Agreements with right-holders' organisations which enable audiovisual sources to be used in education.</li> <li>- BP: <a href="http://www.filmotech.nl/en">http://www.filmotech.nl/en</a></li> </ul>	

MEMBER STATE	Making film heritage available / Promotion	Specific accessibility measures for people with disabilities	Professional training	Education / Media literacy	Comments Problems / Best practices	Changes in relation to 2008
	<p>exception (Article 12(5) and 16), the closed network exception for libraries, museums, archives (Article 15h) and the preservation exception (Article 16n).</p> <p>- Dutch Institute for Sound and Vision: Films accessible via its own website and via the institute's YouTube channel.</p> <p>- Most of the national film collection will be made available via the portal Filmotech (Dutch Films online)  <a href="http://www.filmotech.nl/">http://www.filmotech.nl/</a></p>		Moving Image'	<p>- Media Awareness Network: Film Museum and Dutch Institute for Sound and Vision are members.</p> <p>- Training for primary school teachers and youth workers at the InHolland college.</p> <p>- specialist art education is linking to film- and media-education initiatives.</p> <p>- Lectures on film and the media are given at various universities.</p> <p>- agreements with the rights-holders' organisations on use of audiovisual sources</p> <p>2 national centres of expertise: the Dutch Institute for Film Education and the Media Awareness Expertise Centre.</p> <p>- Successful activities: Cinekid film festival, Making</p>		

<b>MEMBER STATE</b>	<b>Making film heritage available / Promotion</b>	<b>Specific accessibility measures for people with disabilities</b>	<b>Professional training</b>	<b>Education / Media literacy</b>	<b>Comments Problems / Best practices</b>	<b>Changes in relation to 2008</b>
				Movies project, 'Images for the future' project etc.		
<b>Poland</b>	<ul style="list-style-type: none"> <li>- In agreement with right holders.</li> <li>- "Silent Movie Days".</li> <li>- The Film Museum Cinema Iluzjon presents thematic cycles.</li> <li>- Collection of copies with foreign subtitles is compiled and regularly updated, digitised on DVD and in HD in European languages.</li> </ul>	<p>Yes. For example: audio description devices</p> <p>Current renovation works in the Film Museum Cinema include providing access to people with disabilities.</p>	"Professional Training" scheme run by the PFI ; 4-year course on the history of cinema aiming at improving the qualifications and skills of professional groups in the film industry	<ul style="list-style-type: none"> <li>- Project "School Film Archives"</li> <li>- National Film Archive holds classes for film school students at their premises</li> <li>- Polish Film Academy: a 2-year-course of Polish feature film history</li> <li>- operations of the Arthouse Cinemas Network</li> <li>- educational and exhibition activities of the Cinematography Museum</li> <li>- "Education and film culture propagation" of the Polish Film Institute</li> </ul>	<p>BP: Project "School Film Archives"</p> <p>BP: Web portals to foster and promote media literacy:</p> <ul style="list-style-type: none"> <li>- Online Polish Film Database: <a href="http://www.filmpolski.pl">www.filmpolski.pl</a></li> <li>- <a href="http://www.bazafilmowa.pl">www.bazafilmowa.pl</a></li> <li>- Polish Film Institute <a href="http://www.pisf.pl">www.pisf.pl</a></li> </ul>	
<b>Portugal</b>	<ul style="list-style-type: none"> <li>- "Deposit agreements" in case of voluntary deposit</li> <li>- Access to archived material</li> </ul>	Yes	Staff: Participation in international seminars or talks, notably on film	"Cinematoca junior" for primary and secondary students	BP: "Cinematoca junior"	

<b>MEMBER STATE</b>	<b>Making film heritage available / Promotion</b>	<b>Specific accessibility measures for people with disabilities</b>	<b>Professional training</b>	<b>Education / Media literacy</b>	<b>Comments Problems / Best practices</b>	<b>Changes in relation to 2008</b>
	<p>by means of screenings by the National Archive of Moving Images Department (free of charge or against payment)</p> <p>- Co-edition in DVD format of a number of films from the archive is currently being considered.</p>		<p>restoration. Externally: Cinemateca offers internships.</p>			
<b>Romania</b>	<p>- Free and unrestricted access for educational, cultural, research and other non-commercial purposes in situ or by borrowing DVDs.</p> <p>- Screening in the two ANF cinemas</p> <p>- Distribution contracts with Romanian TV channels.</p>	N.C.	<p>Specific training in-house</p> <p>Participation in FIAF and ACE trainings.</p>	<p>- Free access to students to the cinémathèque.</p> <p>- Studies on cinema published in "Prim Plan" magazine, published by the ANF.</p>		
<b>Slovakia</b>	<p>- Mediathèque</p> <p>- Publication of DVDs of Slovak films</p>	<p>Since 2008 cooperation with the Slovak Blind and Partially Sighted Union</p>	<p>- In house training</p> <p>-SFU subsidises the attendance of staff to important events</p>	<p>- Publication of professional film literature. - SFU's information centre: <a href="http://www.aic.sk">www.aic.sk</a>.</p> <p>- Education and awareness</p>		

<b>MEMBER STATE</b>	<b>Making film heritage available / Promotion</b>	<b>Specific accessibility measures for people with disabilities</b>	<b>Professional training</b>	<b>Education / Media literacy</b>	<b>Comments Problems / Best practices</b>	<b>Changes in relation to 2008</b>
		on audio commentaries for selected DVDs.		events - Cooperation with film schools  - SFU is partner of the Association of Slovak Film Clubs: Project 100 screenings.		
<b>Slovenia</b>	- Material accessible in SFA premises  - Weekly showing in the arthouse cinema  - Monthly magazine Kinotecnika.	No	Training in cooperation with AGRFT <sup>64</sup> .	- Screenings of Slovenian films for school and student groups.		
<b>Spain</b>	- Collections can be consulted by researchers in situ (by law)  - Other uses in agreement with right holders	Yes  Special aid for films incorporating audio description	- Participation in internal and external trainings.  - International annual workshop on film archives	- Law on Cinema foresees that the ICAA signs up to partnership agreements with public or private entities to promote knowledge of and disseminate cinema in various educational contexts	- BP: International annual workshop on film archives  -BP: Special aid for films incorporating systems of accessibility for people with physical or sensory	- 2009, the restored film "Un chien andalou" was edited .  - Under the Spanish EU Presidency the Filmoteca Espanola organises a

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<b>MEMBER STATE</b>	<b>Making film heritage available / Promotion</b>	<b>Specific accessibility measures for people with disabilities</b>	<b>Professional training</b>	<b>Education / Media literacy</b>	<b>Comments Problems / Best practices</b>	<b>Changes in relation to 2008</b>
	<p>- VoD: <a href="http://www.filmotech.com/">http://www.filmotech.com/</a></p> <p>- Edition of DVDs of films on the civil war with subtitles;</p> <p>- Specific screenings for young audiences.</p>	<p>systems and special subtitling systems.</p>	<p>- Educational cooperation agreements with various universities</p> <p>- Welcomes stagiaires</p> <p>- European Conference on 7-8 June 2010 on this topic.</p>		<p>disabilities.</p>	<p>seminar on 7 and 8 June 2010 dedicated to the "Systems of training for the preservation and dissemination of audiovisual heritage"</p>
<b>Sweden</b>	<p>- Viewing copies accessible at SFI's premises.</p> <p>- DVD releases/loans of restored films, in agreement with right holders.</p> <p>- in-house screenings at the SFI's Cinemathèque.</p> <p>- All films in the collections are made available in tape or digital format upon request for researchrrs through SFI's collaboration with the</p>	<p>Sweden's Copyright Act: deaf and hard-of-hearing are entitled to have a cinematographic work copied in such a way that its content is communicated to them.</p>	<p>N.C.</p>	<p>- "Film I skolan" initiative</p> <p>- DVD comprising an anthology of silent films + teaching material. It will be made available to school teachers in 2010.</p>	<p>BP: "Film I skolan"</p>	<p>SFI is producing a DVD anthology of film excerpts from the silent-film era accompanied by teaching material for school teachers, available from 2010 onwards.</p>

MEMBER STATE	Making film heritage available / Promotion	Specific accessibility measures for people with disabilities	Professional training	Education / Media literacy	Comments Problems / Best practices	Changes in relation to 2008
	National Library.					
<b>United Kingdom</b>	<p>-Archival material accessible through DVD and theatrical releases.</p> <p>- BFI Mediatheques allow to browse thousands of digitised films on demand.</p> <p>- BFI channel on Youtube: <a href="http://www.youtube.com/bffilms">www.youtube.com/bffilms</a></p>		Skillset <sup>65</sup> : continuing professional development funding programme.	<p>- <a href="http://www.screenonline.org.uk/">http://www.screenonline.org.uk/</a> - online resource for British television and film history – is accessible in all educational establishments and some public libraries.</p> <p>- UK Film Council 21<sup>st</sup> Century Literacy project</p> <p>- InView for educational access, in full compliance with copyright legislation:</p> <p><a href="http://www.bfi.org.uk/inview">www.bfi.org.uk/inview</a></p> <p>- Memorandum of Understanding (BFI and BBC)</p>	<p>BP: <a href="http://www.screenonline.org.uk/">http://www.screenonline.org.uk/</a></p> <p>BP: Skillset</p> <p>BP: <a href="http://www.youtube.com/bffilms">www.youtube.com/bffilms</a></p>	<p>Skillset Archive Skills Strategy released in June 2008.</p> <p>BFI InView for educational access</p>

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<http://www.skillset.org/>



**TABLE 8 – EUROPEAN AND INTERNATIONAL ACTIVITIES (question 14)**

<b>MEMBER STATE</b>	<b>Bilateral co-operation</b>	<b>European</b>	<b>International</b>
<b>Austria</b>	Cooperation with the German and Dutch film archives.	Participation in EU Research projects on the digital retrieval of archive material (FAETON and COLLATE)  EFG	International Federation of Film Archives (FIAF)
<b>Belgium federal institutions</b> :		Member of the Association des Cinémathèques européennes (ACE).  EU programmes: Archimedia, FIRST, MIDAS, EDCine, EFG.	FIAF
<b>Belgium French Community</b> :	Sonuma - INA	Archimedia, First project, EDCine Project, Midas project.  ACE, European Film Gateway  European Audiovisual Observatory	FIAF
<b>Belgium Flemish Community</b> :		Editorial contributions to the European Audiovisual Observatory (EAO)  European Digital Library	
<b>Bulgaria</b>	Slovenia, Austria, Germany, Israel, Romania	National Film Centre: EAO, Euroimages	FIAF  Withdrew from FIAF's Technical Commission in 1992 due to lack of financial resources.
<b>Cyprus</b>	Collaboration with the Greek Film Archive		

<b>MEMBER STATE</b>	<b>Bilateral co-operation</b>	<b>European</b>	<b>International</b>
<b>Czech Rep.</b>		EU programmes: MIDAS, COLLATE, EFG, European Film Treasures. Co-founder of ACE, board of ACE.  Participation in the work of CEN	FIAF, UNESCO
<b>Denmark</b>		Board of ACE  Follows the European standardization on interoperability of film databases in CEN  European programmes: EFG, leader of work package on content enrichment	Member of FIAF, heads FIAF's Technical Commission  DFI, together with ACE and FIAF, provides advice and guidance on the establishment of film museums or archives.
<b>Estonia</b>	Baltic States and Finland	EU programmes: Pretospace	FIAF, IASA, BAAC
<b>Finland</b>	Annual meeting of archives staff from Nordic/Baltic States.	Active involvement in the work of EAO and Eurimages.  ACE,  EFG  Creation of a Finnish Digital Library, that would be interoperable with the European Digital Library (EDL)  Needs of exchanging information and coordinating activities of designated bodies at EU level taken into account in the performance management and annual operating budget of the institution.	FIAF  Participation in the Programming and Access to Collections Commission and the Technical Commission
<b>France</b>	Actively involved in work with heritage institutions in southern hemisphere	ACE,	FIAF

<b>MEMBER STATE</b>	<b>Bilateral co-operation</b>	<b>European</b>	<b>International</b>
	countries.	Actively involved in European standardization on interoperability of film databases in CEN  EFG (Cinemathèque Française)	
<b>Germany</b>	"Lost Films" project: cooperation with the Czech Republic, France, the Netherlands and Poland	DIF Director is chairing ACE,  Actively involved in European standardization on interoperability of film databases in CEN (leading role in the CEN TC 372) )  Leading role in MIDAS and EFG.  Europa Film Treasures  Actively involved in EDL-Foundation, EDLnet, DL advisory board.  CinEd@ys European Film Heritage Week	FIAF
<b>Greece</b>	Cooperation of the Greek Film Archive with the Film Archive in Frankfurt and the French Film Archive to improve its collections and databases	European projects: Digitisation and Promotion of Greek Film Archive's Cultural Depository, MIDAS, EFG, Europeana.	
<b>Hungary</b>	Cooperation with other archives for restoration: Beograd, Bologna and Dutch Haghefilm/	European projects: MIDAS, EFG  "P2P-Fusion" European Project (completed in 2009)  "Video Active" – part of the eContentPlus programme (finished in 2009)	FIAF

<b>MEMBER STATE</b>	<b>Bilateral co-operation</b>	<b>European</b>	<b>International</b>
		NAVA: COMMUNIA thematic network cooperation	
<b>Ireland</b>		MEDIA projects: Treasures from European Archives, MIDAS.  IFA is not able to attend the Cinema Expert Group / Subgroup film heritage due to budgetary constrains.	FIAF
<b>Italy</b>	Cooperation with national and international FIAF archives and public and private archiving institutions.	Participates in European standardization on interoperability of film databases in CEN.	FIAF (e.g. 'Treasures from Film Archives' project).
<b>Latvia</b>	Cooperation with the Russian State Archive of Audiovisual Documents.  Regular cooperations with other film institutions, in particular Norway and Denmark.	Input to the EAO.  Deputy Director of the Latvian State Archive of Audiovisual Documents was a board member of the Baltic Audiovisual Archival Council.	FIAF  IASA
<b>Lithuania</b>		Participates in European standardization on interoperability of film databases in CEN.  European projects: Actively involved in MIDAS and in EFG from 2010.	2 films have gained the certification of UNESCO "Memory of the World".
<b>Luxemburg</b>		ECFA <sup>66</sup> (European Children's Film Association)  Association Inédits – Films amateurs/Mémoire d'Europe <sup>67</sup>	FIAF

<sup>66</sup> <http://www.ecfaweb.org/>

<b>MEMBER STATE</b>	<b>Bilateral co-operation</b>	<b>European</b>	<b>International</b>
		<p>CNA ready to cooperate with European agencies but there are problems related to availability and resources.</p> <p>CCAN distributes Luxemburgish films on DVD and national TV channel, films are subtitled in FR, DE and/or EN.</p> <p>Currently filmography for Luxemburg is compiled on the CNA's website.</p>	
<b>Malta</b>	Cooperation and co-ordination of the activities of all national designated bodies.	<p>European Audiovisual Observatory.</p> <p>EU projects: SMARTMUSEUM, STERNA, MINERVA.</p>	N.C.
<b>Netherlands</b>	Film Museum: Co-operation with archives and distributors from different Member States in the field of (digital) distribution, conservation and restoration.	<p>ACE</p> <p>EU projects: Pretospace, MIDAS, EFG.</p> <p>Dutch Institute for Sound and Vision: Presto Time, Video Active, EUscreen.</p>	<p>FIAF</p> <p>FIAT</p>
<b>Poland</b>	Cooperation with European film archives, e.g. France, Germany, Sweden., Ukraine	<p>ACE</p> <p>Partner of the web portal <a href="http://www.lost-films.eu">www.lost-films.eu</a></p>	FIAF
<b>Portugal</b>		<p>Co-founder of ACE.</p> <p>Partner in launching the Archimedia training initiative (1997-2004).</p>	

<b>MEMBER STATE</b>	<b>Bilateral co-operation</b>	<b>European</b>	<b>International</b>
		EU projects: EFG.	
<b>Romania</b>	Co-operations with film heritage institutions in other countries.	ACE. EU projects: EFG	FIAF
<b>Slovakia</b>	Not yet	Not yet	FIAF
<b>Slovenia</b>	Cooperation with archives, museums, film libraries within the EU.	ACE EU projects: MIDAS	FIAF
<b>Spain</b>	With the great majority of the European Film Archives in relation to the restoration and dissemination of film heritage.  Specific restoration projects in partnership with Portugal.	ACE,  Actively involved in European standardization on interoperability of film databases in CEN.	FIAF  Active co-operation with Latin-American film archives.
<b>Sweden</b>	Bilateral projects with individual film archive institutions in other countries.	ACE, Europa Film Treasures.	FIAF
<b>United Kingdom</b>		ACE  Actively involved in European standardization on interoperability of film databases in CEN  European projects: MIDAS, EFG (to lead subgroup on standards and practices for digital preservation).	FIAF,  BFI contributes to FIAF international filmography.

Organisations:

ACE: European Federation of Film Archives: <http://www.ace-film.eu/>

FIAF: International Federation of Film Archives: <http://www.fiafnet.org/>

FIAT: International Federation of Television Archives: <http://www.fiatifta.org/cont/index.aspx>

EAO: European Audiovisual Observatory

CEN: European Committee for Standardization

EU projects:

MIDAS: <http://www.filmarchives-online.eu/>

EFG: eContentplus project "European Film Gateway", <http://www.europeanfilmgateway.eu/> <sup>68</sup>

PRETOSPACE: <http://prestospace.org/>

Europa Film Treasures: <http://www.europa-film-treasures.eu/home.htm>

EDL: European Digital Library, [www.europeana.eu](http://www.europeana.eu)

FIRST: Film Restoration and Conservation strategies,

<http://www.ist-world.org/ProjectDetails.aspx?ProjectId=d50f9b697f704d23970de8b86dcda33d>

EDCine: [www.edcine.org](http://www.edcine.org)

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<sup>68</sup> Participating Film Archives: Association des Cinémathèques Européennes, Cinemateca Portuguesa, Cineteca del Comune di Bologna, Deutsches Filminstitut – DIF, Det Danske Filminstitut, Filmarchiv Austria, Cinecittà Luce (former Istituto Luce), La Cinémathèque Française, Lichtspiel – Kinemathek Bern, Lithuanian Central State Archive, Magyar Nemzeti Filmarchívum, Národní Filmový Archiv, Nasjonalbiblioteket Norway, National Audiovisual Archive Finland, eye Film Institute Netherlands (former Nederlands Filmmuseum), Tainiothiki tis Ellados

Video Active: <http://www.videoactive.eu/>



**TABLE 9.1 – FOLLOW-UP OF PRIORITIES (question 11.1):**

<b>MEMBER STATE</b>	<b>(1) Long-term strategy for national film heritage</b>
<b>Austria</b>	Austrian Film Archive: annual strategy plans for restoration projects ; Austrian Film Museum: defines long-term strategies in the areas of digitisation, restoration, education, detailed measures are set out in the annual work programmes.
<b>Belgium : federal institutions</b>	
<b>Belgium : French Community</b>	The Preservation and Exploitation of Cultural Heritage Plan, adopted by the government in October 2007, covers the French Community's film heritage.
<b>Belgium : Flemish Community</b>	N.C.
<b>Bulgaria</b>	BNF: Strategy for archives to 2014, prepared and submitted to the Ministry of Culture and updated annually.
<b>Cyprus</b>	Since 2004 the CFA has been working with Turkish-Cypriot film producers on a programme of film records covering the entire territory of the Republic.
<b>Czech Rep.</b>	Plans to digitise the national film heritage (2007-2013) have been drawn up. Annual restorations and digitisation plans for film material, posters, photographs, periodicals. An extensive questionnaire has been drawn up for the national strategy on digitizing cultural artefacts. A list has been drawn up of the 200 most important films (1898-1993) that should be digitized.
<b>Denmark</b>	This priority was already followed: restoration takes place according to a Restoration plan, and is financed by an annual restoration budget, ensured by law on the basis of a parliamentary agreement for a four-year period.

<b>MEMBER STATE</b>	<b>(1) Long-term strategy for national film heritage</b>
<b>Estonia</b>	<p>Unofficial working group to discuss possible strategies and plans</p> <p>Preservation schedule of the National Archives of Estonia also includes film heritage. Each year an annual work schedule for the Film Archives is adopted.</p>
<b>Finland</b>	KAVA has started preparing its digitisation strategy and participation in the development and implementation of the National Digital Library (2007-2011) project.
<b>France</b>	The conservation and restoration plan for heritage films enables the CNC to fund the restoration of collections deposited with national heritage institutions. 2 major strategic objectives: 1. the national inventory of all films available on French territory and legal deposits for entirely digital films.
<b>Germany</b>	<p>Top-level political initiatives have been triggered by the Commission's recommendations on film heritage.</p> <p>As regards preserving the film heritage retrospectively, the only option available is damage limitation. Strategy talks on the handling of digital film formats in the context of the basic problem that adequate long-term archiving on a technically reliable and financially feasible scale is not yet available. Restoration work continues.</p>
<b>Greece</b>	N.C.
<b>Hungary</b>	MNFA draws up annual strategic plans on film restoration, digit of films digitisation and education.
<b>Ireland</b>	Has no national film policy on film heritage and therefore no centralized long-term strategy. No institution has been enabled to comprehensively undertake the task of preserving Ireland's audiovisual heritage.
<b>Italy</b>	N.C.
<b>Latvia</b>	"Cinema film processing laboratory" project aiming at establishing an audiovisual document restoration and digitisation laboratory. It has not been completed, as it did not receive support from the Structural Funds.

<b>MEMBER STATE</b>	<b>(1) Long-term strategy for national film heritage</b>
	"Programme for the digitisation of an accessibility to Latvia's film heritage 2009/2013" is not being developed further due to lack of funding.
<b>Lithuania</b>	The new version of the Cinema Act envisages all objectives.
<b>Luxemburg</b>	N.C.
<b>Malta</b>	After the consultation process on the National Cultural Policy focusing on national heritage, including audiovisual heritage, a long-term strategy can be established.
<b>Netherlands</b>	Since 2007 all activities in the field of national film heritage have received an extra boost via the "Images for the Future" programme.
<b>Poland</b>	In April 2009 the National Audiovisual Institute was established as the central body specializing in digitisation and coordinating the programme of preservation, extension and sharing of digital cultural heritage. The National Film Archive has established two new teams: Team for Digitisation of Iconographic Collections and Online Information and the Tape Restoration Team.
<b>Portugal</b>	Annual programmes have been undertaken for some years for the preservation and restoration of cinematographic works and for the digitisation of titles in the collection.
<b>Romania</b>	CNC has drawn up a digitisation strategy for the collection of films forming part of the national film heritage.
<b>Slovakia</b>	Project Systematic Restoration of the Audiovisual Heritage of the Slovak Republic and its accessibility, current period: 2008-2011, expected to continue until 2033.  National project aimed at the digitisation of film and video is intended for 2010-2015.
<b>Slovenia</b>	Digitalization plan for the period 2009-2011. Funding from Ministry of Culture used for copying and new equipment.
<b>Spain</b>	"Digitisation plan" containing overall actions aiming to address the needs of preservation, archiving, cataloguing, research and dissemination both of analogical cinema and cinema on digital support. A Digital Laboratory will be set in motion in 2010.

<b>MEMBER STATE</b>	<b>(1) Long-term strategy for national film heritage</b>
<b>Sweden</b>	Since 2007 there have been the "Guidelines on the Archival Film Collections of the Swedish Film Institute" (revised in April 2009) laying down the rules governing collection, cataloguing, preservation etc. In addition, annual restoration and work plans are drawn up. A plan for the future preservation of digitally produced original film will be drawn up in the course of 2010.
<b>United Kingdom</b>	Screen Heritage UK project received investment from the Government in Nov 2007 to realize long-term strategy: Ensuring that public are able to access, learn about and enjoy their screen heritage, regardless of where they live or where the materials are held.  £ 25 million are devoted to Screen Heritage UK project. Implementation has begun.

**TABLE 9.2 – FOLLOW-UP OF PRIORITIES (questions 11.2-11.4):**

<b>MEMBER STATE</b>	<b>(2) Monitoring compliance with mandatory forms of deposit</b>	<b>(3) Promoting voluntary deposit and possible cultural uses of deposited material</b>	<b>(4) Film databases</b>
<b>Austria</b>	N.C.	Ongoing efforts to encourage VD and where possible agreements with depositors on the right to use works for cultural purposes.	N.C.
<b>Belgium : federal institutions</b>			
<b>Belgium : French Community</b>	N.C.	The Plan Pep's provides for the creation of a systematic inventory of all cinematographic works.	The Plan Pep's provides for the standardization and interoperability of, and access to the institutions' databases.
<b>Belgium : Flemish Community</b>	N.C.	N.C.	N.C.
<b>Bulgaria</b>	N.C.	BNF encourages this.	N.C.
<b>Cyprus</b>	Yes. Payment of any grant is conditional to the deposit of a good quality copy of the film.	No decisions yet.  Policy of acquisition of private collections.	Planned.
<b>Czech Rep.</b>	N.C.	N.C.	EFG and MIDAS projects.
<b>Denmark</b>	All material is inspected and quality controlled. Reminder is sent if material is not	Foreign films are deposited voluntarily.	DFI participates in the European Film Gateway project. DFI is leader of WP3.

<b>MEMBER STATE</b>	<b>(2) Monitoring compliance with mandatory forms of deposit</b>	<b>(3) Promoting voluntary deposit and possible cultural uses of deposited material</b>	<b>(4) Film databases</b>
	deposited by the required deadline.		
<b>Estonia</b>	N.C.	Open calls each year. Measures taken to raise awareness of preserving film heritage in the Estonian Film Archives.	Film database which will be accessible via the internet and internationally interoperable to be set up by the Estonian Film Database non-profit association.
<b>Finland</b>	Yes without any problems.	KAVA organizes screenings and lends films to various film festivals.  Finnish Film Heritage Festival.	National Digital Library project.
<b>France</b>	Systematic monitoring of films deposited on photochemical material is done. Rules governing the future legal deposit of digital films to be defined.	Voluntary deposits are increasing. Agreements provide for non-commercial uses.	National heritage institutions are involved in the work coordinated by the European Commission and working within FIAF on the international standardization.
<b>Germany</b>	No statutory provisions yet, but film funding institutions have committed themselves to make payments conditional to deposit.	Federal Film funding guidelines provide for VD of the starting materials of a film.	<a href="http://www.filmportal.de">www.filmportal.de</a> and <a href="http://www.filmarchives-online.eu">www.filmarchives-online.eu</a> contribute to interoperability and wide availability.
<b>Greece</b>	N.C.	N.C.	N.C.
<b>Hungary</b>	A separate expert monitors works whose deposit is obligatory. Quality of all legal deposit copies is checked.	MNFA asks right-holders individually for permission for screening their work.	Entire feature film stock of MNFA is available via the Internet.
<b>Ireland</b>	Yes	Yes	Not currently addressed.

<b>MEMBER STATE</b>	<b>(2) Monitoring compliance with mandatory forms of deposit</b>	<b>(3) Promoting voluntary deposit and possible cultural uses of deposited material</b>	<b>(4) Film databases</b>
<b>Italy</b>	Work proceeded on the planned check of mandatory forms of deposit.	N.C.	Check of mandatory forms of deposit adheres to standards and forms that are particularly binding upon the user.
<b>Latvia</b>	Yes, in the case that the creator of a cinematographic works uses materials from the National Archive.	N.C.	The second stage of the National Archives Joint Information System is due to include public access to archives' catalogued information through the internet.
<b>Lithuania</b>	N.C.	N.C.	Access to the databases has been free of charge.
<b>Luxemburg</b>	N.C.	N.C.	N.C.
<b>Malta</b>	Respective entities are responsible for preserving audiovisual works that are housed in their archives.	N.C.	National Archives will eventually launch a new website making archived material accessible.
<b>Netherlands</b>	N.C.	N.C.	N.C.
<b>Poland</b>	No checks for compliance of the deposit obligation.	National Film Archive has taken actions to implement the agreement negotiated between the ACE and the FIAPF in the Polish context.	Work is being carried out to improve the databases. It is planned to share part of the collections on Europeana soon.
<b>Portugal</b>	N.C.	Yes: letters to municipalities to encourage voluntary deposit, agreement with right-holders.	Efforts are being made in particular with regard to financing for the development and implementation of an information infrastructure to include various aspects of the work of the Cinemateca.

<b>MEMBER STATE</b>	<b>(2) Monitoring compliance with mandatory forms of deposit</b>	<b>(3) Promoting voluntary deposit and possible cultural uses of deposited material</b>	<b>(4) Film databases</b>
<b>Romania</b>	N.C.	Insufficient promotion.	Filmographies will be made available via the Internet and included in the EFG.
<b>Slovakia</b>	Legal basis: Act No 343/2007. SFU carries out the monitoring.	Deposit is compulsory, but producer may decide whether to deposit the work with the statutory or a voluntary depository.	They plan to implement European standards EN 15477 and EN 15907 in the SK CINEMA information system.
<b>Slovenia</b>	Provisions regarding obligatory deposit are implemented successfully. Minimal problems resolved.	Archive encourages VD by producers, other establishments and private individuals.	New archivScope software purchased.
<b>Spain</b>	Measures are already in place: certification of the perfect condition of the copy deposited is required in order to receive payment of public aid.	Voluntary deposit is already a common practice.	European Standards on interoperability of film databases will be applied. The objective is to have the Filmoteca Espanola Resource Catalogue on the internet in 2011.
<b>Sweden</b>	A special unit in the SFI's film archive is checking the quality of material subject to compulsory deposit. Payments are conditional to deposit of good quality material.	Films deposited voluntarily are made available on the SFI's own premises and are inter alia loaned out to the National Library.	<a href="http://www.svenskfilmdatabas.se">www.svenskfilmdatabas.se</a>
<b>United Kingdom</b>	No action.	No further activity.	Union Catalogue of all screen archive databases.



**TABLE 9.3 – FOLLOW-UP OF PRIORITIES (questions 11.5 - 11.6):**

<b>MEMBER STATE</b>	<b>(5) Restoration of cinematographic works by establishing partnerships with</b>		<b>(6) Seeking agreements with right-holders</b>
	<b>the commercial sector</b>	<b>other film archives</b>	
<b>Austria</b>	Close cooperation with specialist film laboratories and rights- holders.	-Cooperation of the Film Museum with the Krems Film Gallery and the Film Archive in the field of digital film restoration.  -Reconstruction project with German archives. Austrian Film Archive is currently leading three international reconstruction projects.	The Film Archive and the Film Museum include corresponding provisions in their storage contracts as far as possible.
<b>Belgium : federal institutions</b>			
<b>Belgium : French Community</b>	N.C.	N.C.	N.C.
<b>Belgium : Flemish Community</b>	N.C.	N.C.	N.C.
<b>Bulgaria</b>	N.C.	N.C.	N.C.
<b>Cyprus</b>	No		This is one of the priorities in the programme being implemented by the CFA.
<b>Czech Rep.</b>	Bilateral agreements.		The NFA has entered into appropriate contracts with individual producers.

<b>MEMBER STATE</b>	<b>(5) Restoration of cinematographic works by establishing partnerships with</b>		<b>(6) Seeking agreements with right-holders</b>
	<b>the commercial sector</b>	<b>other film archives</b>	
<b>Denmark</b>	If possible.	If possible.	See Table 5. Rights issues have yet to be resolved with regard to cultural heritage. The fact that most films are produced with support of the DFI and are stored and digitized by DIF should be taken into account in relation to the payment of royalties.
<b>Estonia</b>	Cooperation primarily with international businesses in Finland and Germany.		Specific agreements between the Estonian Film Archives and rights-holders.
<b>Finland</b>	Collaborative projects every year.	N.C.	Permission to use domestic films in teaching is given by production companies and Tuotos (copyright association for audiovisual producers) to schools for using film records for educational purposes since 2006 in exchange of an annual fee.
<b>France</b>	Increase in private donations since 2005, particularly for prestigious works.		Yes, contracts with right-holders enable the heritage institutions to make the works available to the public.
<b>Germany</b>	Not much commercial interest in film restoration.	Restoration is carried out mainly in publicly funded institutions.	Contractual agreements are concluded in order to ensure the non-commercial use of films.
<b>Greece</b>	N.C.	N.C.	N.C.
<b>Hungary</b>	With the public and commercial televisions and the distributors.	Cooperation with foreign archives as regards the increase of Hungarian feature films.	Rights to the films created by state-owned studios were completely transferred to MNFA on 31 December 2009.

MEMBER STATE	(5) Restoration of cinematographic works by establishing partnerships with		(6) Seeking agreements with right-holders
	the commercial sector	other film archives	
<b>Ireland</b>	Not currently addressed.		Would need government, BCI and IFB support.
<b>Italy</b>	N.C.	N.C.	Efforts are being made to reach understandings with right-holders which promote and facilitate access to and thus awareness of cultural heritage.
<b>Latvia</b>	N.C.	Cooperation with the Russian State Archive.  More cooperation between the National Film Centre and the Latvian State Archive in the future to implement the restoration and digitisation project.	National Film Centre has concluded contracts with the right-holders of films to be made available at <a href="http://www.filmas.lv">www.filmas.lv</a> .
<b>Lithuania</b>	N.C.	N.C.	N.C.
<b>Luxemburg</b>	N.C.	N.C.	N.C.
<b>Malta</b>	N.C.	N.C.	N.C.
<b>Netherlands</b>	N.C.	N.C.	N.C.
<b>Poland</b>	Participation in a project coordinated by an Austrian company, obtaining access to the RestorNet application – Project for digital collaborative restoration.	Cooperation with all film institutions and companies in Poland. In 2009 cooperation with German and Swedish archive in relation to films from the silent era.	Cooperation with the Ministry of Culture and National Heritage pointing to the need of solving the issue of "orphan works".

<b>MEMBER STATE</b>	<b>(5) Restoration of cinematographic works by establishing partnerships with</b>		<b>(6) Seeking agreements with right-holders</b>
	<b>the commercial sector</b>	<b>other film archives</b>	
<b>Portugal</b>	N.C.	N.C.	N.C.
<b>Romania</b>	Partnerships between CNC and private companies.		No agreements concluded.
<b>Slovakia</b>	None at present	None at present	Collaboration with the Association of Slovak Film Clubs on Slovak territory and the Association of Czech Film Clubs on Czech territory
<b>Slovenia</b>	Commercial sector is not interested in providing financial support.	Cooperation in restoration and purchase of films that are not part of Archive's collection.	So far ad-hoc and isolated negotiations with individual copyright holders. Still problems related to former regime (all works were common property).
<b>Spain</b>	Currently partnership projects in place, in particular for digitization of content.	Yes.	Active and fruitful relationship with rights-holders, which allows screenings in the Cinematheque and lending to other FIAF archives.
<b>Sweden</b>	On occasions, rights-holders make a financial contribution to the archive's restoration work.	N.C.	ACE-FIAPF model contract for voluntary deposit not yet used.
<b>United Kingdom</b>	Ongoing priority of the BFI National Archive.	Ongoing priority of the BFI National Archive.	Negotiations currently in abeyance.

**TABLE 9.4 – FOLLOW-UP OF PRIORITIES (questions 11.7 – 11.8):**

<b>MEMBER STATE</b>	<b>(7) Creating specialized courses at university level</b>	<b>(8) Giving higher visibility to educational programmes and activities</b>
<b>Austria</b>	Austrian Film Archive: Staff teaches students in specialized university training sessions. One or two training events per year in cooperation with university institutes.	Austrian Film Museum has multiplied the number of training programmes on offer over recent years.
<b>Belgium : federal institutions</b>		
<b>Belgium : French Community</b>	N.C.	Privileged access to the editorialisation of the common portal to the French Community's digitized heritage for educational institutions and students.
<b>Belgium : Flemish Community</b>	N.C.	
<b>Bulgaria</b>	N.C.	N.C.
<b>Cyprus</b>	The Ministry of Education and Culture is responsible.	Such programmes are implemented in the private sector by private universities. CFA would like to work closely with them.
<b>Czech Rep.</b>	In 2009 the NFA inaugurated a university-level course in the restoration of film materials.	Information on the NFA's activities through the internet, television, radio, World Day of Audiovisual Heritage.
<b>Denmark</b>	The University of Copenhagen and other institutions are responsible for providing media studies courses.	DFI projects for primary schools: Film-X, "Med Skolen I Biffen" (Schools to the cinema)", developing of teaching materials.
<b>Estonia</b>	Individual lectures and student visits at the Estonian Film Archives.	Special programmes on Estonian film heritage broadcast on Estonian TV's second channel.

<b>MEMBER STATE</b>	<b>(7) Creating specialized courses at university level</b>	<b>(8) Giving higher visibility to educational programmes and activities</b>
<b>Finland</b>	Courses on film history in regular collaboration with the Helsinki University and the University of Art and Design Helsinki.	N.C.
<b>France</b>	Cinematographic archives are part of the universities' and cinema schools' training programmes.	N.C.
<b>Germany</b>	No new developments.	Vision Kino was introduced in 2005 raising children's and young people's awareness.
<b>Greece</b>	N.C.	N.C.
<b>Hungary</b>	No courses offered by the MNFA.	NAVA launched its "Thematic Collections project" in 2009, making such content accessible to NAVA points – 57% are educational institutions.
<b>Ireland</b>	Not possible since there are no laboratories or specialist centers.	Education is one of the IFI's main objectives. IFA is undertaking many educational projects in collaboration with third level organizations, the IFI's education department.
<b>Italy</b>	N.C.	The Cinema Directorate-General has supported projects proposed by private entities and university-level institutions aimed at disseminating, including within education, cinema products and components of cinematographic culture.
<b>Latvia</b>	N.C.	N.C.
<b>Lithuania</b>	N.C.	N.C.
<b>Luxemburg</b>	N.C.	N.C.

<b>MEMBER STATE</b>	<b>(7) Creating specialized courses at university level</b>	<b>(8) Giving higher visibility to educational programmes and activities</b>
<b>Malta</b>	N.C.	N.C.
<b>Netherlands</b>	N.C.	N.C.
<b>Poland</b>	There is a Film Academy in Poland, which is the country's only regular course of film history on an academic level. The Polish Film Academy is supplementary to arts courses of higher education institutions also operating as a free university. Lectures of the Film Academy and Polish Film Academy are recognized as an optional subject by many Warsaw universities.	Chain of Studio and Local Cinemas of the national Film Archive, associating 115 cinemas in Poland, using special funds of Polish Film Institute for education and popularization of film culture in Poland. Thanks to this activity it is possible to organize film events and reviews, ca 50 educational programs in studio cinemas by year, in which children and schoolchildren take part.
<b>Portugal</b>		<b>Cinemateca Junior was established in 2007.</b>
<b>Romania</b>	Special post-high school courses have been launched.	The CNC is promoting and providing grants for educational programmes and activities involving films.
<b>Slovakia</b>	None at present.	N.C.
<b>Slovenia</b>	N.C.	SFA: further expert training at specialist conferences, workshops and higher education establishments.
<b>Spain</b>	Growing partnership between Filmoteca Española and universities in Spain.	Training activity, relationships with universities, scholarship stays and internships performed in the Filmoteca Espanola are providing greater visibility to the important role of film archives.
<b>Sweden</b>	Representatives of the SFI's film archive hold lectures in Stockholm University's Department of Cinema Studies.	N.C.
<b>United Kingdom</b>	Discussions with HE sector on developing further research and teaching work in these fields.	Has always been a priority.

**TABLE 10 – MEASURES FACING THE CHALLENGES OF THE DIGITAL ERA (question 12)**

<b>MEMBER STATE</b>	<b>Collection and acquisition of digital material</b>	<b>Storage / conservation of digital material</b>	<b>Application of digital technologies for restoration</b>	<b>Access via internet to the collections</b>	<b>Digitisation / Integration in Europeana</b>
<b>Austria</b>			Partners of the Austrian Film Gallery for the development and implementation of digital film restoration.	Austrian Film Museum: 2 non-film collections available online 2008; Austrian Film Archive: Newsreels Archive and Film library available online.	Yes, through EFG.
<b>Belgium : federal institutions</b>					
<b>Belgium : French Community</b>	Plan Pep's: systematic inventory.	See provisions of the Plan Pep's.	See provisions of the Plan Pep's.	See provisions of the Plan Pep's.	N.C.
<b>Belgium : Flemish Community</b>		The coalition agreement states that solutions to the problem of digital storage, preservation are being sought.			Under the coalition agreement the government has also undertaken to develop a horizontal digitisation policy.
<b>Bulgaria</b>		Films are periodically transferred onto digital media.			Films are periodically transferred to digital media.
<b>Cyprus</b>	The CFA locates Cypriot films, buys them and digitizes them.	No	No	No, but the CFA wants to enable this when the Research Centres have been set up.	Yes. 60% of films are digitized. Web page to show extracts of film in



<b>MEMBER STATE</b>	<b>Collection and acquisition of digital material</b>	<b>Storage / conservation of digital material</b>	<b>Application of digital technologies for restoration</b>	<b>Access via internet to the collections</b>	<b>Digitisation / Integration in Europeana</b>
					preparation.
<b>Czech Rep.</b>	This is done through legal deposit.	N.C.	N.C.	This issue should be tackled in a harmonized way at pan-European level.	EFG
<b>Denmark</b>		DFI is currently forecasting and calculating the colossal cost of storing digital films – new funds needed.  Common digital archive in cooperation with the other national cultural institutes is under consideration. It would pool expertise in storage techniques.	Wherever possible, the DFI uses digital technology in its restoration and preservation work.	Digitisation strategy has been developed. Funds are needed for its implementation and to resolve right-holder issues, including with regard to orphan works.	Digitisation strategy has been developed.  EFG
<b>Estonia</b>	First cinema using digital technology was opened in 2009.	Policy on digital preservation, main equipment has been acquired.	Estonian TV: restoration unit since autumn 2009.		National Library of Estonia: <a href="http://www.nlib.ee">www.nlib.ee</a>
<b>Finland</b>	Digital copies should be deposited in the future as part of legal deposit. Change of legislation is required.	Data systems to manage digital material will be created.	Digital technologies have already been used in restoration projects.	Collections will soon start being published on the internet. Material for which KAVA owns the copyright will be published first.	KAVA is involved in the EGF and the National Digital Library, both Europeana aggregators.

<b>MEMBER STATE</b>	<b>Collection and acquisition of digital material</b>	<b>Storage / conservation of digital material</b>	<b>Application of digital technologies for restoration</b>	<b>Access via internet to the collections</b>	<b>Digitisation / Integration in Europeana</b>
<b>France</b>	CNC will become the depositary for and administrator of digital films.	Too high costs for managing the legal deposit of entirely digital cinema.  Technical audit is assessing all options of preserving digital film - results by spring 2010.	Laboratory of the CNC is equipped with all the hardware and software required for the digital restoration of the collections.	Yes, based on partnerships with private distributors.	Not planned at present.
<b>Germany</b>	German Digital Library to be established in 2010.	Cooperation with the German Nestor competence network for digital preservation. High-level symposium on the preservation and archiving of digital data in spring 2009.	The Federal Archives have the technology for digital restoration.  The digital restoration sector is still in the development stage.	<a href="http://www.filmportal.de">www.filmportal.de</a> : selected items available online.	EFG  <a href="http://www.filmportal.de">www.filmportal.de</a>  <a href="http://www.bam-portal.de">www.bam-portal.de</a>  <a href="http://www.athenaeurope.org">www.athenaeurope.org</a>
<b>Greece</b>	Yes	N.C.	Yes	N.C.	EFG
<b>Hungary</b>	N.C.	Digitisation of collections by public archives with the purpose of preservation is allowed by law.	N.C.		EFG
<b>Ireland</b>	IFA doesn't receive digitally distributed material, even if digital projection is undertaken in	IFA does not have digital file storage capabilities nor the funds to create them.	Co-operation with Trinity College Dublin on a digital restoration project of early Irish films.	Currently impossible under current Irish copyright legislation.	Not yet been considered.

<b>MEMBER STATE</b>	<b>Collection and acquisition of digital material</b>	<b>Storage / conservation of digital material</b>	<b>Application of digital technologies for restoration</b>	<b>Access via internet to the collections</b>	<b>Digitisation / Integration in Europeana</b>
	Ireland.	IFA is working together with UK colleagues.			
<b>Italy</b>	Planned gradual digitisation of the cinematographic heritage and bringing into line with new technologies the collection, conservation, restoration, accessibility and film distribution on the national network.				N.C.
<b>Latvia</b>	N.C.	N.C.		2 <sup>nd</sup> stage of the National Archives Joint Information System is due to make documents available through the internet.  Copies of films are available at <a href="http://www.filmas.lv">www.filmas.lv</a>	The "Programme for the digitisation of and accessibility to Latvia's film heritage 2009-2013" is not being developed due to lack of funding.  Plans to link the APENet portal with Europeana.
<b>Lithuania</b>	National project "“Lithuanian documentaries on the Internet”" is being prepared for tendering to be funded from the European Union Structural Funds. All the problems mentioned above will be solved when the project is implemented by LCVA.				
<b>Luxemburg</b>	Collection of digital material foreseen by legal deposit law.	Most material is digitized on MPEG2 and stored in a "StorageTek" robot.	Films transferred onto video and then restored digitally, mostly by external partners.	Plan to make works available through the internet but currently no adequate database.	Almost all the archive has been digitized.
<b>Malta</b>	N.C.	N.C.	N.C.	Access to archived material via the future website of the National Archives.	The future website of National Archives could be integrated in Europeana.  Heritage Malta launched new website to upload

<b>MEMBER STATE</b>	<b>Collection and acquisition of digital material</b>	<b>Storage / conservation of digital material</b>	<b>Application of digital technologies for restoration</b>	<b>Access via internet to the collections</b>	<b>Digitisation / Integration in Europeana</b>
					online audiovisual data – HeritageSTORproject.
<b>Netherlands</b>	<p>Film Museum is digitising film material in high resolution for the purpose of digital cinema protection..</p> <p>Dutch Institute for Sound and Vision is forming a digital archive for digital-born and digitized legacy collections.</p>	<p>Film Museum is developing a strategy for long-term storage of its digital files.</p> <p>Dutch Institute for Sound and Vision is developing strategies guaranteeing the long-term accessibility of the digital archive (e.g. via Presto Prime).</p>	<p>Innovative use of new digital techniques for restoring its film collection.</p> <p>Dutch Institute for Sound and Vision: High-resolution digitizing of film.</p>	<p>Film Museum is participating in the portal "Filmotech.nl" aiming at providing online films and information about these films.</p> <p>Digital archive of the Dutch Institute for Sound and Vision is accessible via a closed online network.</p>	<p>Film Museum database is being set up in a way which makes it possible its integration in Europeana.</p>
<b>Poland</b>	<p>Acquisition outside the competence of the National Film Archive.</p>	<p>National Film Archive started delivery of the project "Preservation and digitalisation of pre-War feature films", aimed at the permanent preservation of the most valuable archival films of Polish cinematography from the pre-War period and reproducing them on new media. The purchase of equipment and fixtures for the National Film Archive's laboratory</p>	<p>Tape Restoration Team responsible for developing principles and methods for digitisation of the oldest resources of Polish cinematography.</p>	<p>Database to be made available online.</p>	<p>Planned to share part of the collection on Europeana in November 2010.</p>

<b>MEMBER STATE</b>	<b>Collection and acquisition of digital material</b>	<b>Storage / conservation of digital material</b>	<b>Application of digital technologies for restoration</b>	<b>Access via internet to the collections</b>	<b>Digitisation / Integration in Europeana</b>
		planned in the framework of this European Project will allow further digitalisation and conservation work.			
<b>Portugal</b>	Same practice of encouraging the deposit of film materials will be applied to digital material.	They are working to improve the conditions of storage of digital material.	Restoration work in ANIM's laboratories is chemical in nature and concern film media.	The Cinemateca is partner in the EFG project and is contributing 170 non-fiction films (1896-1931), graphical material documents and textual documents.  Transfer to digital formats of the collections is daily work and aims at making the collection accessible.	
<b>Romania</b>	Yes	Digital material are stored by the ANF.	Yes: In the ANF telecine laboratory and in certain private laboratories.	In progress.	In progress.
<b>Slovakia</b>	2 copies of digital master at highest type level to be submitted.	Since 2007 all new titles stored and preserved at highest type of quality of digital master.	Digital intermediate format selected for restoration. Then, restored material can be transferred back to film or make any derived format from it.	Digitisation strategy, preserving and making available the Slovak audiovisual heritage, at planning stage.	Indirect integration via national/international projects for providing content via aggregators planned.
<b>Slovenia</b>	So far no large quantities of digital material entering	In accordance with the Uniform Technological	SFA: no equipment for digital restoration. Only 3	Digitised material posted on SFA server. For access via	Not planned.

<b>MEMBER STATE</b>	<b>Collection and acquisition of digital material</b>	<b>Storage / conservation of digital material</b>	<b>Application of digital technologies for restoration</b>	<b>Access via internet to the collections</b>	<b>Digitisation / Integration in Europeana</b>
	the archive.	Requirements (ETZ), on basis of the MoReq <sup>69</sup> EU report and ISO standards.	of the earliest Slovenian films have been digitally restored.	Internet, copyright to be clarified.	
<b>Spain</b>	Works produced in new media are already deposited. This kind of deposit is expected to increase, as well as the types of support.	Film archives are preparing to deal with the switch to new formats and media. This requires both professional training and investment in infrastructure.	The film archives, especially the Filmoteca Espanola, already apply digital techniques.	Priority to give access to collections under public ownership.	This objective is in line with the policy of Spain's Ministry of Culture.
<b>Sweden</b>	Short and documentaries never released on film stock is acquired as DigiBeta or HDCam tapes.  A plan for preservation of films only released in digital cinemas is being drafted in 2010.		The SFI's first fully digital restoration was carried out in 2009. Costs are still so high that it can be only an occasional project.	In spring 2010, 300 short films from the archive's collection will be made available via the Internet as part of the project "filmarkivet.se".	National strategy on digitisation is under discussion.  Regarding Europeana, the film heritage has not been subject of any integration measures up to now. It is possible that films available at "filmarkivet.se" will be integrated.
<b>United Kingdom</b>	Currently imminent public consultation by the BFI	Participation in all European and international	Investment from Screen Heritage UK in the BFI	BFI Screenonline and BFI InView.	Not sufficient resources.

<sup>69</sup> Model Requirement for the Management of Electronic Records, [www.moreq.info](http://www.moreq.info)

<b>MEMBER STATE</b>	<b>Collection and acquisition of digital material</b>	<b>Storage / conservation of digital material</b>	<b>Application of digital technologies for restoration</b>	<b>Access via internet to the collections</b>	<b>Digitisation / Integration in Europeana</b>
	about its collecting policy.	discussions.	National Archive.	BFI channel on Youtube: <a href="http://www.youtube.com/bfifilms">www.youtube.com/bfifilms</a>	

**TABLE 11 – FILM POLICY AND FILM HERITAGE (question 13)**

(1) Is film heritage fully included in the film policy of your Member State?

(2) Have you considered linking film production funding and film heritage?

MEMBER STATE	Linking film production funding and film heritage						Comments
	(1)	(2)	Cultural Screenings	Educational use	Extracts made available in Europeana	Other uses	
Austria	X		Yes	Yes	Key questions related to financing and copyrights to be resolved.		
Belgium : federal institutions	X						
Belgium : French Community	X						They seek agreements with producers for educational use of audiovisual works.  Proposal: retrospective payment for the actual use of the film for educational purposes.
Belgium : Flemish Community	X						With the new Flemish Institute for



MEMBER STATE	Linking film production funding and film heritage						Comments
	(1)	(2)	Cultural Screenings	Educational use	Extracts made available in Europeana	Other uses	
							Preservation and Distribution of Multimedia Data in Flanders and in consultation with the Cinematek film heritage will be incorporated into film policy even more closely.
<b>Bulgaria</b>	X		In agreement with rightholders.		No action yet.		A link between funding and film heritage is enshrined in law (compulsory deposit of financed films) but not respected.
<b>Cyprus</b>	X	X					Specific provisions in funding contracts or respective activities of the Cyprus Film Archive.
<b>Czech Rep.</b>							This must be answered by the Ministry of Culture.

MEMBER STATE	Linking film production funding and film heritage						Comments
	(1)	(2)	Cultural Screenings	Educational use	Extracts made available in Europeana	Other uses	
<b>Denmark</b>	X		DFI has right to screen subsidized films in its own cinemas and documentaries via Filmstriben.				
<b>Estonia</b>	X	X				The Estonian Film Foundation has the right to use films to which a grant was awarded for promoting Estonian culture.	
<b>Finland</b>	X		Discussion and common position needed. Necessary to be limited to festivals with film heritage theme.		Use under the right of quotation may be considered (2-3 minutes clips).		Film heritage is fully included in the film policy but linking funding film production and film heritage would need to be discussed.

MEMBER STATE	Linking film production funding and film heritage						Comments
	(1)	(2)	Cultural Screenings	Educational use	Extracts made available in Europeana	Other uses	
							Educational use is possible thanks to an agreement between schools and Tuotos (copyright association for audiovisual producers in Finland).
France	X						System of agreements with depositors and right-holders enabling relatively broad use of the films preserved by national heritage institutions.
Germany	X						Proposed regulation will mean a substantial encroachment on producers' private legal positions. Not aiming at such a blanket scheme.  Common practice in individual cases to reach agreements

MEMBER STATE	Linking film production funding and film heritage						Comments
	(1)	(2)	Cultural Screenings	Educational use	Extracts made available in Europeana	Other uses	
							with producers for screenings in schools free of charge.
<b>Greece</b>	X	N.C.	Yes. In practice, they also consult right-holders.			Film screenings in cultural clubs in Greece and around the world and in Consulates. Fees are symbolic or zero.	
<b>Hungary</b>	X	X		Producers authorize films to be screened for educational use without paying a fee.			
<b>Ireland</b>			IFI must pay fees.	IFI uses films but must pay fees.	Clips would need to be cleared with rights holders.		
<b>Italy</b>	X		Italian law allows the National Film Archive to use the deposited copies for cultural and educational purposes, after 3 years of the time of deposit and on a non-profit-making basis.				
<b>Latvia</b>	X	X	In practice, funding contracts provide				

MEMBER STATE	Linking film production funding and film heritage						Comments
	(1)	(2)	Cultural Screenings	Educational use	Extracts made available in Europeana	Other uses	
			the National Film Centre with non-commercial distribution rights. These rights are used to:  - provide access to Latvian films in libraries  - screening in film festivals and cultural events free of charge.				
<b>Lithuania</b>							Revision of the Cinema Act envisages these objectives.
<b>Luxemburg</b>							Films are freely used for cultural and educational purposes by producers without any formal agreement with the State.
<b>Malta</b>	X	X	If work is funded, it can be screened during cultural events free of charge.				
<b>Netherlands</b>							Voluntary deposit.

MEMBER STATE	Linking film production funding and film heritage					Comments	
	(1)	(2)	Cultural Screenings	Educational use	Extracts made available in Europeana		Other uses
							Their use is regulated by contracts with rights-holders.
<b>Poland</b>	X	X	National Film Archive's the Museum of Film Art presents film repertoire in regular thematic series and special festivals. Organizes the Chain of Studio and Local Cinemas, using special funds of Polish Film Institute for popularization of film culture in Poland. National Film Archive provides films for the most important film events and festivals.	- Educational and exhibition activities of the Cinematography Museum  - Operating Programme of the Polish Film Institute Education and film culture propagation"  - Operations of the Arthouse Cinemas Network (part of the National Film Archive).			Materials deposited in the National Film Archive are shared upon their owners' consent with film societies, higher education and research institutions.

MEMBER STATE	Linking film production funding and film heritage						Comments
	(1)	(2)	Cultural Screenings	Educational use	Extracts made available in Europeana	Other uses	
<b>Portugal</b>							
<b>Romania</b>	X	X	Films funded by the public are made available for cultural and educational purposes in film libraries.				
<b>Slovakia</b>	X	X				Audiovisual Act: One copy of publicly funded films to be submitted to SFU and may be used for non-commercial purposes within SFU. Its cultural or educational use at European level has not yet been resolved with regard to copyright.	To be solved: making educational or other non-commercial use at European level.
<b>Slovenia</b>	X						All dissemination by the Archives for educational, cultural or research purposes

MEMBER STATE	Linking film production funding and film heritage						Comments
	(1)	(2)	Cultural Screenings	Educational use	Extracts made available in Europeana	Other uses	
							is free of charge.
<b>Spain</b>	X	X	Yes, two years after the premiere and if this does not prejudice the exploitation of the film.			Recipients of financial aid for film creation must authorize the ICAA to use the film in its promotion activities in its website.	The producer can oppose the uses, or introduce conditions, if he considers that it prejudices the exploitation of the film.
<b>Sweden</b>	X	X					
<b>United Kingdom</b>							These considerations are important objectives but have not been pursued.



**TABLE 12 – MEASURES ADDRESSING PROBLEMS ENCOUNTERED AND EXAMPLES OF BEST PRACTICES (questions 15 and 16)**

<b>MEMBER STATE</b>	<b>Problems encountered / Weak areas</b>	<b>Measures taken addressing these problems</b>	<b>Examples of best practices</b>
<b>Austria</b>	<p>- Database networking and EU level organisation of collections are not possible for budgetary reasons.</p>	<p>This problem has not been possible to resolve yet, but the Austrian Film Museum's budget has been increased by the Ministry for Education and the City of Vienna in a first step.</p>	<ul style="list-style-type: none"> <li>- Making popular collections available on DVD that can be purchased on-line.</li> <li>- The popular collection 'Wochenschau' has been made available on DVD to the public. The Austrian Film Museum devises research and educational projects and cooperates with other museums.- Cooperation between the Austrian Film Archive, the Austrian Film Museum and the Krems Film Gallery (<a href="http://www.kinoimkesselhaus.at">www.kinoimkesselhaus.at</a>) in the area of digital film restoration.</li> <li>- Construction of a new nitrate film depot enabled by the funding from the Ministry for Education in 2008.</li> <li>- Cooperation projects in the areas of preservation, presentation, research.</li> <li>- One or two training events per year in cooperation with university institutes.</li> </ul>
<b>Belgium : federal institutions</b>			<ul style="list-style-type: none"> <li>- Active involvement in the negotiation of a European framework contract on voluntary deposit.</li> <li>- Participation in dissemination of knowledge on digital preservation at the</li> </ul>

MEMBER STATE	Problems encountered / Weak areas	Measures taken addressing these problems	Examples of best practices
			<p>European level.</p> <ul style="list-style-type: none"> <li>- Courses and other educational initiatives to promote local knowledge of cinematographic heritage.</li> </ul>
<b>Belgium : French Community</b>			<ul style="list-style-type: none"> <li>- Heritage preservation and exploitation plan.</li> <li>- Standard contracts for pedagogical use of films.</li> <li>- Campaigns addressed to pupils ('Secondary school pupils' prize', 'Films on file', 'Big screen on a blackboard') and in cooperation with producers and distributors.</li> </ul>
<b>Belgium : Flemish Community</b>		Media Literacy Centre to be set up.	<ul style="list-style-type: none"> <li>- Initiatives to promote media literacy, especially in early phases of school education, including film heritage component.</li> <li>- Research-based preparation of general preservation and access strategy for audiovisual material.</li> <li>- Funding of purchase of collection containing material on historical development of film of international relevance (<i>Vrielynck</i> collection).</li> </ul>

<b>MEMBER STATE</b>	<b>Problems encountered / Weak areas</b>	<b>Measures taken addressing these problems</b>	<b>Examples of best practices</b>
<b>Bulgaria</b>	<ul style="list-style-type: none"> <li>- Lack for resources for enforcing the legal deposit.</li> <li>- Urgent need to find appropriate storage facilities.</li> <li>- Shortage of funding prevents participation in large European projects.</li> <li>- It is impossible to restore and take new high-quality copies of the source materials stored at the BNF.</li> </ul>		
<b>Cyprus</b>	Insufficient financial resources.	Problems are being discussed. Definitive solution: setting up Research Centres, enabling the CFA to extend the scope of its work.	
<b>Czech Rep.</b>	N.C.	N.C.	<ul style="list-style-type: none"> <li>- National heritage preservation programme.</li> <li>- Restoration efforts include ancillary materials.</li> <li>- Partnership with schools.</li> <li>- Cooperation on DVD releases in a minimum of three European languages.</li> <li>- Bilingual Yearbook on films.</li> <li>- Course of Film History for High School</li> </ul>

<b>MEMBER STATE</b>	<b>Problems encountered / Weak areas</b>	<b>Measures taken addressing these problems</b>	<b>Examples of best practices</b>
			<p>students.</p> <ul style="list-style-type: none"> <li>- Packages of films for students and teachers on Internet (in preparation).</li> </ul>
<b>Denmark</b>	<ul style="list-style-type: none"> <li>- Availability of technical equipment to ensure accessibility of the preserved material is a problem.</li> </ul>	<ul style="list-style-type: none"> <li>- This is an international problem. It is usually solved by migrating the material to new technical platforms/formats.</li> </ul>	<ul style="list-style-type: none"> <li>- Film preservation programme</li> <li>- Voluntary deposit agreement for foreign films.</li> <li>- Database available online.</li> <li>- Link between State aid to film production and showing of films in the film heritage institution.</li> <li>- Education projects.</li> </ul> <p>Film i skolen.</p> <p><a href="http://www.filmstriben.dk">www.filmstriben.dk</a></p> <ul style="list-style-type: none"> <li>- Release of classics of Danish silent film on DVD with Danish and English inter-titling.</li> <li>- DFT has developed guidelines for the digitisation of moving images for EFG.</li> </ul>
<b>Estonia</b>	<ul style="list-style-type: none"> <li>- Scarce funding and technology for restoration of film heritage.</li> </ul>	<p>Unofficial working group was set up to discuss possible strategies and operations in line with the State's existing financial</p>	<ul style="list-style-type: none"> <li>- Database available online.</li> <li>- Cooperation with other countries in</li> </ul>

<b>MEMBER STATE</b>	<b>Problems encountered / Weak areas</b>	<b>Measures taken addressing these problems</b>	<b>Examples of best practices</b>
		<p>capacity.</p> <p>Process of compiling the Estonian Film Database has started.</p>	<p>restoration.</p> <ul style="list-style-type: none"> <li>- Partnership with universities.</li> <li>- EF100 project: preparations of the 100<sup>th</sup> anniversary of Estonian Filmmaking in 2012.</li> <li>- Estonian Film Database.</li> </ul>
<b>Finland</b>	No particular problems were encountered.		<ul style="list-style-type: none"> <li>- Watchdog Unit for checking compliance with legal deposit obligation; <a href="http://www.elonet.fi">www.elonet.fi</a></li> <li>- Database available online.</li> <li>- Partnerships with private sector for digital restoration.</li> </ul>
<b>France</b>			<ul style="list-style-type: none"> <li>- Special Unit for checking compliance with legal deposit obligation.</li> <li>- Database available online.</li> <li>- Excellent storage facilities; storage of materials systematized according to both type of support and type of materials.</li> <li>- System of agreements with depositors and rights-holders is addressing most of the issues arising in relation to access to the works held by heritage institutions.</li> </ul>

<b>MEMBER STATE</b>	<b>Problems encountered / Weak areas</b>	<b>Measures taken addressing these problems</b>	<b>Examples of best practices</b>
<b>Germany</b>	<ul style="list-style-type: none"> <li>- Long time digital deposit is difficult to provide for at this point due to the short product lifespan of digital products.</li> </ul>	<p>It has not been possible to solve completely the problems in the long-term archiving. However, digital preservation is high on the political agenda.</p>	<ul style="list-style-type: none"> <li>- Voluntary deposit schemes in operation for national films not covered by deposit obligation and for foreign films.</li> <li>- <a href="http://www.filmportal.de">www.filmportal.de</a> has led to increased awareness of Germany's film heritage. - Lost Films project: <a href="http://www.lost-films.eu">www.lost-films.eu</a></li> <li>- Annual Schulkinowochen promote youth media literacy by bringing the classrooms into the cinema.</li> </ul>
<b>Greece</b>			<ul style="list-style-type: none"> <li>- Database available online.</li> <li>- EU programme: 'Digital Archive of Greek Film'.</li> <li>- International Documentary Festival on Disability.</li> </ul>
<b>Hungary</b>	<ul style="list-style-type: none"> <li>- No specific education activities.</li> <li>- MNFA website is only available in Hungarian.</li> </ul>	<ul style="list-style-type: none"> <li>- The archive is still uninvolved in educational activities, but is actively participating in training for adults.</li> </ul>	<p>BP: Hungarian Film History Photo Collection.</p> <p>BP: NAVA points through which audiovisual is accessible for educational and research use.</p>
<b>Ireland</b>	<ul style="list-style-type: none"> <li>- Lack of funding to expand digital restoration activities.</li> <li>- Does not have film laboratories suitably equipped for carrying out restoration work.</li> </ul>	<p>None currently.</p>	<ul style="list-style-type: none"> <li>- Database available online.</li> <li>- Co-operation with UK.</li> <li>- Digital film restoration in cooperation</li> </ul>

<b>MEMBER STATE</b>	<b>Problems encountered / Weak areas</b>	<b>Measures taken addressing these problems</b>	<b>Examples of best practices</b>
	<ul style="list-style-type: none"> <li>- Media literacy and education would need to be developed.</li> <li>- IFI's collections do not benefit from the exemptions granted for education and research purposes.</li> <li>- Terms on which deposited materials may be made available to the public remain to be settled.</li> </ul>		with private sector.
<b>Italy</b>	N.C.	In the brief time since the first report there has not been sufficient time to be able to provide definitive information regarding the progress already made.	<ul style="list-style-type: none"> <li>- Database available online.</li> <li>- Support for course on Multimedia Archiving.</li> <li>- Educational initiatives aimed at secondary school.</li> </ul>
<b>Latvia</b>	<ul style="list-style-type: none"> <li>- Due to the small number of film screening places and because of the inaccessibility of film copies and the low profitability of Latvian films, most of the Latvian population does not have access to an integral part of the Latvian film culture.</li> <li>- The "Programme for the digitisation of and accessibility to Latvia's film heritage 2009-2013" is not being developed due to lack of funding.</li> </ul>	N.C.	<ul style="list-style-type: none"> <li>- Database available online.</li> <li>- Establishment of a medium-term programme for restoration, digitalization and providing access to film heritage. The implementation of the Film Heritage Recommendation is one of the driving forces.</li> <li>- "Latvian films in Latvian libraries" – 80 Latvian films available for free at <a href="http://www.filmas.lv">www.filmas.lv</a></li> </ul>

<b>MEMBER STATE</b>	<b>Problems encountered / Weak areas</b>	<b>Measures taken addressing these problems</b>	<b>Examples of best practices</b>
<b>Lithuania</b>	<ul style="list-style-type: none"> <li>- Nitrate films with no safety copies.</li> <li>- Lacks of the technology for restoration of film heritage.</li> <li>- Limited access to some part of film heritage because of poor physical conditions of film tapes.</li> </ul>	<ul style="list-style-type: none"> <li>- The workgroup for drafting the legislation governing cinema, formed by the Minister of Culture, is actively addressing the said issues and looking for possible solutions.</li> </ul>	<ul style="list-style-type: none"> <li>- Voluntary deposit of cinema documents for storage with LCVA.</li> <li>- Project 'Lithuanian documentaries on the Internet'.</li> </ul>
<b>Luxemburg</b>	Database not yet available on the Internet.	N.C.	<ul style="list-style-type: none"> <li>- Legal deposit foresees explicitly deposit of digital material.</li> <li>- Almost all the archives has been digitised.</li> </ul>
<b>Malta</b>		<p>National Cultural Policy including audiovisual sector and film heritage.</p> <p>Investment in designated bodies to ensure their financial and technical resources.</p>	<p>Project of the Department of Information: educational DVD with films of historical events.</p> <p>Anthology of films collected and transferred onto DVD for the Notte Bianca 2009.</p>
<b>Netherlands</b>			<ul style="list-style-type: none"> <li>- 'Images for the future': long-term project involving 6 Dutch audiovisual heritage institutions: 22.510 hours of film will be digitised and made available for the public. Includes contextualization for general adult audiences and educational use.</li> <li>- the Dutch Film Museum is involved in various research and development projects, including digitisation at 2K resolution in</li> </ul>



<b>MEMBER STATE</b>	<b>Problems encountered / Weak areas</b>	<b>Measures taken addressing these problems</b>	<b>Examples of best practices</b>
			accordance with Digital Cinema Initiative standards and developing software for digital restoration.- Filmotech.nl.
<b>Poland</b>	<ul style="list-style-type: none"> <li>- No obligation to deposit negatives.</li> <li>- Digitisation and reconstruction are very costly projects- it is necessary to finance the works ad hoc from structural funds, specific-purpose subsidies or international projects.</li> </ul>	<ul style="list-style-type: none"> <li>- The Polish Film Institute is planning to earmark a separate priority within Operating Programmes, under the name of “Digitalisation and preservation of film archives”,</li> <li>- The Ministry of Culture and National Heritage has announced the Programme of “Digital resources” Priority 4 “Digitalisation of audiovisual materials”. The expected budget of the programme is PLN 7m.</li> </ul>	<ul style="list-style-type: none"> <li>- Project 'School Film Archive': providing educational packages on film for students and teachers, interactive website: <a href="http://www.filmotekaszkolna.pl">www.filmotekaszkolna.pl</a></li> <li>- Restorative actions and screenings of restored films, such as the recently published DVD “It started in Poland 1939”.</li> </ul>
<b>Portugal</b>			<ul style="list-style-type: none"> <li>- Proactive in promoting voluntary deposit.</li> <li>- Establishment of annual preservation plans.</li> <li>- 'Cinemateca junior' for primary and secondary students.</li> </ul>
<b>Romania</b>		<ul style="list-style-type: none"> <li>- ANF introduced film digitisation system.</li> <li>- ANF improved conditions for preserving, as new depositories have been opened.</li> </ul>	<ul style="list-style-type: none"> <li>- Database available online.</li> <li>- Free access to students to the cinematheque.</li> <li>- "Dictionary of Romanina Fiction Film" and "Cinematographic Dictionary of the Romanian Arts".</li> </ul>

<b>MEMBER STATE</b>	<b>Problems encountered / Weak areas</b>	<b>Measures taken addressing these problems</b>	<b>Examples of best practices</b>
			<ul style="list-style-type: none"> <li>- Raising awareness of film heritage by publishing filmographies for news reports and dictionaries of cinematography.</li> <li>- Financial support of the CNC for preservation and restoration (3% allocation of national cinematographic fund).</li> </ul>
<b>Slovakia</b>	<ul style="list-style-type: none"> <li>- No measures for preservation of showing equipment.</li> </ul>	<p>Act No 516/2008 on the Audiovisual Fund aiming at support for technology development came into force in 2009.</p>	<ul style="list-style-type: none"> <li>- SFU has the rights of films produced under the former State monopoly.</li> <li>- Project for the Systematic Restoration of the Slovak audiovisual heritage – long term strategy.</li> <li>- SFU has issued methodological guidelines for the deposit of non-film material.</li> <li>- SK CINEMA project cataloguing the items of the audiovisual heritage and increasing system interoperability.</li> <li>- Inclusion of the digitisation in the "Information Society" operational programme for 2007-2013.</li> </ul>
<b>Slovenia</b>			<ul style="list-style-type: none"> <li>-More information from database available on Internet.</li> <li>-Digitisation has begun.</li> </ul>

<b>MEMBER STATE</b>	<b>Problems encountered / Weak areas</b>	<b>Measures taken addressing these problems</b>	<b>Examples of best practices</b>
			<p>-1st independent release of Slovenian tourist films in DVD format.</p> <p>Arrangements and discussion with copyright holders on copyright.</p>
<b>Spain</b>	<p>- Database not available online due to unresolved copyright issues.</p>	<p>- Intention to have the General Catalogue available on the internet in 2011 and to launch a website with information on activities and including several collections of its resources.</p>	<p>- Financial support for preservation given to producers.</p> <p>- Active policy to promote voluntary deposit.</p> <p>- Joint Spanish-Portuguese project for restoring the 'Sagarmina Collection' (120 films from 1896 to 1906).</p> <p>- Financial support for preservation given to producers.</p> <p>- International annual workshop on film archives.</p> <p>- Regular meetings with copyright holders associations.</p> <p>- Active policy in the areas of unregulated training relating to film heritage preservation.</p> <p>- Cultural dissemination work: monthly programme in its public screening rooms.</p>

<b>MEMBER STATE</b>	<b>Problems encountered / Weak areas</b>	<b>Measures taken addressing these problems</b>	<b>Examples of best practices</b>
<b>Sweden</b>	- Preservation of digital film material is currently not undertaken because no suitable storage medium is available.	- A key issue is the long-term preservation of digital film. A plan for the future preservation of digitally produced original film will be drawn up in the course of 2010.	- Optimum design of depositories for the best possible long-term preservation of film material.  - The DVD anthology with excerpts from silent films to be used by teachers in lower and upper secondary schools.
<b>United Kingdom</b>			-Screen Heritage UK project.  - Educational projects:  <a href="http://www.screenonline.org.uk/">www.screenonline.org.uk/</a>  <a href="http://www.bfi.org.uk/inview">www.bfi.org.uk/inview</a>  - Film restoration in partnership with the commercial sector and philanthropists.  - Skillset: Archive Skills Strategy.  <a href="http://www.skillset.org/archives">www.skillset.org/archives</a>  - BFI channel on Youtube: <a href="http://www.youtube.com/7bfilms">www.youtube.com/7bfilms</a>

**TABLE 13 – SUGGESTED NEEDS FOR FURTHER EU ACTION (question 17)**

<b>MEMBER STATE</b>	<b>Suggested action</b>
<b>Austria</b>	The exchange of expert knowledge at EU should continue. A greater focus on film itself on the part of the EU would be desirable. It would be more logical to address the accessibility of audiovisual collections in a second phase.

<b>MEMBER STATE</b>	<b>Suggested action</b>
	Restoration laboratories in Europe, which could offer the national institutions favorable conditions in terms of prices, could be addressed as well.
<b>Belgium federal institutions</b>	N.C.
<b>Belgium : French Community</b>	N.C.
<b>Belgium : Flemish Community</b>	European action should be taken on harmonizing copyright and protecting the rights of titleholders with special attention being paid to exceptions.
<b>Bulgaria</b>	Subtitling of Bulgarian films into most widely-spoken EU languages, so they can be accessed.
<b>Cyprus</b>	Yes.
<b>Czech Rep.</b>	It is absolutely essential to resolve the issue of copyright at European level. The issue of access to collections should be tackled in a harmonized way at pan-European level.
<b>Denmark</b>	Copyright is a key challenge in passing on cultural heritage. The Memorandum of understanding on due diligent search for orphan works is both an obstacle and a solution.
<b>Estonia</b>	No proposals.
<b>Finland</b>	The EU should concentrate on legal aspects in order to increase the cultural rights of film archives regarding the non-commercial screenings and cultural use of films deposited in the archives.
<b>France</b>	The EU should address the matter of conditions for the preservation of digital cinema. There is no preservation system at present and the entire digital cinema could disappear rapidly if the conditions are not clearly defined.
<b>Germany</b>	Germany has consulted the interested parties on the creation of mechanisms to facilitate the use of orphan works. It has to be discussed whether and to what extent measures need to be taken at EU level.

<b>MEMBER STATE</b>	<b>Suggested action</b>
	Promoting the use of the European standards on interoperability of film databases.  (Co-)financing digitisation of moving pictures.
<b>Greece</b>	N.C.
<b>Hungary</b>	Providing funding at Community level for the preservation of European film heritage.  Resolving the issue of copyrights in a satisfactory manner.
<b>Ireland</b>	A direct Recommendation that the central government in each of the MS recognizes the importance of film heritage and its preservation and creates a national strategy on the issue with the organizations.  A directive from the EU asking member states to draft national policy within a specified timeframe.  Consider the establishment of a European film preservation fund such as that administered by the USA's National Film Preservation Foundation <sup>70</sup> (non-profit organization created by the U.S. Congress)  Establishment of a European film registry in the model of the USA's National Film Registry.
<b>Italy</b>	The prerequisite for any further EU action in any of the areas related to film heritage is in-depth knowledge and comparison of the situation in each Member State.
<b>Latvia</b>	A support system at the EU level positively discriminating small language countries should be developed for the digitisation and restoration of audiovisual heritage.
<b>Lithuania</b>	Yes.
<b>Luxemburg</b>	Television heritage and amateur films should be integrated into current thinking about European audiovisual heritage, which would help to speed

<sup>70</sup>

<http://www.filmpreservation.org/>

<b>MEMBER STATE</b>	<b>Suggested action</b>
	up collection, archiving and accessibility of sources that provide invaluable information, in particular on daily life in Europe.
<b>Malta</b>	To develop European Programmes helping the Member States to cooperate in the fields of restoration and conservation of film heritage, to exchange best practices as well as to realize innovative projects and to continue the research in technological developments in the fields of conservation and restoration of film and audiovisual heritage.
<b>Netherlands</b>	To concentrate on harmonizing legislation as regards the copyright protection of cinematographic works, particularly to focus on problems regarding the protection duration, orphan works, foreign works, law applying to the internet and the transfer of future rights.
<b>Poland</b>	The primary challenge for a digitally stored film is to find a safe format. It would be essential to support programmes of “perpetual copy” which along with the typically digital form will also contain its material form by being recorded on a safe, modern polyester tape.
<b>Portugal</b>	To set up national registration systems for copyright in all Member States and to interconnect them in a European network.  To set up a general framework for Legal Deposit and to lay down the minimum parameters defining them.
<b>Romania</b>	To draw up European standards for film preservation and archiving.
<b>Slovakia</b>	-Support for standardisation, research and development of digital archiving of audiovisual works (i.e. storage of digital and digitised films)  -Support for further standardisation, research and development in the field of film cataloguing and film databases (e.g. metadata for describing entities connected with cinematographic works – authoritative recordings, creation of multilingual thesauri, ontologies etc.).
<b>Slovenia</b>	N.C.
<b>Spain</b>	N.C.
<b>Sweden</b>	In view of the fact that access to blank film and laboratory facilities will become more limited in the near future and, in the longer term, is likely to cease altogether, it would be a good idea if the EU's discussions concerning film heritage were to cover the urgent need to duplicate and restore the film stock. Digitalising the historic film archive is an excellent way of making it accessible. It should not be forgotten, however, that preservation work is a key factor in ensuring that there will actually be anything to be made available.

<b>MEMBER STATE</b>	<b>Suggested action</b>
<b>United Kingdom</b>	<p>The MEDIA programme should reinstate a funding stream to support archival work given the growing understanding of the significant use to which the holdings of the film archives can be put to realise both commercial and public value.</p> <p>Formal review of the whole copyright legislation in the area of orphan works.</p>