



**COUNCIL OF
THE EUROPEAN UNION**

Brussels, 11 December 2012

17627/12

**AUDIO 134
CULT 164
PI 172
MI 823
TELECOM 256**

COVER NOTE

from:	Secretary-General of the European Commission, signed by Mr Jordi AYET PUIGARNAU, Director
date of receipt:	7 December 2012
to:	Mr Uwe CORSEPIUS, Secretary-General of the Council of the European Union

No Cion doc.:	SWD(2012) 431 final
Subject:	Commission Staff Working Document on the challenges for European film heritage from the analogue and the digital era (Third implementation report of the 2005 EP and Council Recommendation on Film Heritage)

Delegations will find attached Commission document SWD(2012) 431 final.

Encl.: SWD(2012) 431 final



Brussels, 7.12.2012
SWD(2012) 431 final

COMMISSION STAFF WORKING DOCUMENT

**on the challenges for European film heritage from the analogue and the digital era
(Third implementation report of the 2005 EP and Council Recommendation on Film
Heritage)**

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1. INTRODUCTION

The European Parliament and Council adopted a **Recommendation on film heritage and the competitiveness of related industrial activities**¹ (**Film Heritage Recommendation**) on **16 November 2005**. The Recommendation launched a dynamic and transparent process of reporting from Member States and assessment by the European Commission² on the progress of matters relating to the protection of and access to European film heritage.

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 record of 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 non-commercial educational, academic, research and cultural purposes in compliance with intellectual property rights. As cinematography is an art stored on fragile material at risk of deterioration, it subsequently requires positive action from the public authorities to ensure its preservation.

The Film Heritage Recommendation also stresses that encouraging the exploitation of film heritage can contribute to improve the competitiveness of the European film industry. It also acknowledges that business activities related to film heritage could boost thanks to better use of technological developments. The digital revolution offers new exploitation windows for films, and therefore, new possibilities of business. Film Heritage Institutions (FHI), as any other digital archive, demand new highly specialised technological services, which is an opportunity for highly qualified job creation.

These principles were reconfirmed by the **Council Conclusions on European film heritage, including the challenges of the digital era, adopted in November 2010**³.

Nevertheless, the change in the film industry, which has evolved into a fully digital industry from production to screen⁴, has enormous consequences on the collection, preservation, restoration and access to film heritage. In response to these issues, the European Commission financed a study on the challenges and opportunities of the digital era for European Film Heritage, for which the final report was published in January 2012⁵. This report contained a list of recommendations for Member States, FHI and the European Institutions in the form of a **Digital Agenda for European Film Heritage** (DAEFH).

¹ 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.

² <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=CELEX:32005H0865:EN:NOT>

³ Point 23 recommended to Member States to inform the Commission every two years of action taken in response to the Recommendation.

⁴ http://www.consilium.europa.eu/uedocs/cms_data/docs/pressdata/en/educ/117799.pd

⁵ According to the 2011 European Audiovisual Observatory report, "the end of 35mm distribution seems to be approaching rapidly".

⁵ http://ec.europa.eu/avpolicy/docs/library/studies/heritage/final_report_en.pdf

The first implementation report on the Film Heritage Recommendation was published in August 2008⁶ and the second one in July 2010⁷. **This third report of 2012 analyses the reports received from Member States in reply to a Commission questionnaire circulated in July 2011.** All Member States' reports are available on line in English and in their original language⁸. A summary of the situation in each Member State in relation to each subject raised in the questionnaire is available in Annex I of this report.

The Commission has received 26 out of 27 Member States' implementation reports. The length and quality of reports varies. This report is based on Member States' reports and, therefore, it is fully dependent on the quality and quantity of the information provided.

During the reporting period, the Commission adopted on 27.10.2011 a **Recommendation on the digitisation and online accessibility of cultural material and digital preservation**⁹. It recommends the setting of clear quantitative targets for digitisation of cultural material, in line with the overall targets assigned to Europeana. It builds on the Report of the "Comité des Sages" on Bringing Europe's Cultural Heritage Online, published in January 2011. It was endorsed by **Council Conclusions of 10 and 11 May 2012**¹⁰. The Recommendation applies to Europe's cultural memory regardless of the format in which it is imbedded, including film heritage.

2. FILM HERITAGE CREATING OPPORTUNITIES

Increased cultural availability of heritage films and increased education on European film culture can only result in increased interest and demand of European films, both new and "old".

New technologies offer the possibility for right holders to explore new windows of exploitation and new possible revenues. To achieve that, there are several obvious conditions: Firstly, the original film material has been preserved and second that it has to be digitised at an acceptable quality. Finally, it has to be made available and accessible.

According to the DAEFH study¹¹, it is the European FHI which have kept and restored most of the European works that have subsequently returned to TV screens or to DVDs. This is because the fragmented European film industry has not been in a position, or had the capacity, to preserve the films that they have produced. Those works kept by FHI could now be exploited digitally and on new platforms, such as VoD.

The potential for "long-tail" revenues, (typically revenues for films older than 5 years) **is still largely unexploited**¹². Business models based on the selection of classic master pieces which

⁶ SEC(2008)2373, 08.08.2008, http://ec.europa.eu/avpolicy/reg/cinema/report/index_en.htm

⁷ SEC(2010) 853, 02.07.2010, http://ec.europa.eu/avpolicy/docs/reg/cinema/report_2/2010_853.pdf

⁸ http://ec.europa.eu/avpolicy/reg/cinema/report_3/index_en.htm

⁹ OJ L 283/39 of 29.10.2011

<http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:L:2011:283:0039:0045:EN:PDF>

¹⁰ http://www.consilium.europa.eu/uedocs/cms_data/docs/pressdata/en/educ/130120.pdf

¹¹ See point 1.2.2.

¹² Figures from the study "Identification et évaluation des flux économiques et financiers du cinéma en Europe et comparaison avec le modèle américain IMCA for DG EAC, Unité C1, study nr. DG EAC/34/01

are more likely to provide at least the return on the investment of digitisation could be promising.

In May 2012 France launched a support scheme for right holders willing to digitise their catalogues and distribute them digitally. It covers films released before 1 January 2000¹³. The subvention could cover up to 90% of the cost of restoration and digitisation of the work.

The EU MEDIA programme supports the project "**Europe's Finest**"¹⁴, which focusses on digital cinema distribution of European classics. According to the responsible of this project, their aim is to "improve the circulation of cinematic works by addressing the main obstacles to their diffusion: they aim to provide the knowledge on where the material is and a way of easily obtaining the rights". MEDIA contribution to the project in 2011 was EUR 400.000, around 50% of its total budget.

- Member States should encourage right holders to digitise and exploit on-line or through digital projection the master pieces of their catalogues.
- Dialogue between right-holders, on-line platforms and FHI should be supported in order to facilitate commercial exploitation of heritage master pieces.

3. ANALYSIS OF THE SITUATION OF FILM HERITAGE IN THE EU

The objective of this chapter is to analyse the situation of film heritage in Europe on the basis of Member States' reports. This shall be done 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 FHI. At the end of each section, a box highlights the main points and provides indications for future action.

3.1. Film Heritage Institutions

All Member States have designated one or more FHI to ensure that cinematographic works forming part of their audiovisual heritage are systematically collected, catalogued, preserved, restored and made accessible. There are **around 100 national and regional FHI in the EU**. **There continues to be great variation in funding and human resources devoted to film heritage between Member States**. For instance, more than 400 people work in France for FHI, while in countries like Ireland, Slovenia or Greece, the staff is less than 10 people. Despite the difficult economic situation budget and human resources allocations remained stable¹⁵. This is a clear signal of the importance attached from Member States to film heritage. Nevertheless, new investment would be required in order to fully exploit the opportunities offered by the digital era. In the 2010 Council Conclusions on film heritage, the Council committed to actively support FHI in all their tasks, in particular in the context of the move to a digital environment.

¹³ <http://www.cnc.fr/web/fr/1334>
<http://www.cnc.fr/web/fr/textes-juridiques/-/editoriaux/1791322.jsessionid=EB6880876E5F67788E3FB71481583837.liferay>

¹⁴ <http://www.finest-film.com/>

¹⁵ Only Portugal reports a reduction of resources.

In general, European FHI are directly financed by State resources. At the present economic situations, some FHI are looking for additional funding. One example is **Ireland**. They have launched an innovative campaign in order to raise funds for building its new preservation vaults, through an internet video¹⁶.

A good practice to underline is the "**Screen Heritage UK Programme**", led by the British Film Institute. Their innovative approach is to identify significant film heritage collection, regardless of the nature of organisations that holds them. So far, they have identified 18 collections held by organisations such as the National Tramways Museum or the West Yorkshire Policy Imaging Unit.

As defined by Association of European Cinematheques¹⁷ (ACE), the role of a film archive is "to receive the final products of a film production chain, whatever their technical format and properties, and keep them for ever. (...). Films are being made in a new way and they will have to be archived in a new way. Active film archives will have to go digital"¹⁸.

Even if cinema has entered the digital era, only a minority of Member States have introduced the necessary organisational changes to adapt to it. Some good examples to mention are:

- **Hungary:** the Hungarian National Archive was restructured to become the Hungarian National Digital Archive and Film Institute in September 2011. In addition to traditional film heritage tasks, its mission includes to digitise the entire Hungarian cultural heritage, preserve it in digital form and ensure that it is widely accessible.

- **Poland:** competences centres have been established with the mission to coordinate the digitisation of cultural resources. They have also prepared a catalogue of good practice in the digitisation of archive material.

- State resources devoted to film heritage remain stable, despite the economic situation.
- New investment and organizational changes are required in order to fully exploit the opportunities of the digital era for film heritage, as well as ensuring that digital film heritage will be collected and preserved.

3.2. Collection

3.2.1. *Legal and contractual deposit*

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

- **Legal deposit:** Czech Republic, Denmark, Finland, France, Hungary, Italy, Luxembourg, Malta, Poland, Slovakia (10 Member States).

¹⁶ <http://www.youtube.com/watch?v=EarCLUQJbTQ>

¹⁷ <http://www.acefilm.de/>

¹⁸ "A digital agenda for film archives", March 2012, http://www.ace-film.eu/?page_id=1228

- **Compulsory deposit of cinematographic works that have received public funding** (so-called **contractual deposit**): Austria, Bulgaria, French and Flemish speaking Communities of Belgium, Cyprus, Estonia, Germany, Greece, Ireland, Latvia, Lithuania, The Netherlands, Portugal, Romania, Slovenia, Spain, Sweden and United Kingdom (17 Member States).

The Royal Film Archive of Belgium operates also on the basis of voluntary deposits for films of all nationalities.

A problem for a number of Member States continues to be 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). This good practice was introduced in Hungary during the reporting period. A full chapter is devoted to the link between film funding policy and film heritage below.

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. **Latvia** has included in its new Film Law, which entered into force in June 2010, the deposit requirements contained in the Film Heritage Recommendation. Nevertheless, they complain that the deposit obligation is not yet fully enforced due to lack of coordination between the funding bodies and the archive.

3.2.2. *Voluntary deposit*

Voluntary deposit continues to be extremely important for enriching the collections with foreign films, metadata or film related materials. **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 contract¹⁹ between the Association of European Film Archives (ACE) and the International Federation of Film Producers Associations (FIAPF). Only a small number of Member States use the contract or at least the principles contained in it (Czech Republic, Greece, Lithuania, The Netherlands and Portugal). Some Member States have established their own contracts, for instance the "Centre National de la Cinématographie" (CNC) in France.

The **Austrian Film Museum** reports a considerable increase in the number of works deposited thanks to an active policy of encouraging voluntary deposit by film artists, producers and distributors. The deposit contracts provide for the right to screen the films during film programmes and training activities. **Slovakia** also reports that extensive collections were acquired through voluntary deposit.

Denmark highlights that encrypted digital distribution of non-European films jeopardizes the voluntary deposit practice. They highlight the need of establishing a **new foundation for the**

¹⁹ http://ec.europa.eu/avpolicy/docs/reg/cinema/fiapf_ace_fa.pdf

voluntary deposit of foreign films, following the change to digital distribution. **Foreign films are distributed encrypted, which makes their preservation impossible.**

3.2.3. *Film heritage collection in the digital era*

As mentioned above, "the role of a film archive is to receive the final products of a film production chain, **whatever their technical format and properties**, and keep them forever".

As a consequence of the digital revolution, the **definition of national film heritage** has evolved. In its collection policy, revised in November 2011, the **British Film Institute** defines film as: "**a moving image work crafted to express an idea or tell a story – fictional, factual or artistic – regardless of production process, recording medium or distribution channel.**"

Some countries (Czech Republic, Lithuania, Spain, and United Kingdom) have **updated the legal instruments establishing the legal or compulsory deposits in order to also cover films produced on digital support**. For others (Austria, Belgium Flemish Community, Finland, France, Denmark, Luxembourg, The Netherlands, Slovakia, Slovenia, Sweden), the collection of digital material is possible in the framework of existing deposit obligations, so they do not need to update them. Nevertheless, some countries do not yet collect films on digital support (Portugal) or do not have the facilities to store them (Ireland).

Some Member States have already **changed their collection practices to adapt them to new channels of distribution**. A best example is **Sweden**. It has reformed its definition of national film heritage to include all films regardless of whether they will be shown in cinemas or on not²⁰. The aim is to take into account new forms of cinema distribution and to cover films that, for instance, will be only released on VoD.

The International Federation of Film Archives (FIAF) establishes that only a "Digital Cinema Distribution Master" (DCDM) or an unencrypted "Digital Cinema Package" (DCP) are acceptable formats for the long-term preservation of a cinema work.

At present, **procedures for the collection of digital material vary among FHI**. **Sweden** has applied new criteria and standards for collection of digitally distributed films since January 2012²¹: DCI-standard²² DCDM's and a few other Digital Master elements according to specific criteria, and DCI-standard DCP's in unencrypted formats. The **British Film Institute** prefers to collect digital masters in DPX format or DCDM to SMPTE standard. They do not prefer DCPs, as they are highly compressed. If they accept DCPs, they must be unencrypted.

²⁰ Sweden defines national heritage as anything screened in cinemas, or that has received production subsidy from the SFI. Meaning, if a film has received funding support from SFI, they will preserve it whether it has been screened in cinemas or not. If a film has not received subsidy from SFI, they only collect what has been screened in cinemas.

²¹ [http://www.sfi.se/Global/Filmarkivet/Policy%20of%20the%20Archival%20Film%20Collections%20of%20the%20Swedish%20Film%20Institute%20\(2011\).pdf](http://www.sfi.se/Global/Filmarkivet/Policy%20of%20the%20Archival%20Film%20Collections%20of%20the%20Swedish%20Film%20Institute%20(2011).pdf)
<http://www.sfi.se/en-GB/Film-Heritage/About-the-archive/Deposit-by-contractual-obligation/>

²² Digital Cinema Initiative: Body formed by the Hollywood majors to create voluntary specifications for digital cinema, <http://www.dcinovies.com/>

The period for deposit of the film varies enormously, from the moment on completion of the film (Slovenia) to 2 years after release (Spain) or no deadline for deposit. The DAEFH study²³ explains that the rationale beyond a long deadline for deposit was to allow the deposit of the distribution copy and eliminate the cost of producing a duplication copy²⁴. In the case of digital distribution, the cost of deposit of a digital master is negligible, so this long deadline is not necessary. In addition, the risk that the digital file is damaged or lost increases exponentially with time. Therefore, the DAEFH study recommends shortening the deadline for deposit. Producers and distributors could see this early deposit as short of "insurance" for their works.

Finally, the DAEFH study recommends considering the adoption of a European standard for the deposit and submission of digital cinema content to FHIs.

- The digital era changes the **definition of film heritage**, which is now independent of its production process, recording medium (film, digital file, ...) and its distribution channel (theatrical distribution, VoD, ...). The definition contained in the Film Heritage Recommendation²⁵ needs to be updated in order to catalyse a change in Member States
- All Member States have **legal or contractual deposit** systems for the collection of film heritage, but the **enforcement** of these mechanisms needs to be improved in many cases. In the case of contractual deposit, a good practice to extend is **to reserve the final payment of the aid until the deposit takes place and it is certified by a FHI**.
- In case of **voluntary deposit**, the signature of contracts between the film archive and the rights holder, specifying the rights and obligations of each of the parties is a good practice. The ACE/FIAFP framework contract provides a useful model.
- FHI need to **update their collection policy** to deal with digital films. In addition of adapting to the new definition of digital film, they should establish very short deadlines for deposit and ensure that **only unencrypted digital files are deposited**.

3.3. Interoperability of film databases

Following a standardisation mandate from the European Commission to the European Committee for Standardization (CEN), CEN produced two European Standards to facilitate interoperability of film databases:

- **EN 15744:2009** "Film Identification – Minimum metadata set for cinematographic works";
- **EN 15907:2010** "Film Identification – Enhancing interoperability of metadata – Element sets and structures".

²³ See chapter 3.1.1

²⁴ Estimated between 30.000 and 50.000 EUR.

²⁵ The Film Heritage Recommendation adopted the definition from the European Convention for the Protection of the Audiovisual Heritage: "Cinematographic works" means moving-image material of any length, in particular cinematographic works of fiction, cartoons and documentaries, which is intended to be shown in cinemas.

In addition, CEN published the **"Guidelines for implementation of EN 15744 and EN 15907"**²⁶ in February 2012. An on-line platform for helping in the application of the standards is available on <http://filmstandards.org>.

The Commission has financed a project promoting the use of these European standards on the interoperability of film databases under the EU programme "ICT Standardization". Thanks to this project, 4 workshops have been organised in 2010 and 2011 in Rome, Copenhagen, Prague and Paris. Two additional events were organised in Tallinn and Valencia in December 2011 at the expenses of the organizers. Some of these workshops were also attended by representative from the U.S. Library of Congress²⁷ and the U.S. Academy of Motion Picture Arts and Sciences²⁸, who were interested in these innovative standards.

A large number of FHI have implemented or plan to implement the European standards. One of the driving forces behind this success of the standards is the EU-funded project European Film Gateway (EFG), as it uses an exchange format based on an early draft of EN 15907. Therefore, the 15 FHI contributing to the EFG apply totally or partially the standards.

For the **British Film Institute (BFI)**, the first priority is to ensure **institutional interoperability so that information can be shared with other organisations**, supporting the widest possible access through a network of collections. For that reason, their newly created "Collections Information Database" complies with the European standards.

In the case of **Lithuania**, EU structural funds are co-financing a new information system for film documents as part of the project **"Lithuanian documentaries on Internet"** (e-Cinema). This system will allow not only access but will also act as a service for the ordering of copies of film documents.

According to **Poland**, preservation of metadata will be of key importance in the future for the preservation of valuable digital items in the long-term. However, the archives lack relevant tools for tracking the "life cycle" of a digitised or digital cultural item (from creation or inclusion in the collection through conservation to digitisation and reformatting throughout its useful life).

- **Preservation of metadata** is key for long term preservation and access to collections. Therefore, it should be collected, kept and updated.
- The **European standards** on interoperability of film databases published in 2009 and 2010 are largely used in the EU. They have facilitated European projects such as EFG or EFG 1914. Their application should be extended.

²⁶ CEN/TS 16371
²⁷ <http://www.loc.gov/index.html>
²⁸ <http://www.oscars.org/>

3.4. Preservation of analogue and digital films

As stated by ACE: **"If preservation is not performed properly, there will be no heritage to show and give access to"**.

The switch to digital cinema means that FHI are evolving towards **hybrid archives taking care of both analogue and digital collections**. Preserving digital film is completely different from preserving analogue film: In the analogue world, taking care of the physical carrier equals taking care of the content. Digital archiving is about preserving the content, regardless of the carrier.

This implies that, on the one hand, **depositories ensuring optimum temperature and humidity conditions for physical films need to be maintained and improved**²⁹. A good example in this area is **Austria**, which opened a new nitrate film depot in 2010. Or **Finland**, which is renovating its film storage archive. **Sweden** has acquired new equipment to make analogue preservation and screening elements following the bankruptcy of photochemical laboratories in the country. **Portugal** underlines the need to maintain infrastructures of know-how related to analogue technology. The film heritage of the 20th century, basically produced with photochemical technology, cannot be conserved for the future using digital media. This was summarised by the FIAF slogan **"do not throw film away"**.

On the other hand, **new long-term preservation systems for digital film have to be put in place**. These new systems require completely different technology, facilities, technical skills, management and mind-set compared to preservation of analogue film.

Most FHI have not received additional funding to take care of preservation of digital film, which puts this heritage at risk. **Ireland** reports that, as digital distribution becomes more common, production companies would like to deposit DCPs, but the Irish Film Archive has no way to store them. As mentioned above, in order to deal with the shortage of public funding, **Ireland has put in place an innovative crowd-sourcing fund-raising system, through a promotional internet video**³⁰.

In addition to additional resources, **strategies and planning for digital preservation are also necessary**. Some Member States, such as **Finland** and **Denmark**, are already working on them. The EYE Film institute in the Netherlands has opted to **outsource its digital storage** to a private company.

A best practice to extend is updating archival policies in order to include digital preservation. A good example is the **new Swedish archival policy**³¹, established in March 2011. In **Sweden**, films that only exist as DCP or DCDM are preserved as JPEG2000 and wav files and stored on LTO data tapes in two different tape robots with separate locations.

²⁹ See FIAF Technical Commission Preservation Best Practice,
<http://www.fiafnet.org/pdf/uk/Best%20Practice%20FINAL%20EN.pdf>

³⁰ <http://www.youtube.com/watch?v=EarCLUQJbTQ>

³¹ [http://www.sfi.se/Global/Filmarkivet/Policy%20of%20the%20Archival%20Film%20Collections%20of%20the%20Swedish%20Film%20Institute%20\(2011\).pdf](http://www.sfi.se/Global/Filmarkivet/Policy%20of%20the%20Archival%20Film%20Collections%20of%20the%20Swedish%20Film%20Institute%20(2011).pdf)

The EU-funded research project "**EDCine**"³², that run from June 2006 to June 2009, proposed a model for management of digital film archives. The project resulted in software solutions that are now commercially available to archives (and used in the EFG1914 project) and based ISO standards on file formats for long term conservation of moving images.

The DAEFH³³ study identifies some areas where **research** could be considered in order to improve archive stability and durability as well as archive content security. These include:

- Archive design able to survive a "power off";
- Systems and architectures optimised to preserve collections with characteristic specific to cinema content, that could be developed as open-source services;
- Development of stable digital formats and supports, with a longer shelf live;
- Feasibility of a European managed "Cloud", that would meet the storage and access requirements of all the cinema industry segments;
- Content security in a "cloud" based distributed architecture;
- Digital archive security other than content encryption.

- **Preservation of digital film is a new task** for FHI. Additional resources and skills are required. Innovative ways of financing this should be experimented with.
- **Archival policies have to be updated** in order to include digital preservation.
- Further **research** is needed in order to improve the stability, durability and security of digital archives.
- Resources, facilities and skills for the **preservation of analogue film** need to be continued and improved.

3.5. Restoration

According to the DAEFH study, digital restoration is a "mature field", with few specialised software solutions available to correct damage and flaws in image and sound. While costs are rapidly decreasing in terms of hardware / software, costs are still high because of the incidence of manpower being used to perform tasks which cannot be automated.

A best practice to highlight is the bi-annual **FIAF film restoration summer school in Bologna**³⁴. Participants are trained in the use of the newest digital equipment for the preservation and restoration of film heritage, on digital strategies for access to material and on analogue restoration techniques.

³² http://ftp.cordis.europa.eu/pub/ist/docs/ka4/au_concertation_1006_edcine_en.pdf
<http://ec.europa.eu/avpolicy/docs/reg/cinema/june09/edcine.pdf>

³³ See section 3.2.5.1

³⁴ <http://www.fiafnet.org/uk/education/Summer%20School%202012/SummerSchoolProject20120208.pdf>

3.6. Digitisation of collections

Most European film heritage institutions are in the process of digitising part of their collections with the purpose of providing on-line access or allowing digital projection. Some good examples are:

- **The Netherlands** has put in place the project "Images for the Future"³⁵ (2007-2014);
- **Spain** is digitising valuable films from 1896 to 1930 in 2K resolution for digital screening.

FHIs underline that **the original film material always has to be preserved**.

According to FHIs, the **two obstacles** to digitisation of European film collections continue to be:

- lack of **funding**;
- high cost in money and time for **clearing rights**.

The **European Film Gateway (EFG) project** is an "aggregator" for Europeana in the film domain. 15 film heritage institutions from 14 European countries are already content contributors to the EFG. All these Member States mention the EFG as a driving force behind their digitisation efforts. The new project EFG1914³⁶ counts with 20 contributors.

Audiovisual content (defined here as any sound and/or video item) is particularly appealing for users. Europeana currently provides access to 450,974 sound (2% of total) and 167,983 video items (0.75% of total). The Commission Recommendation on the digitisation and online accessibility of cultural material and digital preservation³⁷ sets an overall target for Europeana of access to 30 million digital items by 2015, including 2 million audiovisual items. In order to reach this target, Member States should include moving images including film in their national digitisation strategies. It is to note that some FHI are getting equipped to **make digitisation in-house (Denmark, Sweden)**, according to their own calendar. In some Member states, **film heritage has been included in national digitisation strategies**, in close cooperation with the national library.

The DAEFH study³⁸ pointed out to the need of further research in scanning technologies specifically adapted to archival and degraded films. This would help to reduce the cost of digitisation.

According to the DAEFH study, there is 1 million hours of films that could be digitized in the holdings of all European FHI. ACE estimates that only around 1,5% of holdings are digitized.

- Most FHI have some digitisation activities of their holdings with the purpose of providing access. ACE estimates that only around 1,5% of holdings are digitized.

³⁵ <http://imagesforthefuture.com/en/>

³⁶ EFG1914 is a digitisation project focusing on films and non-film material from and related to World War I. It started on 15 February 2012 and runs for two years. <http://project.efg1914.eu/>

³⁷ OJ L 283, 29.10.2011, p. 39

³⁸ See point 3.2.5.1

- **Lack of funding and complexity of clearing copy-right and related rights** are obstacles to digitisation.

- Member States should include film heritage in their **national digitisation strategies**, with the view to increase film content in Europeana.

- Further **research** in scanning technologies for archival films could result in a reduction of digitisation costs.

3.7. Digital cinema and film heritage

According to Member States' replies, around **14 Member States have equipped** (Austria, Belgium, Greece, Ireland, Luxembourg, Poland, Spain, Sweden) **or plan to equip** (Czech Republic, Denmark, Hungary, Romania, Slovakia, Slovenia) **their cinematheques with digital projection equipment**. Some of the cinematheques are also considered as "art and essay" cinemas, and therefore, can benefit from national or EU funding for digitisation (Hungary, Slovakia). 3 Member States (Lithuania, Malta, Portugal) have not digitised the screens of their FHI and there are no plans to do so. The situation in the remaining Member States is known.

Digital projection also offers the **possibility of projecting heritage films beyond the cinematheques**, provided that catalogue films are digitised. In **Spain** and **Sweden**, high quality digital film copies of the analogue collections will be produced for use in cinemas. As explained by the BFI, the transition to digital technology in cinemas worldwide will soon make it difficult to show traditional motion picture film of any kind. Therefore, cinematheques need to shift format for theatrical exhibition, by digitising films. Digitisation projects should take into account the higher resolution required for digital projection.

Digital cinema represents a –particularly good opportunity for the **educational sector**, as films can be downloaded without need of transfer of physical copies.

- **Cinematheques need to get equipped with digital projectors**, so they can project digitised films or what in some years will be film heritage only available on digital support.

3.8. Access to collections

New technologies create new possibilities to allow access to collections to a wider public. This offers enormous possibilities for education, recreation and cultural uses.

Traditionally, the main role of FHI was preservation. For some years, however, FHI have been increasing their efforts to also facilitate access to their collections. This change is driven both by technological changes and by societal demand. A clear example of this movement is the new **BFI Collection Policy** of November 2011³⁹. It states that "**preservation and access**

³⁹ <http://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-collection-policy-2011-11-16.pdf>

have equal priority as objectives". Another example is **Finland**, where there is a specific budget to promote accessibility and media education.

FHI provide access to film heritage in many different ways, both traditional and through new technologies. Cultural and educational use of film heritage is provided by film heritage institutions in agreement with right-holders:

- Screening of films in a non-commercial context in the cinematheques;
- Rental or sale of DVD of restored or rare films;
- Television broadcasting of classic films;
- Organizing or supporting film heritage festivals (Bologna, Pordenone);
- Specific sections in film festivals devoted to film heritage. For instance, the Berlinale offers a film heritage "Retrospective"⁴⁰ section in cooperation with the Deutsche Kinemathek;
- Non-commercial VoD services;
- Films or extracts available for streaming in the FHI's website. The EYE Film Institute in The Netherlands, BFI⁴¹ and the Deutsches Filminstitut⁴² (DFI) have even created their own YouTube channels.
- Monthly magazines and newsletters. Many FHIs⁴³ utilise social media to communicate with *cinephiles* and promote their activities.
- Almost all film heritage institutions have websites in their own language and in English, which allows international visibility of their activities.

The EU MEDIA programme finances the **Europa Film Treasures**⁴⁴ on-line platform since 2008⁴⁵. Its aim is to "open a new window on the meticulous and devoted work of European film archives". Since its creation, it totalizes 19 million of pages viewed, 1.8 million visitors and almost 2 million films viewings. 30 film archives representing 19 countries propose a selection of 149 films from 1896 to 1999. Users can view the films free of charge.

- New technologies give new possibilities of broader access to film heritage. Some Member states already give the same weight to preservation and access in terms of objectives.
- FHI and rights holders should continue to explore and **expand online access to collections**, in order to meet the cultural and educational demand in compliance with intellectual property rights, without prejudice to fair remuneration for the right holders and without interfering with the normal use of the film.

⁴⁰ http://www.berlinale.de/en/das_festival/festival-sektionen/retrospektive/index.html

⁴¹ www.youtube.com/bfifilms

⁴² <http://www.youtube.com/user/DFIfilms/videos?view=1>

⁴³ Italy, Germany, France, Czech Republic, UK, Ireland, Hungary...

⁴⁴ www.europafilmtreasures.eu

⁴⁵ MEDIA contribution to the project in 2011 was EUR 150.000, which represents 50% of the budget.

3.9. Education / Film literacy

The situation remains very similar to 2009. The European Commission is carrying out a **study on film literacy**⁴⁶. Throughout 2012, a consortium of agencies from across Europe, led by BFI, Film Education, and the London University Institute of Education, in the UK, will be compiling a picture of film education in every nation in the EU and EEA. Film literacy is defined as "**the level of understanding of a film, the ability to be conscious and curious in the choice of films and the competence to critically watch a film and to analyse its content, cinematography and technical aspects.**" One of the aspects of this study is the involvement of FHI in film literacy.

Educational use of film heritage is possible only 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 promote education and film literacy sector in many different ways:

- Screenings for schools at the cinematheques;
- Heritage films shown by schools and libraries;
- Teaching material on films available for primary and secondary school teachers;
- Specific training for primary or secondary teachers at the FHI;
- Free access for students to the cinematheque;
- Specific screenings for young audiences;
- Film festivals for children;
- Cooperation with universities and higher education institutions in the field of cinema;
- Regular courses and conferences at the FHI on the history of cinema.

Three best practices to report are:

- **Poland** is very active in the use of new technologies for providing school access to film heritage⁴⁷, through its project "School Film Archive". Poland reports however that copyright holders are generally unwilling to sign long-term agreements for educational use of their films. Most frequently, they offer licenses for specific screenings.

⁴⁶ http://ec.europa.eu/culture/media/literacy/studies/index_en.htm

⁴⁷ edukacjafilmowa.pl

- The **BFI has launched its "5-19 Education scheme" for 2013-2017**⁴⁸. Film education is an integral part of the BFI's future strategies.

- **Swedish "Film i skolan"**⁴⁹ project: The Swedish Film Institute financially supports film educational work in schools and communities across the country.

- Most FHI devote resources to **film literacy** and education.

- Some Member States are already exploiting the possibilities offered by **on-line access for film education**. This practice should be extended.

- Mechanisms for **facilitating the educational use of films from a right-clearance perspective** should be found in order to boost film literacy.

3.10. Professional training

Professional training in the area of film heritage seems to continue 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. On the contrary, **the situation has become more difficult, as new digital competences have to be developed, at the same time that photochemical competences have to be maintained**.

Often, the professional training is done in-house, as only some limited European professional training is available. A best practice to highlight is the **bi-annual FIAF summer school in Bologna**⁵⁰. The last one took place in June 2012. Another good practice is the **Spanish annual seminars** aimed at training film heritage professionals, with the last one taking place in the Basque Film Library in November 2011 on the topic of "audiovisual preservation at the start of the digital era".

The **EYE Film Institute** in The Netherlands has created new positions in their organization to deal specifically with digital technologies and digital access. At the same time, photochemical competences also have to be preserved. **Spain** underlines that school cinemas and universities lack knowledge about photochemical preservation and restoration.

In **Sweden**, the last photochemical laboratory ceased its operations in 2011. The Swedish Film Institute acquired part of the equipment and hired some of their technicians. Since June 2012 they are operating their own photochemical duplications and restorations in-house.

The questionnaire explored the possibility of **temporary exchange of staff among FHI as a way of improving professional skills**. Most of the FHI were favourable to the idea in principle, but they thought that it would be difficult in practice due to the shortage of staff.

⁴⁸ <http://www.bfi.org.uk/education-research/5-19-film-education-scheme-2013-2017> , The main elements of the scheme are: a world-class digital platform for young people, teachers, parents and learners, a single integrated film education program including activities and support across the UK which should be available to all 27,600 schools, to cinemas, youth organizations and community groups and The Youth Film Academy Network..

⁴⁹ <http://www.sfi.se/sv/filmiskolan/Om-Film-i-skolan>

⁵⁰ <http://www.fiafnet.org/uk/education/Summer%20School%202012/SummerSchoolProject20120208.pdf>

- Professional training on film heritage faces two challenges: **create new digital competences and maintain the analogue competences.**
- Very limited professional training on film heritage. Training is mainly done in-house.

3.11. Film funding policy and film heritage

More than EUR 2 billion was devoted by EU Member States to film funding in 2009. In the same year, 1185 feature films were produced in the EU⁵¹.

According to the DAEFH study⁵², the investment required for preserving safely all new productions is EUR 1.5 million per year. The cost of digital preservation of the entire European film heritage, if it was completely digitised, would be between EUR 147 million and EUR 263 million per year. This means, that the annual cost of digital preservation of new and historical European film productions would be 3,25% of the annual EU Member States financial support to film production.

The Council Conclusions on European film heritage of November 2010 invited Member States to make sure that **film heritage preservation is fully part of national or regional film policy**. In particular, it invited them to:

- "ensure that films that have been supported by national or regional funds are deposited with a FHI and encourage, when feasible, the deposit of all related material;
- ensure, in compliance with intellectual property rights, without prejudice to fair remuneration for the right holders and without interfering with the normal use of the film, that film heritage institutions can enjoy appropriate rights in relation to the preservation and cultural non-commercial use of films supported by national and regional funds as well as of related material".

As far as deposit is concerned and as explained in section 3.2, some Member States have introduced **the practice of paying the last instalment of the subsidy only after the film archive has certified the deposit of the film**. This has proved to be a very efficient instrument for enforcing the contractual deposit obligation. In addition to that, **Sweden** also foresees that producers cannot apply for new funding until the deposit takes place.

In relation to cultural and educational uses, there are already some good practices to note in this field:

- **Denmark:** According to the Danish law on legal deposit⁵³, deposited films, which have received subsidy according to the Film Law, can be shown to a paying audience as part of the institute's film cultural activities (...) The Danish Film Institute stipulates, in accordance with the preservation obligation, the terms for preservation/storage and use of the material that a producer has delivered and subsequently requests for loan.

⁵¹ Source: European Audiovisual Observatory, Yearbook 2011.

⁵² See pg. 17 of the DAEFH Executive summary,
⁵³ <http://www.pligtaflevering.dk/loven/bekendtgoerelse.htm>

- **Spain:** The Spanish legislation⁵⁴ requires that beneficiaries of public funding must give a perfect copy of the film subject of the aid to the Spanish Film Archives. The film can be used by the Institute of Cinematography and Audiovisual Arts for foreign promotion and also in the Institute's website for promotion in the form of extracts. In addition, it can also be used for diffusion of the Spanish film heritage by the Spanish Film Archives two years from its premiere. The producers can oppose or condition this right if they reasonably consider that it may damage the commercial exploitation of the film.

- **Sweden:** The Declaration of deposit by contractual obligation⁵⁵, applicable for producers receiving production subsidy from 1st January 2012, foresees that "the Swedish Film Institute has the permission to use all contractually deposit auxiliary material in its daily activities". The contract also foresees the permission to migrate the deposited material onto new formats and carriers, if needed for long-term preservation and access to the film.

- **Latvia:** Financing contracts contain a clause which transfers the rights for non-commercial film distribution (non-exclusive license) to the National Film Center. This is allowed to distribute the film in educational institutions, libraries, festivals, Latvian film promotion events, etc. This practice is based on a mutual agreement between film producers and the National Film Centre.

The rationale behind these practices is that public investment in cultural creation should benefit tax-payers as much as possible. Firstly, film funding allows European audience to enjoy a diversified cultural offer in cinemas and other distribution channels. Once films have reached their return-on-investment, in average after 5 years after release, they usually become commercially unavailable, and therefore, invisible for the European citizen⁵⁶. As explained above, ACE estimates that 85% of European film heritage is out-of-commerce. Therefore, a different way of providing benefit to tax payers can be introduced through the best practices such as those illustrated. In general, these contractual provisions allow cultural and educational use of films after their commercial life. Increased cultural and educational access to film heritage can only result in increased interest and demand of new European productions.

- In line with the 2010 Council Conclusions on film heritage, some Member States have **linked film funding policy and film heritage**, with a double purpose: **enforce contractual deposit and facilitate cultural and educational use of funded films, in compliance with intellectual property rights**.

⁵⁴ Article 17 of the Orden CUL/2834/2009.

⁵⁵ http://www.sfi.se/PageFiles/5823/Declaration%20of%20deposit_2012.pdf

⁵⁶ The American Assembly at Columbia University made the following proposal in its contribution to the first public consultation for the review of the Cinema Communication:

In order to modernize how public funding agencies conceive their mission, with an emphasis on much wider and cheaper distribution of EU movies, they proposed:

"• Making public funding contingent on creative commons commercial use licensing of the work after an initial period of commercial release (provisionally, five years). The CC license would allow works to circulate at no cost, without requiring permission from the rightsholder.

• Allowing production companies to buy out of this clause if they choose to do so (notably if a film is a hit) by paying back the funding agency."

- The **extension of these good practices** would ensure an effective collection of films and would facilitate the cultural and educational use of films after their commercial life.

3.12. Film heritage and copyright and related rights

3.12.1. Directive 2001/29/EC on copyright in the information society⁵⁷

FHI do not usually own the rights of the material in their possession but possess such works as a function of their role as cultural depositories. In order to perform their public interest missions such as preservation, restoration and the provision of non-commercial cultural and educational access to works in their collections, film heritage institutions need in principle to seek the agreement of the right-holders.

However, **Directive 2001/29/EC on copyright in the information society** provides for **two exceptions** to this principle directly linked to the daily work of FHI. Member States are, however, free to implement them or not in their national legislation, which has led to a complex situation in the EU.

- **Article 5(2)(c):** 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**. All Member States, except **Bulgaria** and the **UK**, have reported that their national copyright legislation has implemented or it is in the process of implementing (**Cyprus**) the exception provided by Article 5(2)(c). However, **Lithuania** reports that reproduction of cinematographic works is not covered in their national law. It is unknown to which extent the transposition of this exception covers satisfactorily all European FHIs and all their type of holdings.

- **Article 5(3)(n):** This exception allows Member States to authorise **"in situ" consultation for researchers**. 12 Member States⁵⁸ mention in their reports that it has been included in their national legislation. In **The Netherlands**, it is interpreted to cover consultation in a "closed network". The situation in the remaining 15 Member States is unknown.

Article 5(3)(a) also provides for a voluntary exception for the sole purpose of **illustration for teaching or scientific research**. The implementation of this exception was not part of the questionnaire. A report drafted in October 2010 in the framework of the EFG project⁵⁹ analysed this exception in 11 Member States. It came to the conclusion that there were big discrepancies about its implementation among Member States.

All other uses require prior consent from the right-holder. FHI have reported that right clearance is an extremely time consuming and expensive task, that often prevents them from providing access to the collections.

⁵⁷ OJ L 167 of 22.6.2001, p. 10

<http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=CELEX:32001L0029:EN:HTML>

⁵⁸ Belgium, France, Germany, Hungary, Italy, Latvia, The Netherlands, Romania, Spain and Sweden.

⁵⁹ http://www.efgproject.eu/downloads/D_5_3_Final_Guidelines_Copyright_Clearance_online.pdf

The **2008 Green Paper on "Copyright in the knowledge economy"**⁶⁰ opened a discussion on the scope of the exceptions. At that time, libraries and film archives expressed that these exceptions should become mandatory and their application harmonised among Member States. They should also be adapted to the digital world. The **2009 Commission Communication on "Copyright in the knowledge economy"**⁶¹ did not propose any further steps in this respect. In July 2011, the European Commission continued the discussion in the **Green Paper on "the online distribution of audiovisual works in the European Union"**⁶². Chapter 5.1 of the Green Paper is devoted to FHI, under the heading "Special uses and beneficiaries". It is explained that these institutions are concerned that the current EU copyright legal framework does not provide them with sufficient legal certainty to carry out their public missions of preservation and providing non-commercial cultural and educational access.

The Green Paper inquired if **exceptions** of Article 5(2)(c) and of Article 5(3)(n) of Directive 2001/29/EC **need to be adapted in order to provide legal security to the daily practice of FHI**. It also asked what other measures could be considered.

225 replies have been received to the consultation⁶³. In its reply, **ACE and The Europeana Foundation** stressed the **need of making the exceptions mandatory for all type of cultural institutions and adapt them to the digital world**. Film producers, right holders, collecting societies and public and private broadcasters considered that the current framework of exceptions at European Union level was adequate, enabling Member States to implement appropriate exceptions at national level and/or to establish national remuneration schemes for rights holders, and therefore that **no change to legislation was required**. As regards the cross-border aspects of archiving and preservation, some film producers/distributors and one Member State considered that evidence would be needed before legislative action should be considered at EU level. This should include an examination of the current system of non-mandatory exceptions to determine whether differences among Member States have a negative effect on the Internal Market. **BEUC** (consumers association) would like to re-open the discussion on exceptions and limitations in order to restore the balance between exclusive rights and general interest.

The **Europeana Foundation** and **ACE** called for **new exceptions, or the clarification of existing exceptions, to enable in all Member States**:

- Cultural publications: FHIs are allowed to publish in analogue format non-film material like photos and posters, when connected to a film work for illustration purposes. This right should be explicitly extended to online publishing and other digital formats.
- Quotation: online publication of cinematographic excerpts up to two minutes.
- Online access to low resolution material for archival, study, research and education purposes.
- Format shifting for digital preservation.
- Non-commercial research.
- Educational exception for distance-learning.

They asked for exceptions to be formulated in technology-neutral way (online and onsite).

⁶⁰ COM(2008) 466 of 16.07.2008

⁶¹ COM(2009) 532 of 19.10.2009

⁶² http://ec.europa.eu/internal_market/consultations/2011/audiovisual_en.htm

⁶³ Replies available on http://ec.europa.eu/internal_market/consultations/2011/audiovisual/index_en.htm

A follow-up to the consultation is planned at the beginning of 2013.

The DAEFH study explains that an exception was introduced in **Section 108 (h) of US copyright law**⁶⁴ allowing public non-profit institutions to “reproduce, distribute, display, or perform in facsimile or digital form” a work that is in its last 20 years of any term of copyright and it is not commercially available. The explicit rationale behind this exception was the acknowledgment that: “Creative works inspire new creations, which in turn inspire others, but this “engine of free expression” does not function unless the works so created are made available to the public”.

The Digital Agenda for Europe⁶⁵ called for the simplification of copyright clearance, management and cross-border licensing. In the 2011 IPR Strategy the Commission committed to examining a range of issues, including whether Directive 2001/29/EC on copyright in the information society needs to be updated. This commitment was restated in the January 2012 E-Commerce Communication.

3.12.2. Orphan works

Orphan works are works that are still protected by copyright but the rights holders of which cannot be located to obtain copyright permissions.

According to the results of an ACE survey conducted in 2010, **21% of the film deposited in the ACE member archives is considered to be orphan works**. The figures are confirmed by the results of the rights clearing process carried out by the EYE Film Institute in The Netherlands in the framework of the Images for the Future Project. Those orphan works cannot be restored, digitised or used for educational or cultural purposes.

The European Commission made a **proposal**⁶⁶ **for a European Parliament and Council Directive on certain permitted uses of orphan works in May 2011**. The Orphan Works Directive (2012/28/EU) was adopted on 4 October 2012. It covers, among other works and subject matters, cinematographic works contained in the collection of FHI⁶⁷. Firstly, the Directive contains rules on how to identify orphan works. It provides that the user has to conduct a diligent search to find the holder(s) of copyright and related rights. Secondly, it establishes that if the diligent search does not yield the identity or location of the rights holder(s), the work shall be recognized as an orphan work. This status shall then, by virtue of mutual recognition, be valid across the European Union. Thirdly, it establishes the uses that can be made of the orphan works and the conditions for such uses. The Commission expects this Directive to make a major contribution to the development of various European digital library initiatives and their accessibility for everyone throughout the European Union.

In addition, the European Commission is negotiating a proposal for a **"Framework for an EU-wide Audiovisual Orphan Works Registry" (FORWARD)** under Call 6 of the CIP-

⁶⁴ <http://www.copyright.gov/title17/92chap1.html#108>

⁶⁵ http://ec.europa.eu/information_society/digital-agenda/index_en.htm

⁶⁶ http://ec.europa.eu/internal_market/copyright/docs/orphan-works/proposal_en.pdf

⁶⁷ OJ L 299 of 27.10.2012, p.5.

<http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:L:2012:299:0005:0012:EN:PDF>

ICT PSP program⁶⁸. Its objective is to create a semi-automated system for assessing rights status of audiovisual works in the EU. The system will gather and process information coming from several national clearing centers located in FHIs. It will also maintain a registry of audiovisual orphans and registry of queries. The project involves 10 FHI. The estimated EU contribution is EUR 2.1 million. If signed, the project would start in 2013 and run for 3 years.

3.12.3. Public domain

The public domain is generally defined as consisting of works that are either ineligible for copyright protection or which have expired or waived copyrights. Copy or use public domain works does not require the prior consent of a right holder.

The DAEFH study compared the situation of rights in the US in relation to the EU. One of the conclusions was that the US legislation contains a clear definition of public domain works in the US: all works published before 1923 are in the public domain.

Such a **cut-off date** does not exist in Europe, which adds to the complexity of determining the status of a work from a rights point of view.

3.12.4. Contractual and voluntary approaches

In its reply to the 2011 Green Paper, the **Europeana Foundation** pointed out that **2% of content to which Europeana gives access is audiovisual and audiovisual content ranks highly in user's preferences**. In their view, the reason is the significant legal barriers that FHI face: clearing rights for making this audiovisual content available online in a cross-border way is very difficult in practice because of the high complexity and therefore cost of right clearance⁶⁹ in relation to the budget of these public funded cultural institutions. **ACE** underlined that **only 15 % of Europe's film heritage is commercially exploited, and therefore, available for the European citizen**.

The following measures are proposed by ACE, Europeana and individual FHIs to solve the situation:

- The Commission should continue its **support for a stakeholder's dialogue for the digitisation and online availability of out-of-commerce audiovisual works**. The aim would be to facilitate the digitisation and making available on-line of copy-right protected but not commercially available film and audiovisual works. This could potentially cover the 85% of Europe's film heritage that is estimated to be out-of-commerce, and therefore, invisible for the European citizen.

- **Legislative backing for cross-border effect in case of voluntary agreements.**

⁶⁸ http://ec.europa.eu/information_society/activities/ict_psp/index_en.htm

⁶⁹ The high cost is due to the complexity of rights situation of audiovisual works and the divergences in copy right legislation among Member States.

SACD⁷⁰ (**Société des auteurs et compositeurs dramatiques**) proposes to solve the situation by collective agreements between FHI and rights holders in order to allow FHI to exploit works online. The agreements concluded in France between the National Audiovisual Institute (INA), on the one hand, and SACD and SCAM on the other allow INA to provide on line access to audiovisual material.

A good practice to report is the **agreement between the Swedish Film Institute and the largest Swedish right holder, AB Svensk Filmindustri**. Following this agreement, no screening fee is charged for screenings at the cinematheque and for the use of film-related material for cultural purposes.

- The availability of film heritage should be developed and negotiated in compliance with intellectual property rights, without prejudice to fair remuneration for the right holders and without interfering with the normal use of the film.
- There is an open discussion on the **extent to which exceptions to copyright and related rights need to be clarified or adjusted to enable FHIs to fulfil their public interest mission in the digital environment**.
- Member States' implementation of the **Orphan Works Directive** will facilitate that orphan works in FHI are digitised and available for cultural and educational purposes.
- The Commission will continue to support a stakeholder's dialogue for the digitisation and online availability of **out-of-commerce film works**.

4. CONCLUSIONS

As a consequence of the digital revolution, the definition of film has become independent of its production process, the recording medium and its distribution channel. Therefore, FHI have to evolve towards hybrids archives, taking care both of analogue film collections and digital or digitised collections. New technologies offer enormous possibilities for cultural, educational and recreational access to film heritage, as well as new business models for commercial exploitation. Nevertheless, this report and the DAEFH study show that only a minority of Member States have adapted to the situation. Therefore, European digital film heritage is at risk of being lost, and the opportunities offered by the digital revolution are largely being missed.

In order to foster Member States' action in a coordinated way and to complement those aspects of the Film Heritage Recommendation linked to the digital era, the Commission is considering a proposal on digital film, to be presented in the first semester of 2013.

The Commission will continue to monitor the application of the Film Heritage Recommendation. Member States are asked to send their 4th implementation report by November 2013. A questionnaire will be circulated mid-2013 to facilitate the reporting.

⁷⁰ http://ec.europa.eu/internal_market/consultations/2011/audiovisual/registered-organisation/sacd_en.pdf

The Commission will also continue to promote the exchange of best practices in the framework of an annual meeting of the Cinema Expert Group / Subgroup Film Heritage⁷¹.

⁷¹ http://ec.europa.eu/avpolicy/reg/cinema/experts/index_en.htm

ANNEX I – 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
- (9.1) Follow-up of priorities – Collection and databases
- (9.2) Follow-up of priorities – Preservation
- (9.3) Follow-up of priorities – Restoration
- (9.4) Follow-up of priorities – Agreements with right-holders
- (9.5) Follow-up of priorities – Young people, professional training
- (10.1) Measures facing the challenges of the digital era: collection, preservation, restoration
- (10.2) Measures facing the challenges of the digital era: digitisation, online access and digital projection
- (11) Film policy and film heritage
- (12) Measures addressing problems encountered
- (13) Examples of best practices
- (14) Suggested further EU action
- (15) Follow-up of Council Conclusions on European Film Heritage

TABLE 1 – FILM HERITAGE INSTITUTIONS

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	2010	2012	2008	2010	2012	
Austria	- Filmarchiv Austria	N.C.	2.60 m€	Approx. 2.70 m€	N.C.	10	10	http://www.filmarchiv.at (DE, EN)
	- Austrian Film Museum	N.C.	1.86 m€	Approx. 1.86 m€	6.5	12 (full) +24 (part time)	13 (full) +24 (part time)	http://www.filmmuseum.at (DE, EN)
	- Education and Media Centre of the Province of Upper Austria	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	http://www.bimez.at
	- Carinthia Provincial Archive	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	http://www.landesarchiv.ktn.gv.at
Belgium	- <i>Royal Film Archive (RFA)</i>	N.C.	N.C.	3.30 m€	N.C.	N.C.	15	http://www.cinematik.be (FR, NL)
	- <i>Cinémathèque de la Communauté française</i>	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	http://www.cinematheque.cfwb.be/accueil (FR)
	- BAM (Institute for visual, audiovisual and media art)	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	http://www.bamart.be/home/index/nl/BAM (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	2010	2012	2008	2010	2012	
Bulgaria	- BNF (Bulgarian National Film Archive)	N.C.	N.C.	≈0.15 m€	32	30	30	http://bnf.bg (BU, EN)
	- Bulgarian National Film Centre	≈0.37 m€	N.C.	N.C.	N.C.	N.C.		http://www.nfc.bg (BU, EN)
Cyprus	- Cyprus Film Archive (CFA) is placed under the Cultural Service of the Ministry of Education and Culture	N.C.	N.C.	N.C.	N.C.	N.C.	0	
Czech Rep.	- National Film Archive	0.13 m€	2.60 m€	2.67 m€	N.C.	70	70	http://www.nfa.cz (CZ, EN)
Denmark	- The Danish Film Institute	N.C.	N.C.	2.77 m€	N.C.	N.C.	N.C.	http://www.dfi.dk (DA, EN)
Estonia	- The Estonian Film Archives (structural unit of the National Archives of Estonia)	4,00 m€ ⁷²	0.26 m€	0.29 m€	24	21	21	http://filmi.arhiiv.ee (EE, EN)
Finland	- National Audiovisual Archive - KAVA (since 1/01/2008), previously the Finnish Film Archive (SEA)	0.32 m€	2.00 m€	2.00 m€	39	39	39	www.kava.fi (FI, EN)
France	- Centre National de la Cinématographie (CNC), French Film Archives.	0.25 m€	8.70 m€		N.C.	80		http://www.cnc.fr (FR, EN)

⁷²

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	2010	2012	2008	2010	2012	
	- La Cinémathèque française		27.50 m€			300		http://www.cinemateque.fr
	- La Cinémathèque de Toulouse		2.12 m€ +1.70 m€ operating subsidies			29		http://www.lacinemathequedetoulouse.com/
	- 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							
Germany	- The Federal Archives (Bundesarchiv) + Länder archive bodies (Stiftung Deutsche Kinemathek -SDK, Deutsches Filminstitut - DFI, CineGraph	N.C.	2.10 m€	N.C	80 ⁷³	80	N.C.	www.filmportal.de (DE, EN)

⁷³

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	2010	2012	2008	2010	2012	
	- Hamburgisches Centrum für Filmforschung e.V., Film museums of Düsseldorf, München and Potsdam, Haus des Dokumentarfilms, Europäisches Medienforum, Friedrich-Wilhelm-Murnau-Stiftung, DEFA-Stiftung)							http://www.filmmuseum-berlin.de (DE, EN) http://www.deutsches-filminstitut.de (DE, EN) http://www.bundesarchiv/aufgaben_organisation/abteilungen/fa/index.html http://www.cinegraph.de http://www.filmmuseum-duesseldorf.de http://www.stadtmuseum-online.de http://www.filmmuseum-potsdam.de http://www.hdf.de http://www.murnau-stiftung.de http://www.defa-stiftung.de

MEMBER STATE	Name of film heritage institution(s)	Annual Budget (directly related to film heritage)			Staff (directly related to film heritage)			Website (languages)
		2008	2010	2012	2008	2010	2012	
Greece	- Greek Film Centre	N.C.	N.C.	N.C.	N.C.	N.C.	2	http://www.gfc.gr (EL, EN) http://www.tainiothiki.gr (EL, EN, FR)
	- Greek Film Archive		0.29 m€	0,45 m€		1	4	
Hungary	- Hungarian National Film Archive now exists under the name: Hungarian National Digital Archive and Film Institute (2011)	N.C.	409.5 m HUF (1.51 m€)	550m HUF (1.90 m€)	79	79 (20)	50	http://www.filmarchiv.hu (HU) http://www.nava.hu (HU, EN)
	- National Audiovisual Archive of Hungary (NAVA)	N.C.	287 m HUF (1,06 m€)	N.C.	N.C.	23	30	
Ireland	- Irish Film Archive (IFA) of the Irish Film Institute (IFI)	0.54 m€	0.50 m€	0.20 m€	8	8 (IFA) + 2 (other dpt of IFI)	9	http://www.irishfilm.ie/archive/
Italy	- National film archive of the Experimental Cinematography Centre Foundation (Cineteca)	0.29 m€	10.50 m€ ⁷⁴	11, 30 m€	N.C.	43	36	http://www.csc-cinematografia.it (IT,

⁷⁴

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	2010	2012	2008	2010	2012	
	Nazionale) - Bologna Film Archive - Milan Italian Film Archive Foundation - Lucana Film Archive	N.C. N.C. N.C.	0.62 m€ 0.17 m€ 0.04 m€	0.40 m€ 0.15 m€ 0.03 m€	N.C. N.C. N.C.	N.C. N.C. N.C.	N.C. N.C. N.C.	EN) http://www.cinetecadibologna.it (IT) http://www.cinetecamila.no.it (IT) www.cinetecalucana.it (IT)
Latvia	- National Film Centre (NFC) - Audiovisual Document Archive of the Latvian National Archive	N.C.	4000 LVL (5 642 €)	N.C.	26	1	1	http://www.nfc.lv (LV,EN) www.filmas.lv www.arhivi.lv (LV, EN)
			53 189.73 LVL (75 883 €)	62 500 LVL (~89345 €)	N.C.	13	11	http://www.arhivi.lv/index.php?&418 (LV, EN, RU)
Lithuania	- The Office of the Chief Archivist of Lithuania	2.20 m€	N.C.	No data on film heritage budget	N.C.	N.C.	No data available	http://www.archyvai.lt (LT, EN) http://www.lfc.lt/en (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	2010	2012	2008	2010	2012	
Luxemburg	<ul style="list-style-type: none"> - National Audiovisual Center (CNA) - Cinematèque de la Ville de Luxembourg 	N.C.	0.99 m€	0,11 m€	N.C.	5	5 + 1 part-time	http://www.cna.public.lu/film/historique/index.html http://www.vdl.lu/Culture+et+Loisirs/Art+et+Culture/Cin%C3%A9math%C3%A8que/La+cin%C3%A9math%C3%A8que.html
Malta	<ul style="list-style-type: none"> - Superintendence for Cultural Heritage - National Archives - Heritage Malta 	0.30 m€ 0.21 m€	0.35 m€ 0.30 m€	N.C.	N.C.	N.C.	4 for all bodies	http://www.culturalheritage.gov.mt http://www.libraries-archives.gov.mt/nam/index.htm
Netherlands	<ul style="list-style-type: none"> - EYE Film Institute - Dutch Institute for Sound and Vision - European Foundation Joris Ivens - Dutch Institute for Animated Films in Tilburg 			N.C.	N.C.		121	www.eyefilm.nl (NL, EN) http://www.beeldengeluid.nl (NL, EN) www.iven.nl (NL, EN) www.niaf.nl (NL, 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	2010	2012	2008	2010	2012	
Poland	- National Film Archive	N.C.	17.88 m PLN (~ 4.48 m€)	28.8 m PLN (~6.90 m€)	93	105	111	http://en.fn.org.pl (PL, EN)
	- Polish Film Institute	N.C.	126.97 m PLN (~ 31.85 m€)		N.C.	59		http://www.pisf.pl (PL, EN)
	- Silesian Film Archive	N.C.	298 000 PLN (~74 759 €)	790298 PLN (~189545 €)	N.C.	9,32	9.5	http://www.csf.katowice.pl (PL)
	- National Audiovisual Institute	N.C.	13.64 m PLN (~3.40 m€)		N.C.	21		http://www.nina.gov.pl (PL, EN)
	- National Digital Archives							www.nac.gov.pl
	- Film Museum in Łódź							www.kinomuzeum.pl

MEMBER STATE	Name of film heritage institution(s)	Annual Budget (directly related to film heritage)			Staff (directly related to film heritage)			Website (languages)
		2008	2010	2012	2008	2010	2012	
Portugal	- <i>Cinemateca Portuguesa / Museu do Cinema</i>	4.10 m€	5.32 m€	3.36 m€	80	72	72	http://www.cinemateca.pt (PT, EN)
Romania	- National Centre of Cinematography (CNC) - National Film Archive (ANF)	N.C. 3.70 m€	N.C. 1.20 m€	 0.97 m€	N.C. 135	N.C. 80	 60	http://www.cncinema.abt.ro (RO) http://www.cncinema.abt.ro/ANF.aspx (RO)
Slovakia	- Slovak Film Institute (SFI)	1.20 m€	2.83 m €	2.49 m€	56	32	28.5	http://www.sfu.sk/english/ (SK, EN)
Slovenia	- The Archives of the Republic of Slovenia / Slovenian Film Archives (SFA); - Slovenian Cinematheque	2.40 m€	0.45 m€	0.48 m€ 0.88 m€	7	7	7 13	http://www.arhiv.gov.si/en/ (SL, EN) http://www.kinoteka.si (SL)
Spain	- Spanish Cinematheque - Regional Cinematheques: - Filmoteca Vasca / Euskadiko Filmatagia - Filmoteca de Zaragoza - Filmoteca de Cataluña	0.034 m€	4.30 m€	5.05 m€	125	108 + 32 part-time	106	http://www.mcu.es/cine/MC/FE/index.html (ES) www.filmotecavasca.com/es www.zaragozafilmo.tk http://cultura.gencat.net/filmo

MEMBER STATE	Name of film heritage institution(s)	Annual Budget (directly related to film heritage)			Staff (directly related to film heritage)			Website (languages)
		2008	2010	2012	2008	2010	2012	
	<ul style="list-style-type: none"> - 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 (inactive) - Arxiu del Sole i la Imatge (ASIM) - Filmoteca de Cantabria - Filmoteca de Albacete - Filmoteca de Extremadura 							http://www.gobiernodecanarias.org/cultura/actividades/filmotecac/ www.filmotecamurcia.com www.ivac-lafilmitoteca.es www.filmotecadeandalucia.com www.cgai.org http://www.jcyl.es/web/jcyl/CulturaPatrimonio/es/Plantilla100/1142937527695/_/_/ www.consellodemallorca.net/?id_section=323&id_parent=316 www.palaciofestivales.com/?menu=3 www.albacete.com/filmo

MEMBER STATE	Name of film heritage institution(s)	Annual Budget (directly related to film heritage)			Staff (directly related to film heritage)			Website (languages)
		2008	2010	2012	2008	2010	2012	
	- Navarra Film Library			N.C.			N.C.	teca www.filmotecaextremadura.com www.filmotecanavarra.com
Sweden	- Swedish Film Institute (SFI) - National Library of Sweden (KB)	4.60 m€	3.40 m€ (33,60 m SEK)	3.30 m€ (SEK 32 m) ≈ 1,02 m€ (SEK 9 m)	22	30	34 11	http://www.sfi.se (SV, EN) http://www.kb.se (SV, EN)
United Kingdom	- British Film Institute (BFI) – Collections & Information Department.	22 m £(≈ 2.40 m€)	4.60 m £ (≈ 5.10 m€)	5.8 m £ (≈ 6.86 m€)	77	N.C.	121	http://www.bfi.org.uk (EN)
	- Imperial War Museum	4 m £	N.C.	N.C.	N.C.	N.C.	N.C.	http://www.iwm.org.uk

MEMBER STATE	Name of film heritage institution(s)	Annual Budget (directly related to film heritage)			Staff (directly related to film heritage)			Website (languages)
		2008	2010	2012	2008	2010	2012	
		(≈5.80 m€)						
	- National Media Museum							www.nationalmediamuseum.org.uk
	- 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 - Media Archive of Central England - North West Film Archive - Yorkshire Film Archive - Northern Regional Film and Television Archive							www.btoN.C.c.uk/screenarchive www.filmlondon.org.uk/screenarchives www.hants.gov.uk/wfsa.htm www.swfta.org.uk www.eafa.org.uk www.macearchive.org www.nwfa.mmu.ac.uk www.yorkshirefilmarchive.com

MEMBER STATE	Name of film heritage institution(s)	Annual Budget (directly related to film heritage)			Staff (directly related to film heritage)			Website (languages)
		2008	2010	2012	2008	2010	2012	
								www.nrfta.org.uk
	<ul style="list-style-type: none"> - National Library of Scotland - Welsh National Library 							http://ssa.nls.uk/ http://screenandsound.llgc.org.uk/
	<ul style="list-style-type: none"> - Other significant collections: - Children's Film Unit (www.btinternet.com/~cfu) - History of Advertising Trust (www.hatads.org.uk) - National Tramways Museum (www.tramway.co.uk) - Rolls Royce (www.rolls-royce.com) - London Borough of Barking & Dagenham (http://www.lbld.gov.uk/MuseumsAndHeritage) - Museum of London (http://www.museumoflondon.org.uk) - University of Liverpool (http://www.liv.ac.uk) - WFA Media & Cultural Centre (http://www.wfamedia.co.uk) - Amber Films (http://www.amber-online.com/sections/amber-films) - Tyne & Wear Archives (http://www.twmuseums.org.uk/archives) 							

MEMBER STATE	Name of film heritage institution(s)	Annual Budget (directly related to film heritage)			Staff (directly related to film heritage)			Website (languages)
		2008	2010	2012	2008	2010	2012	
	- National Fairground Archive (http://www.nfa.dept.shef.ac.uk) - One to One Productions (http://www.onetoonecollection.com) - West Yorkshire Police Imaging Unit (http://www.westyorkshire.police.uk/?Page=167%7CImaging+Unit+) - Greenpark Productions Ltd (http://www.greenparkimages.co.uk/history.html) - Trilith (http://www.trilith.org.uk) - Birmingham Archives & Heritage (http://calmview.birmingham.gov.uk/CalmView) - Staffordshire Film Archive (http://www.filmarchive.org.uk/index.html)							

TABLE 2 – LEGISLATIVE MEASURES / DEFINITION OF NATIONAL FILM HERITAGE

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
Austria	<ul style="list-style-type: none"> - Film Promotion Act (Filmförderungsgesetz), notably Art. 12 (2) (f). - Art Funding Act (BGBl. No 146/1988 as last amended): annual funding for the Austrian Film Archive and the Austrian Film Museum from the Federal Ministry of Education, the Arts and Culture. 	<ul style="list-style-type: none"> - The audiovisual heritage includes all moving images made in Austria in all technical formats, whether or not intended for screening in cinemas, as well as all audiovisual works which are available in Austria, influence the national film industry, film education and media competence and therefore have a relevance to Austria as regards history and culture or specific heritage situations. - Finally, also film-related materials that are connected with the production, presentation and study of works of audiovisual heritage (Photos, posters, film scripts, documents, etc.).
Belgium :	N.C.	<ul style="list-style-type: none"> - Cinematographic works produced in Belgium and distributed on Belgian territory.
Belgium : French Community	<ul style="list-style-type: none"> - 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. - 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 www.numeriques.be and apply to the cinematographic heritage of the French Community. 	<ul style="list-style-type: none"> - 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
Belgium Flemish Community	<ul style="list-style-type: none"> - Audiovisual works created with the aid of the Flemish Community must be deposited with the Cinematek. 	<ul style="list-style-type: none"> - An audiovisual creation is recognised as a Flemish production or coproduction on the basis of the following criteria: - 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.
Bulgaria	<ul style="list-style-type: none"> - Culture Protection and Development Act, - State Archives Law. - Law on the compulsory deposit of copies of printed and other works. - Film Industry Act . - Copyright and Related Rights Act . - National Archive Fund Act. - Regulation on the award and withdrawal of the status of state cultural institution of national importance. 	<ul style="list-style-type: none"> - 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. - 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. - Dictionary of Archive Terms (2002): An ‘audiovisual document’ is a document which contains sound and image information; a ‘cinematographic document’ is an image or audiovisual document fixing by cinematographic means objects in the form of consecutive images thereof; a ‘phonodocument’ is a document fixing by means of any sound-recording system an actual sound image (speech, music, noise, etc.); a ‘photodocument’ is an image document

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
		fixing by photographic means objects in the form of individual images.
Cyprus	- Regulatory framework in preparation.	- Those approved under the Regulation on financing/assistance for cinematographic works.
Czech Rep.	- Act No 249/2006 of 25 April 2006.	<p>- Audiovisual works whose producer has or had at the time of publication his or her registered office or permanent residence in the Czech Republic.</p> <p>- 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.</p>
Denmark	<p>- Legal Deposit Act.</p> <p>- Film Act.</p>	- 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.
Estonia	<p>- Archives Act of 25.3.1998 and Archiving Rules.</p> <p>- Deposit Copy Act in preparation.</p>	- 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

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.⁷⁵</p> <ul style="list-style-type: none"> - Materials to be included are those:⁷⁶ - Documenting statehood. - Reflecting important institutions, personalities, places and events. - The authenticity of the documents, their age and authors are also taken considered for purposes of this assessment.
Finland	- 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"> - Films covered by the provisions on deposit (Ch. 5 of the Act) include: - Films produced by domestic producers, which are intended for public screening. - Films produced by foreign producers, which are intended for public screening, if deposit has been agreed to. - Publicity and ancillary materials are included in the above definition.
France	- National Heritage Act (Act 92/546 of 20.6.1992), in particular Section L1 i.c.w. Sections L131-2, L132-2 subparagraph e)	- All audiovisual material is subject to a legal deposit obligation from the moment that it is made publicly available in France.

⁷⁵ Definition adopted from the UNESCO Recommendation for the Safeguarding and Preservation of Moving Images.

⁷⁶ 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>amended by the Cinema and Moving Image Code (25.7.2009) in order to bring the legal deposit system in line with the European Convention for the protection of the Audiovisual Heritage.</p> <ul style="list-style-type: none"> - In particular, the following have been included in the legal deposit: - cinematographic works which are not released in cinemas, - works on digital support. 	<ul style="list-style-type: none"> - This obligation extends to producers of cinematographic works as well as distributors, editors and importers of foreign cinematographic works. - The latter are included in the national audiovisual heritage unless they: <ul style="list-style-type: none"> - originate in countries with which France has concluded a reciprocity agreement on the scope and modalities of the legal deposit of imported video films; - enter the national territory temporarily for a number of screenings that does not meet the threshold laid down by the minister responsible for cinema; - are circulated within the national territory in less than six copies. - All cinematographic works must have a CNC reference number in order to be recognized as such.
Germany	<ul style="list-style-type: none"> - Federal Archives Act of 6 January 1988 (BGBl I, 62). - Administrative Agreement on the setting up and management of a Cinematheque Association (Kinematheksverbund). 	<ul style="list-style-type: none"> - 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. - This includes all films which have received funding from Federal or Land film funding institutions for their production and/or distribution.

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
Greece	- Law 3905/23.12.2010 on the support and development of the art of cinematography	- Defined in art 2 of Chapter 1 of the Law 3905/23.12.2010: a 'cinematographic work' is a work that is fixed in a material form consisting of images or images and sound, of any duration and which is intended to be shown in cinemas, whatever its content and whatever the methods, means and materials used for producing, reproducing or showing it, be they already known or to be invented in the future.
Hungary	<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 Cinematography</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> <p>- Works of universal cinematography subtitled or dubbed in Hungarian are also considered part of the national film heritage.</p>
Ireland	- Irish Film Board Act 1980.	- Films made in Ireland, with an Irish theme or that are of Irish interest.
Italy	- Act on the Reform of the Regulatory Framework on Cinematographic Matters (Act 28/2004 of 22.1.2004), in particular Articles 5, 24.	- 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

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"> - Copyright Act (Act 633/1941 of 22.4.1941). - Cinematography Act (Act 958/1949 of 29.12.1949). - Act on the Legal Deposit of Documents of Cultural Interest Destined for Public Use (Act 106/2004 of 15.4.2004). - 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. 	<p>screenings in cinemas.</p> <p>- 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).</p>
Latvia	<ul style="list-style-type: none"> - Law on Archives (in force from 1 January 2011). - Film Law (in force from 30 June 2010). - Copyright Law (in force from 11 May 2000). - Cabinet Regulation Nr. 1627 on the Rules of Procedure for the National Film Centre (in force from 1 January 2010) 	<p>- There is no precise definition in the current Latvian legislation, but related concepts are clarified:</p> <p><u>-Audiovisual document</u> – a document containing information as an image and/or as sound for the reproduction of which specific equipment is required. The document may also contain textual information. Audiovisual documents can be divided into film documents and video documents depending on the filming technique ('Handbook of archive terminology'. Terms approved by the Latvian Academy of Sciences Terminology Committee on 9 November 2004);</p> <p><u>-film</u> – a completed audiovisual or cinematographic work</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
		<p>comprising a series of images that are mutually related and leave an impression of movement, with or without accompanying sound, and which is intended for publication (Film Law of 17 June 2010);</p> <p><u>-film</u> – an audiovisual or cinematographic work or moving images with or without sound accompaniment (Law on Copyright of 6 April 2000);</p> <p><u>-National documentary heritage</u> is that part of the national cultural heritage which consists of: documents with archive value stored by the Latvian National Archive; documents with archive value worthy of permanent preservation stored by other institutions; private documents with archive value in accordance with Paragraph two of this Article; documents with archive value acquired from other countries, or certified copies thereof. (The Law on Archives of 11 February 2010).</p>
Lithuania	- Law on cinema (Official Gazette 2002, No 31-1107).	- Law on cinema defines the concept of 'national film':

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	<p>-Documents and Archives Act (Official Gazette 1995, No 107-2389; 2004, No 57-1982; 2010, No 79-4055).</p> <p>- Law on Copyright and Related Rights (Official Gazette No 50-1598, 1999; No 28-1125, 2003).</p>	<p>- A film shall be deemed to be a national film if it meets all of the following conditions:</p> <ol style="list-style-type: none"> 1. it is made by a Lithuanian film producer; 2. the author of the screenplay or the literary work adapted or the director and an actor playing one of the main characters are citizens or permanent residents of the Republic of Lithuania; 3. the first recording of the film is in Lithuanian or, if a foreign language is spoken in the film, it is dubbed/subtitled in Lithuanian. <p>- A joint production film shall be deemed to be a national film if it is produced in accordance with the conditions laid down in international directives and conventions ratified by Lithuanian legislation.</p>
Luxemburg	<p>- Law of 18 May 1989 establishing the Centre national de l'audiovisuel – CNA.</p> <p>- Article 19 of the Law of 25 June 2004 on the reorganisation of the state's cultural institutes (legal deposit).</p>	<p>- Legal deposit covers short, medium length and feature length films; documentaries and fiction; series; video games and video documents; advertisements and promotions produced or co-produced on the national territory in any format and made available to the public is deposited at the legal deposit.</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"> - Law of 18 April 2001 on copyright, related rights and databases. - Grand-Ducal Regulation of 6 November 2009 regarding the legal deposit. 	<ul style="list-style-type: none"> - Audiovisual documents (film, video and television) produced or co-produced in Luxembourg before the entry into force of the legal deposit are also part of the national heritage as well as amateur films (only produced on tape) produced in the Grand Duchy or by Luxembourg nationals.
Malta	<ul style="list-style-type: none"> - Cultural Heritage Act (Cap. 445). - National Archives Act (Cap. 477). - The Malta Film Commission Act (Cap. 478) also stresses the importance of developing opportunities for access to cinema history. 	<ul style="list-style-type: none"> - The Cultural Heritage Act: 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.'
Netherlands	N.C.	<ul style="list-style-type: none"> - National and international cinematographic material is deemed to comprise films and related items such as equipment, posters, stills, books, publicity material, personal archives. - 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. - Cinematographic value is based on artistic quality, direction and

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.
Poland	<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>-Act of 7 November 1996 on legal deposit copies (Journal of Laws No 152, item 722, as amended)</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 as works of unspecified length, including a documentary or animated work, comprising a series of successive pictures with sound or without, made permanent on any medium enabling multiple reproduction, producing the impression of movement and together forming an original whole expressing action (content) in an individual form, and moreover, with the exception of documentary and animated compositions, intended for screening in the cinema as the first field of exploitation as understood by the regulations concerning copyright and related laws, including co-productions where the producer or co-producer is an entity with headquarters on the territory of the Republic of Poland, and moreover, at least one of the following conditions is fulfilled:</p> <p>- the author of the screenplay or adapted literary work, the director or executor of one of the leading roles are Polish citizens, the share of financial resources of the producer, whose headquarters is on the Polish territory, constitutes 100% of film production costs, and in addition to this, these resources, of up to a level of 80% of the film production costs, have to be spent on the Polish territory, and moreover, the master copy is produced in the Polish language,</p> <p>- the author of the screenplay or adapted literary work or director or performer of one of the leading roles are Polish citizens, the share of financial resources of the co-producer, with its</p>

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		headquarters on the Polish territory, constitutes at least 20% of film production costs in respect of a film which is a bilateral co-production, and at least 10% in respect of a film which is a multilateral co-production; in addition these resources, up to a level of 80% of the film production costs, have to be spent on the Polish territory, and moreover the main language version is performed in Polish'
Portugal	<ul style="list-style-type: none"> - Law of Cinematographic and Audiovisual Arts (Law No 42/2004), in particular Article 11. - Legislation on Legal Deposit and new legislation regarding the cinematographic section of the Heritage Law were proposed but not adopted. 	<ul style="list-style-type: none"> - Cinematographic and audiovisual works shall be deemed as “national works” where they meet the following requirements: - At the least 50% of the authors shall be Portuguese nationals or nationals of any EU Member State; - At the least 50% of the technical staff shall comprise Portuguese nationals or nationals of any EU Member State; - 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; - 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; - The original version shall be in Portuguese, except where the

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>scrip does not allow so.</p> <p>- 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 Convention on Cinematographic Co-production, and further applicable Community legislation.</p>
Romania	<p>- Law No 328/2006 on cinematography and Government Order No 97/2006 on the organisation and functioning of the National Film Archive, amending and supplementing Law No 328/2006.</p>	<p>- Cinematographic works forming part of the national film heritage are feature-length and short fiction films, documentaries and animated films intended to be projected in cinemas, made by Romanian producers with full national funding or as international co-productions.</p>
Slovakia	<p>- 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).</p> <p>- Act No 618/2003 on copyright and related rights (Copyright Act).</p> <p>- Project for the Systematic Restoration of the Audiovisual Heritage updated and approved by the Government on 14 January 2009.</p>	<p>- 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.</p> <p>- 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.</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
	- Restoration and digitisation of audiovisual works included in the "Information Society" operational programme.	
Slovenia	<ul style="list-style-type: none"> - Act on the protection of documents and archives and archival institutions (Slovenian Official Gazette No 30/2006), in particular Art. 43. - Decree on the protection of documentary and archive material (Slovenian Official Gazette No 86/2006), in particular Art. 93-97. - 2003 Decision establishing the public institutions Slovenian Cinemateque. - Slovenian Film Centre Act (2010) 	<ul style="list-style-type: none"> - A Slovenian audiovisual work is taken to be a Slovenian film or audiovisual work which has been produced by a Slovenian producer and features more than 50% Slovenian co-authors or other persons whose work contributes to the production of a film. - 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. - The definition of cinematographic works that form part of national film heritage is derived from the UNESCO Resolution (Belgrade, 1980) and the European Convention for the Protection of the Audiovisual Heritage (Strasbourg, 2001).
Spain	<ul style="list-style-type: none"> - Spanish International Property Law (Law 1/1996, amended by Law 5/1998 and Law 23/2006), in particular Article 37. - Spanish Cinema Law (55/2007), in particular Articles 6 and 30. - Royal Decree 2062/2008 of 12 December 2008, in particular 	- 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.

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>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>- Since 2010, the Spanish Cinematheque is responsible for the "aid for the preservation of film heritage" fund, with an annual budget of 0,75 m€.</p> <p>- Legal Deposit law entered into force in January 2012. It extends legal deposit to cinematographic works on any support.</p>	
Sweden	N.C.	<p>- No definition provided by the Government. In the context of SFI's tasks Sweden's film heritage has been defined as</p> <p>- all films which have been shown at cinemas in Sweden</p> <p>- or that during the period 1911-2010 were subject to scrutiny by the National Board of Film Classification with a view to distribution in cinemas,</p> <p>- or which have received support for production from the SFI , regardless if they will be shown in cinemas or not. This is a NEW wording, in order to take into account new online distribution models.</p>
United	- No change in the legal framework for collection of audiovisual	- The definition of the works which form the national film heritage

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Kingdom	material by the UK archives.	<p>is achieved through the separate Collection Policies of individual Film Archive Institutions. The BFI revised its Collection Policy⁷⁷ in November 2011. It defines film as: “a moving image work crafted to express an idea or tell a story – fictional, factual or artistic – regardless of production process, recording medium or distribution channel.”</p> <p>The newly establish UK Sound & Vision Collections is drawing up a map of UK Film Heritage.</p>

⁷⁷ <http://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-collection-policy-2011-11-16.pdf>

TABLE 3 – DEPOSIT OF CINEMATOGRAPHIC WORKS FORMING PART OF NATIONAL AUDIOVISUAL HERITAGE

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 ⁷⁸	Deadline for deposit	Compliance checking?		Other comments Problems/Best practices	Changes in relation to 2009
	LD all	CD funded	VD			Deposit obligation	Quality of deposited material		
Austria		X		- A new or at least technically perfect combined series copy (archive copy).	- 1 year at the latest after the film completion.	X	X	<ul style="list-style-type: none"> - Encouraging voluntary deposits to the Austrian Film Museum by film artists, producers and distributors. - The compulsory deposit involves extensive documentation of works during the archiving procedure; - Deposit contracts provide for the right to screen the films deposited during film programmes and training 	- Deposit requirements defined by a legal amendment in 2010.

⁷⁸

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 ⁷⁸	Deadline for deposit	Compliance checking?		Other comments Problems/Best practices	Changes in relation to 2009
	LD all	CD funded	VD			Deposit obligation	Quality of deposited material		
								activities.	
Belgium :			X				X		
Belgium : French Community		X	X	- A copy of a finished work.				<p>- P. No systematic inventory of all the works forming part of the French community's audiovisual heritage.</p> <p>- No legal requirement for deposit but a copy of a funded movie has to be deposited after completion as provided by the contract between the French community and the producer.</p> <p>- VD: subject to a signed contract.</p>	
Belgium : Flemish Community		X	X	- Ready-to-use-copy as close as possible to the original material (analogue or digital) must be deposited with the Ministry of the Flemish		X	X	<p>- Payment of final grant depending on the deposit with RFA.</p> <p>- RFA verifies the quality</p>	

MEMBER STATE	Type of deposit			Material to be deposited ⁷⁸	Deadline for deposit	Compliance checking?		Other comments Problems/Best practices	Changes in relation to 2009
	LD all	CD funded	VD			Deposit obligation	Quality of deposited material		
				Community.				of the deposited material.	
Bulgaria		X		- One specimen 'of excellent quality, identical to the original distribution format' (according to the Deposit Act).	- Within 2 months following the completion.		X	- P: Lack of funding for enforcing the LD.	No relevant change
Cyprus		X		- According to the type of production: 35 mm positive film, 16 mm positive film, DCP, digital beta, DVD.	- Estipulated by contract.	X	X		No
Czech Rep.	X		X	- 2 new, unused, high quality copies or intermediary element.	- 6 months.	X	X	- Quality checking done by projecting the film.	Legal instruments establishing compulsory deposit have been updated to cover films produced in all media
Denmark	X		X	- 2 used prints. For funded films also a master, separate	- 6 months and linked to final	X	X	- BP: A voluntary deposit agreement exists for	Encryted digital distribution of foreing

MEMBER STATE	Type of deposit			Material to be deposited ⁷⁸	Deadline for deposit	Compliance checking?		Other comments Problems/Best practices	Changes in relation to 2009
	LD all	CD funded	VD			Deposit obligation	Quality of deposited material		
				<p>sound track and a new print.</p> <p>- Deposit of digital film materials comprises the digital base material as well as two copies intended for screening (1 used, 1 unused).</p>	payment of the state subsidy.			<p>foreign films (by virtue of this scheme, the majority of all films shown in Danish theatres are being submitted for deposit). Encrypted digital distribution jeopardises deposit.</p>	films jeopardises voluntary deposit.
Estonia		X	X	<p>- Feature films: original material.</p> <p>- Documentaries, newsreels: original material and selection of takes.</p> <p>- Related hard-copy documents, photographs, posters.</p>	- 3 years after completion and earlier on request.	X	X		- Deposit copy act in preparation
Finland	X		X	- Original negatives and a print.	<p>- BP: Watchdog Unit.</p> <p>- 3 years: copy of film.</p> <p>- 5 years: original</p>	X		<p>- BP: Watchdog Unit.</p> <p>- Non-compliance with deposit obligation is a punishable act for which a fine can be imposed.</p>	- No change

MEMBER STATE	Type of deposit			Material to be deposited ⁷⁸	Deadline for deposit	Compliance checking?		Other comments Problems/Best practices	Changes in relation to 2009
	LD all	CD funded	VD			Deposit obligation	Quality of deposited material		
					film material.				
France	X			<ul style="list-style-type: none"> - Positive, new copy of perfect technical quality, or of an intermediary element allowing the production of a positive copy or of a negative matrix.⁷⁹ - LD of entirely digital films is still being examined. 	<ul style="list-style-type: none"> - Deadline: as soon as CNC reference number has been issued for the film. - BP: Special Unit for checking compliance 	X	X	<ul style="list-style-type: none"> - Increasing of Voluntary deposits in the French Film Archives of the CNC and with private heritage institutions. - BP: Special Unit for checking compliance. 	
Germany		X		<ul style="list-style-type: none"> - Perfect copy; an unused 35-mm positive copy. - Guidelines for the deposit of digital formats under discussion. 	<ul style="list-style-type: none"> - 12 months after the first public showing or after making the zero copy. - BP: Voluntary deposit at the Federal Film Archive possible for other national productions; voluntary deposit 		X	<ul style="list-style-type: none"> - 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 Kinematheksverbund. - BP. Systematic filmography of German cinema productions 	<ul style="list-style-type: none"> - Need of urgent solutions on deposit of digital material. - Need to develop new forms of cooperation between archives, film industry and service providers in order to ensure collection of digital material.

⁷⁹ 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 ⁷⁸	Deadline for deposit	Compliance checking?		Other comments Problems/Best practices	Changes in relation to 2009
	LD all	CD funded	VD			Deposit obligation	Quality of deposited material		
					of foreign productions is possible at other institutions of the German Kinemathek.			available at www.filmportal.de .	
Greece		X	X	<ul style="list-style-type: none"> - a technically faultless 35mm screening print. -a copy of the complete M/E track, -BETA digital video of the film, - photographic material. 	- Depends on each production.	X	X	- Payment of the last instalment conditional to the deposit of the material.	
Hungary	X		X	<ul style="list-style-type: none"> - 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. 	<ul style="list-style-type: none"> - within 1 month from the completion of the movie for films produced in HU. - 2 years from the première for 	X	X	<ul style="list-style-type: none"> - Economic rights of films created by state-owned film studio companies were made state assets in 2004. - Amendments to the decree on the LD is being 	- A practice was created for the state funding bodies to require a deposit of the funded movie as a condition for such aid.

MEMBER STATE	Type of deposit			Material to be deposited ⁷⁸	Deadline for deposit	Compliance checking?		Other comments Problems/Best practices	Changes in relation to 2009
	LD all	CD funded	VD			Deposit obligation	Quality of deposited material		
					foreign films.			considered that extend the deposit obligation to films and video products produced abroad as a HU coproduction, but not distributed in the country.	- Two major collections acquired by VD in the reporting period.
Ireland		X ⁸⁰		- Pristine master print, release print, Digibeta tape, publicity material, production notes, 2 DVD copies.	- For films receiving funding of IFB and BCI, items must be deposited before final drawn down of funding. - Other material: no timeframe.	X	X	- Filmmakers using footage from the archive collections, deposit a copy. - PR: Production companies want to deposit on DCP but there are no conditions for storage of such material.	
Italy	X			- For films in receipt of public funding support and for films recognized as being of cultural	N.C.			- Legal benefits are granted only after a negative copy of the film has been	N.C.

⁸⁰ 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 ⁷⁸	Deadline for deposit	Compliance checking?		Other comments Problems/Best practices	Changes in relation to 2009
	LD all	CD funded	VD			Deposit obligation	Quality of deposited material		
				interest, a copy of the negatives has to be deposited. - For all other films, a new positive copy of the original negatives is required.				deposited at the National Film Archive. - Substantial part of the collection: voluntary deposits.	
Latvia		X ⁸¹	X	- Original of the film or a copy of the film in a format which preserves the quality of the original. - The most appropriate media formats are: 35mm film, Digital Betacam, Betacam SP, DVCAM, miniDV, DVD.	- Within 1 year of film completion if public funding is provided (Film Law).	X	X	- P. Creators do not always observe the deposit requirements. - P: Insufficient contact between creators, those who provide funding and the Archive.	- Adoption of the new Film Law (2010), which implements the deposit requirements of the FH Recommendation.
Lithuania		X	X	- Original national film material.	- VD for non-funded films. - 1 year of completion of the final work.	X ⁸²	X		- Rules on Film Funding approved in 2011

⁸¹

Draft law foresees Compulsory deposit of financed works.

⁸²

The Chief Archivist must notify the Ministry of Culture within a week of receipt of such material by the Archive

MEMBER STATE	Type of deposit			Material to be deposited ⁷⁸	Deadline for deposit	Compliance checking?		Other comments Problems/Best practices	Changes in relation to 2009
	LD all	CD funded	VD			Deposit obligation	Quality of deposited material		
Luxemburg	X		X	<ul style="list-style-type: none"> - Material produced or distributed on tape: one dupe; a new positive copy in good condition; a master video. - Material never put on tape: a master video. 	- 6 months after being made available to the public.	X	X	- P. Insufficient staff to handle the amount of material and metadata.	- The official promulgation of the Grand Ducal Regulation of 6 Nov 2009 on legal deposit.
Malta	X			- Audiovisual works (films + other audiovisual material).	N.C.	N.C.	N.C.	<ul style="list-style-type: none"> - BP: National Memory Project. - BP: Annual archived film event. - P. No specialised body dedicated to film heritage. - P. Challenges faced in terms of specialist resources necessary. 	<ul style="list-style-type: none"> - Malta Film Fund (2008) - Malta's Cultural Policy (2011): includes film heritage. www.maltaculture.com
Netherlands		X	X	- Analogue: edited original	- No deadline.	X	X	- BP: final instalment of	

MEMBER STATE	Type of deposit			Material to be deposited ⁷⁸	Deadline for deposit	Compliance checking?		Other comments Problems/Best practices	Changes in relation to 2009
	LD all	CD funded	VD			Deposit obligation	Quality of deposited material		
				<p>image and sound negative and a copy.</p> <p>- Digital: original or a copy on hard drives in the highest available resolution, preferably as a Digital Picture Exchange - (DPX) file.</p>				<p>the grant subject to EYE's declaration of deposit.</p> <p>- BP: increase of collections thanks to the "Images for the future" project.</p> <p>- P. Right holders are not always willing to consent to their material being used in a museum.</p>	
Poland	X			<p>- A complementary, unexploited copy of the film + materials documenting its production (script, dialogue list, posters, advertisement materials etc)</p> <p>- Material to be deposited for funded films: display copy 35mm; BETA tape and DVD for documentaries.</p>	<p>- Within 14 - 30 days of the completion of the production and- no later than on the date of commencing film distribution.</p> <p>- Reminders sent in case of delays.</p>	No	Yes	<p>- P: No obligation to deposit negatives.</p> <p>- P: the law does not foresee enforcement mechanisms for the legal deposit.</p>	

MEMBER STATE	Type of deposit			Material to be deposited ⁷⁸	Deadline for deposit	Compliance checking?		Other comments Problems/Best practices	Changes in relation to 2009
	LD all	CD funded	VD			Deposit obligation	Quality of deposited material		
Portugal		X	X	- 2 copies or a broadcast-quality video copy.	N.C.	- Could be improved.	X		
Romania		X	X	- High-quality print. - Image and sound negatives, intermediate materials, positive copies. - Material related to the history of Romanian film.	- No deadline.	X	X	- VD for films produced with private funding.	
Slovakia	X		X	- Original, copy, ancillary material and metadata.	- Within 30 days after initial public release.	X	X	- New additional deposits are being acquired. - The 'Family Archives' project, running since 2006, pools, archives and catalogues archival film material owned by private individuals.	- On going General inventory of Slovakia's audiovisual heritage. - In 2011, extensive collections were acquired from voluntary depositors.

MEMBER STATE	Type of deposit			Material to be deposited ⁷⁸	Deadline for deposit	Compliance checking?		Other comments Problems/Best practices	Changes in relation to 2009
	LD all	CD funded	VD			Deposit obligation	Quality of deposited material		
Slovenia		X	X	- Digital master or a new film negative on a 35 mm film reel, together with a projection copy.	- On completion of film.	X	X	- BP: good, open relations with the producer and creator.	No.
Spain		X	X	- 1 new perfect film copy (35mm) to be deposited as a requirement for receiving funding. - In case of electronic support, that of the highest quality. - Prior deposit of materials in order to receive public aid/.	- 2 years after the films were made available.	X	X	- BP: Substantial VD thanks to the good relationship with national and international film producers. Closing laboratories have also made VD. - BP: Public aid is conditional to effective deposit in the demanded quality.	- Entering into force of the new Legal Deposit law in January 2012, which extends the deposit to films on any format.
Sweden		X	X	- 2 new unscreened 35 mm viewing prints + inter-positive or negatives + low contrast copy. - For films only in digital format: DCDM or other digital masters according to	- 6-12 months after the film's first release.	X	X	- BP: Voluntary deposit for non-cinema releases (incl. productions by private individuals and associations) and foreign movies distributed in Sweden	- The Film Archive in Grängesberg was transferred from SFI to the National Library. - 2012 version of the Declaration of

MEMBER STATE	Type of deposit			Material to be deposited ⁷⁸	Deadline for deposit	Compliance checking?		Other comments Problems/Best practices	Changes in relation to 2009
	LD all	CD funded	VD			Deposit obligation	Quality of deposited material		
				specifications and for films released in cinemas also unencrypted DCP.				<ul style="list-style-type: none"> - 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. Moreover, producers that do not comply cannot apply for new funding. 	deposit by contractual obligation online. ⁸³
United Kingdom		X ⁸⁴	X	- A distribution print.	- No deadline.	X	X		

⁸³ http://www.sfi.se/PageFiles/5823/Declaration%20of%20deposit_2012.pdf

⁸⁴ Some films in receipt of Lottery Funding through the UK Film Council where the financing agreement includes a clause requiring deposit of a distribution print in the BFI.

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

MEMBER STATE	
Austria	- Voluntary deposit of international productions intended for cinema distribution in Austria.
Belgium	- The Cinematek keeps advertising and ancillary material deposited on a voluntary basis. It also collects works from around the world.
Belgium : French Community	- 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.
Belgium : Flemish Community	- See the relevant provisions of Royal Film Archive (RFA). Deposits on voluntary basis with the RFA.
Bulgaria	- 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 BNF on a voluntary basis. Mandatory deposit of works published on film.
Cyprus	- No provisions/practices concerning the collection of cinematographic works not forming part of the national audiovisual heritage. The Press and Information Office collects moving image other than cinematographic works.
Czech Rep.	<p>- 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.</p> <p>- Cinematographic works not forming part of the national audiovisual heritage are collected on the basis of voluntary deposit.</p> <p>- Non-film material is collected on the basis of provisions of Section 5, par 10(1) of Act No 249/2006.</p>

MEMBER STATE	
Denmark	- For all films that are comprised by the legal deposit obligation, accompanying advertising materials shall be submitted.
Estonia	- 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 and the Archiving Rules.
Finland	- 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.
France	- 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.
Germany	<p>- The online film database www.filmportal.de 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.</p> <p>- The SDK, the DIF and the Federal Archives preserve film –related material such as scripts, photographs, posters, donations and items from the estates of producers and from film companies, written materials providing context information for productions, architectural and consume sketches, consumes and props, film equipment etc.</p>
Greece	- The Greek Film Archive collects films that fall within the wider category of International Cultural Cinematographic heritage.

MEMBER STATE	
Hungary	<ul style="list-style-type: none"> - 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 subsidiary material for cinematographic works must be submitted as well. - MaNDA keeps a film-related photo and poster collection. Hungarian Film historical Photo Collection: photo materials of nearly 980 Hungarian feature films made between 1945 and today. MaNDA collects also materials such as teasers and trailers. - MaNDA is striving to collect works from the world's cinematographic art.
Ireland	<ul style="list-style-type: none"> - 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.
Italy	<ul style="list-style-type: none"> - 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.
Latvia	<ul style="list-style-type: none"> - 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.
Lithuania	<ul style="list-style-type: none"> - 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. - Lithuanian Central State Archive gathers, stores, researches and promotes audiovisual documents created by non-governmental organisation and individuals.
Luxemburg	<ul style="list-style-type: none"> - 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,

MEMBER STATE	
	<p>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> <ul style="list-style-type: none"> - TV programmes productions for video and DVD editions are also part of the national film heritage and are deposited at the CAN. - Non-film materials are also covered by the legal deposit. - The CNA also collects amateur films deposited voluntarily.
Malta	<ul style="list-style-type: none"> - 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. The Malta Film Commission has begun to collect materials, such as posters of films shot in Malta.
Netherlands	<ul style="list-style-type: none"> - 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. 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.
Poland	<ul style="list-style-type: none"> - Producers are legally obliged to supply "film-related" material, in particular the script, editing and dialogue list, stills, posters, credits, promotional material and press clippings.
Portugal	<ul style="list-style-type: none"> - 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.
Romania	<ul style="list-style-type: none"> - Yes, in context with voluntary deposit by the NFA Compared to 2009, the National Film Archive's collection has been enriched with new cinematographic works and works about cinematography collected from cineclubs, governmental and non-governmental organisations, and private individuals.

MEMBER STATE	
Slovakia	<ul style="list-style-type: none"> - 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.
Slovenia	<ul style="list-style-type: none"> - The Slovenian Film Archive also keeps scenarios, screenplays, shooting scripts, photographs, contracts, posters, censorship documents and stills. - Moving image material other than cinematographic works is collected pursuant to the Act on the protection of documents and archives and archival institutions.
Spain	<ul style="list-style-type: none"> - 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 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.
Sweden	<ul style="list-style-type: none"> - All cinema films screened in Sweden are part of the national film heritage (see table 3). - The National Library collects films on film base not screened in in cinemas. - Ancillary material is also collected (shooting script, dialogue list, music score, opening and end credits, PR material, posters, stills, two dvd copies of the film).
United Kingdom	<ul style="list-style-type: none"> - Voluntary deposit of key materials from other territories deemed to be important to the film culture. - BFI works with other archives worldwide to ensure that material at risk in its country of origin is preserved. - BFI National Archive is designated as the National Television Archive.

MEMBER STATE	
	- Ancillary and publicity materials of current and past cinematographic works are collected on the basis of a voluntary deposit.

TABLE 5 – CATALOGUING AND DATABASES

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 2009
Austria	- In compliance with FIAF standards.	<ul style="list-style-type: none"> - Prospectively to be made available online. - 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. - Currently the database consists of 70 000 data sets; some parts of it can be accessed online. 	<ul style="list-style-type: none"> - Implementation of ISO standards (ISO-639-1:2002 and ISO 3166-1). - Implementation of EN 15907: 2010 in progress. - Participation in Europeana Linked Open Data (LOD) pilot. 		<ul style="list-style-type: none"> - A review of the technicalities and content of the database began in 2011 involving metadata structure and cataloguing.

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 2009
Belgium	- In compliance with FIAF standards.	<ul style="list-style-type: none"> - Relational Databases for film and non-film collections. - Migration to a new open source database. - Implementation of FRBR model. - Unification of film and non-film databases. 	- RFA is now adapting to the EN 15744:2009/10 standards.		
Belgium : French Community	- In compliance with international standards.	<ul style="list-style-type: none"> - Database of the Film archive is based on MS Access software. - Indexing system of the Cinémathèque in compliance with FIAF standards. - Database is accessible at www.cinematheque.cfwb.be and partially available at www.numeriques.be. 	<ul style="list-style-type: none"> - 'Organisational and technical guidelines and standards for cultural heritage digitisation initiatives supported by the French Community' (2009) provide for the standardisation and interoperability of and access to the institutions databases. - Adoption of the Open Archives Initiative – 	- P: Time consuming educational activities undertaken in order to change the old-fashion practices.	

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 2009
		<p>It is now migrating to be integrated with the filmographic databases of the Centre for Cinema and Audiovisual Media and Wallonie-Bruxelles-Images</p> <p>- A prototype version of a common portal to the entire digitised collection is being developed.</p>	<p>Protocol for metadata Harvesting.</p> <p>- In accordance with the international standards.</p>		
Belgium : Flemish Community	- Maintains database of all works deposited with the Cinematek.	- BOM-Vlaanderen project and the follow-up projects "Vlaanderen in Beeld" and "Archipel".	N.C.		
Bulgaria	- In compliance with FIAF standards.	<p>- Online database 'A to Z of Bulgarian cinema'.</p> <p>- UNESCO system WinISIS.</p> <p>- Database is not accessible via internet for financial reasons.</p>	- No change.	- P: Database is not accessible via internet for financial reasons.	- No change.

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 2009
Cyprus	- In preparation.	- The archiving material is being digitised for the purpose of creating a database and participating in Europeana (master pieces).	- Implementation of European ENs planned in 2012.	- P: Finding qualified staff.	No.
Czech Rep.	- In compliance with FIAF standards.	<ul style="list-style-type: none"> - Several databases available. For instance: - Database of film collections, posters, photographs (now consolidated). - Databases belonging to the NFA film library, accessible only by staff <p>The NFA website displays subsets of these databases</p> <p>http://arl.nfa.cz</p>	- ENs implemented under the EFG project.		<ul style="list-style-type: none"> - Czech Feature Films 1898 - 1970 on-line <p>http://web.nfa.cz/CeskyHranyFilm/eng/obsah/index.html</p> <ul style="list-style-type: none"> - The National Film Archive in Prague - Library - Online Catalog Documents (137467 records) <p>http://arl.nfa.cz:8080/i2/index.entry.cls?ictx=nfa&language=3</p> <ul style="list-style-type: none"> - Film Yearbook 2007

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 2009
					http://web.nfa.cz/FilmovaRocenska/2007/eng/obsah/index.html - Digital Library of the National Film Archive in Prague http://kramerius.nfa.cz:8081/kramerius/Welcome.do?lang=en
Denmark	- 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 references to stills, poster and other collections maintained by the DFI). - Available at: www.dfi.dk/filmografi	- DFI contributed as a leader of work package to EFG. - The standards have not been yet fully implemented.		

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 2009
		- Filmstripen-VOD to schools and libraries; Europe's finest – DCP; online National Filmography.			
Estonia	<ul style="list-style-type: none"> - In compliance with FIAF standards. - Archiving Rules (1999). 	<ul style="list-style-type: none"> - The FIS database is publicly available on the internet: www.filmi.arhiiv.ee/fis/index.php?lang=en - Newsreels from 1920-1998 available online since 2010. 	N.C.	- No indexing yet.	- Since 2010, newreels available online.
Finland		<ul style="list-style-type: none"> - Tenho database includes also technical data on copies. - Elonet internet database: www.elonet.fi 	- Compliance with a big part of the standards.	- BP: www.elonet.fi	- No change.

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 2009
France	- In compliance with FIAF standards.	<ul style="list-style-type: none"> - LISE database, available online: www.cnc-aff.fr - Access to a part of or all information depends on user's accreditation levels. 	<ul style="list-style-type: none"> - Yes. LISE covers all French collections. - Actively involved in European standardization (CEN TC 372). 	- BP: Database is available online.	
Germany	- In compliance with FIAF standards.	<ul style="list-style-type: none"> - www.filmportal.de - www.filmarchives-online.eu - www.bam-portal.de - www.lost-films.eu - EFG: 15 film archives are working on a common Internet portal for access to films and film-related material. - The SDK's lending library available online: 4 000 movies. 	<ul style="list-style-type: none"> - Yes. - Actively involved in European standardization (CEN TC 372). DIF is handling the secretariat. - German Cinematheque Foundation is developing open source software for administration of analogue and digital films. 	<ul style="list-style-type: none"> - BP: Leading role in European standardization. - BP: Databases are available 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 2009
		<ul style="list-style-type: none"> - Cooperation between DIF and News Reel Archive: a database that shows excerpts from news reels productions. - Cooperation between SDK and The Federal Agency for Politician Education cooperation: a platform that shows films made by college students, private individual and documentary producers. 			
Greece	- In compliance with FIAF standards.	<ul style="list-style-type: none"> - Electronic Digital database of the Greek Film Archive, available for search and study at www.tainiothiki.gr (EL, EN, FR). - Greek Film Centre: 2 databases available at www.gfc.gr and www.gfcdigital.gr 	<ul style="list-style-type: none"> - Cataloguing and documentation done electronically and comply with the standards set by the EFG projects. - EU standards EN 15744:2009 and EN 15907:2010 implemented. 		

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 2009
Hungary	- IT based cataloguing.	<ul style="list-style-type: none"> - MaNDA database available at www.filmarchiv.hu (only in Hungarian) with 1740 Hungarian featured films. - Works processed jointly by MaNDA and NAVA and 590 newsreels made prior to 1943 accessible via the NAVA points. 	<ul style="list-style-type: none"> - Database in compliance with FIAF guidelines. - A new database is to be developed in order to ensure interoperability with other databases. - EN 15774:2009 implemented. - Implementation of EN15907:2010 is planned. 		
Ireland	- In compliance with FIAF and Library of Congress standards ISAD (G) compliant.	<ul style="list-style-type: none"> - Available at: www.tcd.ie/irishfilm/ 	<ul style="list-style-type: none"> - The IFA database does not currently link to other European database. - Currently, there are no intentions for the implementation of the EU standards as there is not available funding. 	- BP: Database is partly available in internet.	
Italy	- In compliance with FIAF standards.	- XML-based cataloguing solution. Data can be	- International compatibility via ISAN	- BP: Database is partly available 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 2009
		<p>searched by title, director and year of release at:</p> <p>http://www.csc-cinematografia.it/ct_cat_film.jsp?ID_LINK=28&area=20</p>	<p>identification.</p> <p>- Involved in European standardization (CEN TC 372).</p>		
Latvia	- Audiovisual documents are catalogued digitally and manually.	<p>- 3 types for recording and describing documents (MS Access databases): Films, video documents, poster database.</p> <p>- Data from the film and video databases has been migrated to the Unified National Archive Information System, to be made accessible online.</p>	- No.	<p>- BP: www.filmas.lv: portal through which visitors of libraries are allowed to watch and find more information on a certain number of Latvian films.</p> <p>- P: Implementation of the standard is slow as the text is not available in Latvian language.</p>	- Implementation of EN 15744/2009 in progress.
Lithuania	- Electronic database.	<p>- The Archive database not available on the Internet.</p> <p>- Database and search</p>	<p>- Actively involved in European standardization (CEN TC 372).</p> <p>- Partly implemented by</p>		

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 2009
		<p>facility have been created;</p> <p>- A new information system for film documents is under development as part of the project "Lithuanian documentaries on Internet" (e-Cinema) allowing not only access but also a service for ordering of copies. The project is co-financed by EU Structural Funds.</p>	<p>participation in EFG.</p> <p>- Plan to implement both EU standards.</p>		
Luxemburg	N.C.	<p>- CNA database working at half capacity.</p> <p>- A new database is currently under construction, to be operational 2012/2013.</p>	<p>- Interoperability of databases envisaged with the new database respecting the EU standards.</p>	<p>- P: Lack of fully operational database.</p> <p>- P. Database not available online.</p>	<p>- Drawing of specifications for the new database.</p>
Malta	- In compliance with the International Standards defined by the International Council on	- Cultural Heritage Information Management system.	- Interoperability guaranteed through participation in EU		- 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 2009
	Archives.		initiatives (Europeana). - EU standards under evaluation by the respective bodies .		
Netherlands	<ul style="list-style-type: none"> - In compliance with FIAF rules. - EYE is considering the new catalogue code RDA/FRBR. 	<ul style="list-style-type: none"> - Several databases for internal use. - Catalogue of the Dutch Institute for Sound and Vision is accessible online via www.beeldengeluid.nl and www.dutchfootage.com - EYE maintains the following sites: www.filminnederland.nl; www.instantcinema.org; - (VoD) platform Ximon.nl 	- Yes, through EFG.	<ul style="list-style-type: none"> - P. Financial constraints reduce ICT knowledge. - P. No standard software to be used to render film accessible in a museum environment. - P. Implementation of standards has not (yet) been successful in all cases. - B.P: Development of software based on Collective Access, an open source application for archives and museums. - B.P: Uses of speech technology in describing 	<ul style="list-style-type: none"> - A new collection registration system is well under way. - "Open images" and "Word tag" projects.

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 2009
				and providing access to film material.	
Poland	- In compliance with FIAF standards.	<ul style="list-style-type: none"> - Polish film database at www.filmpolski.pl. - Internet search engine for 16 and 35 mm films, DVDs and related film material. Still photographs will be also made available. - Since November 2009 - FOTOTEKA website (www.fototeka.fn.org.pl) is open to the public presenting the photographic stocks of the National Film Archive (photos, negative materials, diapositives). 	<ul style="list-style-type: none"> - Interoperability is the main goal of the National Film Archive's Digital Repository. EN 15907:2010 and EN 15744: 2009 implemented. - Accessible through EFG. 	<ul style="list-style-type: none"> - P. Neither the European standards nor ready made software are sufficient for the integrity and authenticity of digital data. - P. No relevant tools for tracking the life cycle of a digitised or digital item. 	<ul style="list-style-type: none"> - Digital Repository Database.
Portugal	- In compliance with	- The Archive of Moving Images database can be	- Data mapping is needed to ascertain the		- 'Cinematheca Digital'

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 2009
	FIAF standards.	consulted <i>in situ</i> . - 'Cinemateca' Digital within the framework of the CP-MC's participation in the EFG project.	interoperability with other databases. - EU standards to be implemented in the future as part of a project for consolidation of databases (CP/MC Information System). - 'Cinemateca' Digital complies with the EU standards.		Database.
Romania	- In compliance with FIAF standards.	- Available online: http://www.cncinema.abt.ro	- EFG. - European standards not implemented yet.		.
Slovakia	- In compliance with FIAF standards, ISBD and AACR2 for non-film.	- SK CINEMA information system, plans to be make it available online: Slovak film catalogue + SFU catalogue. - www.sfd.sfu.sk already	- European standards are translated in Slovak and planned to be implemented in the SK CINEMA information system. - The SFU has		- SK CINEMA information system's website interface was tested internally in 2010/11.

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 2009
		on-line	implemented the Z39.50 database update. OAI-PMH protocol is also implemented.		
Slovenia	<ul style="list-style-type: none"> - ArchivScope software. - In compliance with FIAF standards. - Planning to switch to the audiovisual module in the Galis Software. 	<ul style="list-style-type: none"> - Electronic acquisition register of the Slovenian Cinematheque + a database of beta cassettes and a database of DVDs in electronic form. 	<ul style="list-style-type: none"> - SFA: Interoperability not ensured for the Slovenian Film Archives. - Cinematheque: designed on the basis of the European standards. 		<ul style="list-style-type: none"> - Common technical requirements have been adopted for the management of database of metadata on audiovisual material.
Spain	<ul style="list-style-type: none"> - In compliance with national and FIAF standards. 	<ul style="list-style-type: none"> - Database of qualified films: http://www.mcu.es/bbdd/peliculas/cargarFiltro.do?layout=bbddpeliculas&cache=init&language=es - Catalogue of the Filmoteca Española 	<ul style="list-style-type: none"> - EN 15744:2009 and EN 15907:2012 are applied. 		<ul style="list-style-type: none"> - Delay of the planned activities for 2011; transferred as objectives for 2012.

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 2009
		<p>Library:</p> <p>http://www.mcu.es/filmoteca/cargarFiltro.do?cache=init&layout=filmoteca&language=es</p> <p>- A new unified database to be available in the 1st semester of 2012.</p>			
Sweden	- In compliance with FIAF standards.	<p>- Available at: http://www.svenskfilmdatabas.se/ (filmographic information only, no information about actual holdings) - 60.000 films (searchable by year, person, studio, etc) and 200, 000 individuals.</p> <p>www.filmarkivet.se</p>	<p>- Participation in the 'Metadata Standards for Cinematographic Works' project.</p> <p>- Compliance with EN 15744:2009 (except with regard to genre definitions).</p>	- P. Copyright issues prevent certain digital archive material to be made available.	- The SFI's database features digital copies of stills, programme leaflets and posters.

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 2009
United Kingdom	- FIAF.	<ul style="list-style-type: none"> - BFI Film & TV database: http://www.bfi.org.uk/filmtvinfo/ftvdb/ (searchable by title, names of people, music groups and organisations and events). - A new Collections Information Database (CID) implementing CEN standards, to be accessible online in 2012 and to supersede the BFI Film and TV database. 	<ul style="list-style-type: none"> - Actively involved in European standardization (CEN TC 372). - Union catalogue of screen heritage material in BFI and English FHI launched in September 2011. 	<ul style="list-style-type: none"> - B.P A union catalogue of Screen heritage materials in the English regions. - B.P. BFI CID – the first major collection internationally to implement European standards for filmographic records. 	- A new Collections Information Database (CID).

TABLE 6 - PRESERVATION AND RESTORATION

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 2009
Austria	<ul style="list-style-type: none"> - Preservation is a legally mandated task of the institutions responsible. - Additionally, an air conditioned security film depot was set up in 2004. - Film projection equipment is also preserved. - Study centre for using new storage media has been set up in the Austrian Film Archive. The Austrian Film museum provides workplaces for this purpose in its library. - Film technology collection available in a study collection. 	<ul style="list-style-type: none"> - 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. - The Krems Film Gallery is procuring digital film restoration equipment, in cooperation with other national institutions. - Corresponding regulations for the purpose of restoration have been incorporated into the deposit contracts. - The restoration of films with high cultural or historical value is based 	- Yes.	<ul style="list-style-type: none"> - P. The reproduction of films on new storage media does not yet offer a sustainable strategy for ensuring the posterity of film heritage. - BP. Restoration work currently underway has already completed several large restoration projects, demonstrated at national and international level. - BP. Digitisation of archive material from the First WW is in the finding stage. 	- In 2010 The Austrian Film Archive opened new nitrate film depot (Preservation centre).

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 2009
	<ul style="list-style-type: none"> - In 2010 The Austrian Film Archive opened new nitrate film depot (Preservation centre). 	<ul style="list-style-type: none"> on a prioritisation and system in accordance with the budget available. - Film material beyond restoration by the analogue route is conserved by the Digital Film Restoration and transferred to analogue film again. - Endangered stocks restored and copied in their original format, except obsolete formats (8 and 9.5mm film) which are copied onto digital or other analogue formats. 			
Belgium	<ul style="list-style-type: none"> - According to FIAF and ACE rules. 	<ul style="list-style-type: none"> - Digital and analogue restoration laboratory. - Excellent level of expertise internally. 	<ul style="list-style-type: none"> - Yes. 		<ul style="list-style-type: none"> - BP: Excellent level of internal expertise on analogue and digital restoration.

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 2009
Belgium : French Community	<ul style="list-style-type: none"> - Operates a heritage preservation and exploitation plan (adopted 2007). - 3000 film negatives in a cold storage according to FIAF rules. - Cinémathèque: Films are progressively digitised on DVC Pro50 and DVDRam media. MJPEG200 encoding to be introduced 2012. - Cinémathèque: Conservation conditions comply with standards of the International Federation of Film Archives: - Creation of a shared 'bank' of preserved works is being analysed. 		- Yes.		

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 2009
Belgium : Flemish Community	- Research project on preserving and unlocking multimedia data in Flanders to lead to a general preservation and access strategy for audiovisual material.		- Yes, for preservation purposes only.		
Bulgaria	<ul style="list-style-type: none"> - 800 000 BGN (≈ 410 000 €) allocated for the restoration and conservation of nitrate stock. - A machine has been acquired for transferring 35mm film to modern storage media. - Lack of integrated and technologically 	<ul style="list-style-type: none"> - Bi-lateral cooperation with European partners to build expertise in restoration issues. - BNF can't do restoration for financial reasons and doesn't have own laboratories. 	N.C.	- P: Lack of resources to acquire necessary technologies for restoration and to inspect, inventorise and catalogue unchecked archives.	- No change.

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 2009
	appropriate depository (planned). - BNF: reproduction of films on new storage media; Preservation of equipment.				
Cyprus	- The creation of suitably designed air-conditioned premises for storage.	- A program for restoration to be drawn up in the future.	- Work to align existing national with EU legislation to be completed.	- No.	- No.
Czech Rep.	- National heritage preservation programme for 2007-2013. - Planned extension of archives to support colour films. - Archives also preserve film project equipment, waiting for new depository.	- Two teams working in- house on restoration of both archive films and ancillary materials. - Restoration plan including prioritisation system in place.	- Yes.	- BP: Systematic, periodic checks on materials.	- No.

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 2009
Denmark	<ul style="list-style-type: none"> - Optimum facilities for analogue preservation. - 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. - A strategy for Digital archiving and preservation is currently being developed. 	<ul style="list-style-type: none"> - 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. - International cooperation on restoration on a case-by-case basis. 	- Yes.	<ul style="list-style-type: none"> - P. Not yet archive or budget for the storage of digital film. - P. Both equipment and - skills in the analogue film disappear; laboratories close; there is a switch to digital at all stages. - BP. The Film Archive is buying equipment and analogue collections, on a limited budget. - BP. Museums hand over their analogue collections to the Film Archive due to the lack of resources for handling and preserving it. 	- Strategy on digital archiving a preservation in preparation.
Estonia	- Limited reproduction of films in new storage	- Priority to works out of copy-right.	- Yes.		- The video collection was digitised in 2011

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 2009
	<p>media (digibeta, hard disk).</p> <p>- Preservation of equipment for showing cinematographic works on different storage media.</p> <p>- Digitisation of nitrate films in progress.</p>	<p>- "Estonian Film 100" aimed at restoration and reusing of Estonian Film Heritage with the aim of celebrating the centenary of Estonian film in 2012.</p>			(700 hours).
Finland	<p>- Nitrate plan (1972-2006).</p> <p>- Excellent storage facilities. Renovation of oldest facilities started in 2010.</p> <p>- Reproduction of films in new storage media (250 000 € per year).</p>	<p>- Partnerships with a commercial laboratory and companies for digital restoration.</p> <p>- Special funds for restoration projects.</p>	- Yes.	<p>- BP: partnerships with private sector for digital restoration</p> <p>- BP: Museum of the Moving Image (collection of cinematography equipment).</p>	<p>- Renovation of KAVA's oldest film storage archive began in 2010.</p> <p>- KAVA acquired a film scanner for digitisation.</p>
France	<p>- Nitrate plan (1991-</p>	<p>- Preservation and restoration plan. - CNC</p>	- Yes.	<p>- BP: Excellent storage facilities; storage of</p>	<p>- New question: how to preserve projection</p>

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 2009
	<p>2006; 80 m €).</p> <ul style="list-style-type: none"> - Excellent storage facilities. - Reproduction of films in new supports. - Digitalisation initiative of films originating between 1977 and 1987 that had never been televised or released in an edited version on video. 	<p>provides rights-holders with access to the restorations.</p> <ul style="list-style-type: none"> - Commission of heritage experts has been meeting since 1990s and submits opinions to the CNC on priorities in terms of restoration. - Exceptional budgetary resources provided by the Ministry of Culture. 		<p>materials systematized according to both type of support and type of materials (negatives, positives, intermediaries, magtape).</p>	<p>equipment of digital cinema in all its formats.</p>
Germany	<ul style="list-style-type: none"> - Reproduction of films in new storage media. - Maintain of cinematographic equipment. - Excellent storage facilities. 	<ul style="list-style-type: none"> - Yes: 400 cinematographic works are restored per year by the Bundesarchiv. - Sometimes, restoration with joint financial schemes with right-holders. 	- Yes	<ul style="list-style-type: none"> - BP: restoration with joint financial schemes with right-holders. - BP: Preservation and making films accessible pursued by the partners in the Cinematheque Association through mutual coordination in the case if analogue 	

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 2009
				productions.	
Greece	- Annual investments by the Greek Film Archive in preservation.	- Restoration plans drawn up but no resources for implementation.	- Yes.		
Hungary	<ul style="list-style-type: none"> - Sufficient and suitable storage facilities. - MaNDA aims at transferring all nitro-based materials to a safe raw material and to produce back up for additional copies. - Around 5.000 works have been transcribed from celluloid to electronic media. - Technical equipment is available to show 35mm and 16mm works and works requiring variable-speed projection. 	<ul style="list-style-type: none"> - MaNDA renewed 30 silent films, 130 pre-1945 feature films and 311 post-1945 films since 1989 using traditional photochemical procedures. - digital restoration of 3 feature films and a short film. 	- Yes.		

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 2009
Ireland	<ul style="list-style-type: none"> - 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. - Material is conserved on digital formats where possible. - Not yet any material in a digital file format received, even if digital projection is undertaken in Ireland. - The IFA routinely 	<ul style="list-style-type: none"> - No specific fund for restoration. - Pilot projects in digital film restoration in cooperation with private sector: http://www.mee.tcd.ie/~sigmedia/Research/RoryOMore - Where possible restoration is undertaken with partners like the Heritage Council and production companies. In the alternative, material is sent for restoration to the UK. - For restoration, IFA must request rights holders' agreement on a case-by-case basis. 	- Yes.	<ul style="list-style-type: none"> - BP: co-operation with UK. - BP: Digital film restoration in cooperation with private sector. - P: Lack of funding to expand digital restoration activities. - P: Does not have film laboratories suitably equipped for carrying out restoration work. - Suggestions: Establishment of national or European film preservation fund and film registry. - BP. Public fundraising to build new film preservations vaults. 	Public fund rising though internet short film http://www.ifi.ei/preservationfund/

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 2009
	<p>preserves equipment of different formats in order to play existing collections in the future.</p> <p>- Fundraising for building new vaults.</p>	<p>- Restoration plan and prioritisation system in place.</p>			
Italy	<p>- Excellent storage facilities in compliance with international standards.</p> <p>- Film document digitisation project is under way to ensure storage in formats other than cinefilm.</p> <p>- Nitrate holdings are transferred to digital format in order to prevent destruction and enhance accessibility.</p> <p>- Emphasis on silent films alongside the works</p>	<p>- Digital technology used for restoration purposes with an emphasis on silent films alongside the works of Italian directors.</p> <p>- Public-private cooperation in restoration.</p> <p>- Digital techniques to restore soundtracks are being used increasingly widely for image restoration too.</p> <p>- Continuous progress in digital technology, in tandem with continual</p>	- Yes	<p>- Significant quantitative and qualitative increase of restorations, thanks to digital technologies.</p>	

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 2009
	of Italian directors.	cost reductions.			
Latvia	<ul style="list-style-type: none"> - Reproduction of films on new information carriers; - Preservation of devices for demonstration of works on various carriers. - Digitization of audiovisual documents. - Regular maintenance of film montage tables and correction of defects. - New technical equipment bought in 2011. - No Restoration plans as there is a lack of funding. 	<ul style="list-style-type: none"> - Digitisation of 35mm film documents (2009-2010). - Programme for restoration and digitisation of audiovisual film heritage (second phase completed 2011): 12 feature films and 9 animations films restaured. 	- Yes	- P. Lack of technology and skilled personnel for full restoration in Latvia.	

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 2009
Lithuania	<ul style="list-style-type: none"> - Storage facilities built in 2007. - New storage area (in the form of server rooms) as part of the e-cinema project. 	<ul style="list-style-type: none"> - Implementation of the 'Lithuanian Documentary Cinema on the Internet' (e-cinema) project to digitise and provide access to 1 000 Lithuanian documentary movies. - 'e-cinema' electronic public service to be available in LT and Europe. - newly acquired equipment for restoration, digitisation and storage. - high quality software products. - Restoration of the 'Soviet Lithuania' collection ongoing. 	<ul style="list-style-type: none"> - Reproduction of cinematographic works is not covered by the national law. 	<ul style="list-style-type: none"> - B.P. The Archive's film scanning device is the only one in the Baltic States. 	<ul style="list-style-type: none"> - e-cinema project.
Luxemburg	<ul style="list-style-type: none"> - Depositories meeting 	<ul style="list-style-type: none"> - The CNA is restoring 	<ul style="list-style-type: none"> - Yes. 		

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 2009
	<p>international standards.</p> <ul style="list-style-type: none"> - Duplicates of all nitrate films (only 50). - Films deposited are restored, transferred on Digital Beta, digitised on MPEG2 to be stored in a Storagetek robot. - Programme to digitise the whole archive is practically finished. - Tapes of all formats of amateurs and professional are preserved. - It has preserved old projection equipment. 	<p>works that are part of the country's film heritage and has concluded separate agreements with rights holders.</p> <ul style="list-style-type: none"> - In 2011 one work from 1939 was restored. A digital master copy was created to be edited as a DVD. 			
Malta	<ul style="list-style-type: none"> - Identified as priority in the Malta's Cultural 	<ul style="list-style-type: none"> - 'Film and Sound Archive' as part of the National Memory 	- Yes	<ul style="list-style-type: none"> - P. Challenges in terms of acquisition of works in private collections of 	<ul style="list-style-type: none"> - The National Memory Project.

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 2009
	Policy (2011).	Project.		value for the public archive. - P. Limited resources and specialist skills.	
Netherlands	<ul style="list-style-type: none"> - An acetate or polyester negative and an positive are preserved. - 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. - Contracts with rights-holders regarding reproduction and use. - Since 2011, Sound and Vision preserves all films 	<ul style="list-style-type: none"> - Dutch Institute for Sound and Vision has concluded agreements with rights-holders' organisations regarding reproduction and use. - In case of digital intermediate, film data before and after restoration are preserved. 	- Yes.	<ul style="list-style-type: none"> - P. Data storage and migration: new strategies and funding needed. - P. Wide range of digital production methods and file formats. - B.P: Trusted Digital Repository in Sound and Vision. 	

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 2009
	<p>in digital form.</p> <ul style="list-style-type: none"> - Film elements are preserved under optimum climatic conditions. 				
Poland	<ul style="list-style-type: none"> - Purchase of equipment and fixtures for the National Film Archive's laboratory for mould removal and chemical cleaning of film tape; - State of art cleaning equipment for film copy conservation (Silesia Film Archive). - State-of-the-art air-conditioning system. - Top film conservation specialists. - The Digital Repository of the NFA provides digital protection of 	<ul style="list-style-type: none"> - "Preservation and digitisation of pre-War feature films" project, implemented between 2009 and 2013. 	<ul style="list-style-type: none"> - Yes. 	<ul style="list-style-type: none"> - B.P. Catalogue of good practices in the digitisation of archive materials. 	

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 2009
	<p>selected films;</p> <p>- 'Conservation of film archives and film documentation for public access' measure as part of the Operational programme of the Polish Film Institute 'Education and Dissemination of film culture'.</p> <p>- Implementation of Priority IV Digitisation and preservation of film archives by the Polish Film Institute.</p>				
Portugal	<p>- Deposited material is duplicated.</p> <p>- Annual preservation programme.</p>	<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</p>	- Yes		<p>- CP-MC Information System project and the additional financial programmes for preservation of films and for equipping the conservation centre are suspended due to financial reasons.</p>

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 2009
		bodies.			
Romania	<ul style="list-style-type: none"> - A new modern storage facilities created for 50 000 reels of films. - Annual plans for preservation. 	<ul style="list-style-type: none"> - Standard procedures and restoration plan available. - 3 specialised laboratories in-house. - 40 films with cultural value and 700 newsreel items (1947-1962) have been restored. - a series of Romanian films from 1930-1945 were reconstructed; other film material was transferred to magnetic media. 	<ul style="list-style-type: none"> - Yes, within certain limits. 	<ul style="list-style-type: none"> - BP: ANF has 3 laboratories specialised in - (1) treatment and restoration; - (2) processing and reproduction; - (3) Digital transfer and restoration. 	

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 2009
Slovakia	<ul style="list-style-type: none"> - 2006 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"> - 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. - 	- Yes	<ul style="list-style-type: none"> - P. Obsolete technical equipment - BP. 10 Slovak works from the 1940s and 50s restored and digitised in 2010. 	<ul style="list-style-type: none"> - 2009 Update of the Project for the Systematic restoration of the Audiovisual Heritage.
Slovenia	<ul style="list-style-type: none"> - Storage according to FIAF and ISO standards. - Annual preservation programme at the SFA. - Every year, the SFA copies a number of films by chemical means. - A new storage and display plan drawn up by the Slovenian Cinematheque + new instructions for work with film copies in the 	<ul style="list-style-type: none"> - Films are rarely restored due to high costs of chemical and digital restoration. 	- Yes.	<ul style="list-style-type: none"> - P: - Shortage of storage place for collection since 2002. - P: No film laboratory in Slovenia. - P: Insufficient funding allocated to restoration. 	<ul style="list-style-type: none"> - New storage and display plan drawn up by the Slovenian Cinematheque.

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 2009
	protection room.				
Spain	<ul style="list-style-type: none"> - When possible, films are preserved in their original media. - New storage facilities under construction to be available in 2012. - Developing of an inventory of preserved Spanish cinema. - Aid for Preservation of Film Heritage. - Preserved duplicate materials and projection copies with controlled characteristics are obtained for a large number of works which are recovered or damaged. 	<ul style="list-style-type: none"> - Agreements with right-holders, so they co-finance restoration or give non-commercial rights to the archive as compensation for new potential commercial exploitation. - Restoration plan and prioritisation system in place. 	- Yes.	<ul style="list-style-type: none"> - Partnership agreements with companies and public bodies to preserve and restore films produced by them. - Aid for Preservation of Film Heritage organised by the Spanish Film Library since 2010. - Partnership projects with regional film libraries and other countries. 	- No significant change.

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 2009
Sweden	<ul style="list-style-type: none"> - Optimum preservation conditions for film material, according to FIAF standards, which ensure a life-expectancy of several centuries. - Transfer to new carriers is a means to increase access to film, but it is does not result in long-term preservation. - Film only available in video format (DigiBeta and HDCAM cassettes) is digitised. - Long-term preservation of digitally-born films in place since August 2012. 	<ul style="list-style-type: none"> - Photochemical techniques, complemented by digital means. - Rights-holders have access to restored material for commercial exploitation. A compensation is required. - Long-term plan: restore all Swedish films. - In 2012, SFI started to carry out its own restoration and duplication activities, as the last photochemical laboratory ceased its operations. 	<ul style="list-style-type: none"> - No, but provisions already existed in Sweden's Copyright Act enabling libraries and archives to copy material for preservation purposes. 	<ul style="list-style-type: none"> -BP: As there is no working Swedish photochemical laboratory since 2011, SFI has set up its own laboratory, fully operational since 2012. Longterm preservation of digitally born films in place since August 2012. 	<ul style="list-style-type: none"> - Since 2012, SFI operates its own photochemical laboratory. - Specifications for acceptance and storage of films only available in digital formats in place during 2012.
United Kingdom	<ul style="list-style-type: none"> - A new Master Film Store (-5°C and 35% RH) for long-term preservation. 	<ul style="list-style-type: none"> - Active of restoration of films is part of BFI's cultural plan. Latest restorations: 	<ul style="list-style-type: none"> - No. 	<ul style="list-style-type: none"> - BP: New Master Film Store. - BP: BFI Conservation 	<ul style="list-style-type: none"> - A new Master Film Store. - Digital preservation

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 2009
	<ul style="list-style-type: none"> - Deteriorated films are copied to polyester film stock. - Video tapes are migrated to new formats. - Little material in digital file format collected so far by BFI but technical requirements for acquisition and storage are developed. Digital preservation infrastructure is being developed. - BFI Conservation Center incorporates a photochemical lab and facilities for digitisation. 	<p>David Lean films</p> <p>Pre 1939 documentaries</p> <ul style="list-style-type: none"> - BFI has well developed relationships with rights holders in areas of film restoration and commercial utilisation of the works. - Encouraging restoration of films with high cultural or historical value through partnerships with the commercial sector and through work funded by philanthropists. 		Center.	infrastructure is being developed.

TABLE 7 - ACCESSIBILITY, PROFESSIONAL TRAINING AND EDUCATION

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 2009
Austria	<ul style="list-style-type: none"> - Agreements with the right-holders on case-by-case basis, access for scientific use is guaranteed. - Institutions furthermore negotiate access for general educational and cultural purposes with rights-holders. - Austrian filmography available. - Screenings at "Metro cinema". - Production of books and DVD on film heritage by the Archive. 	<ul style="list-style-type: none"> - Barrier-free access to all public facilities. 	<ul style="list-style-type: none"> - In-house training on film archiving and presentation. - The Austrian Film Museum offers further training programmes for teachers under the communication projects funded by the State. - FIAF Summer school attended by Staff of the Film Archive. 	<ul style="list-style-type: none"> - 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. In 2011, it organised various activities under a special communication fund totalling 100 000 €. - Several publication projects (e.g. "Austria Box", awarded the Comenius EduMedia Seal in 2010). - Cooperation with universities and 	<ul style="list-style-type: none"> - 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. - BP: Austria Box. - BP: special fund dedicated to education and media-literacy projects. - BP: Kinder-Uni: extra-curricular film education for children during summer. 	

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 2009
				<p>higher education institutions in the field of cinema. Training for young academics and students with ad-hoc and long-term voluntary work, internships and other training periods.</p> <p>- The Study Centre of the Archive organises guided tours and themed lectures for schools and educational institutions.</p>		
Belgium	- Shows films in a non-commercial context (cultural, educational and scientific), in agreement with	-RFA: regular screenings for visually impaired or hearing impaired persons.	-In-house training, in particular on digitalisation. - Internships and encouraged at RFA.	- Film Archive organises courses and other educational initiatives to promote knowledge of cinematographic	- BP: Courses and other educational initiatives to promote knowledge of cinematographic heritage locally.	

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 2009
	rights- holders.			heritage locally.	- BP. FIAPF-ACE frame agreement for voluntary deposits applied in RFA.	
Belgium : French Community	<ul style="list-style-type: none"> - Contracts with the rights holders authorising the use of a programme for any educational purposes, on any media, for a specified period, against remuneration. - The introduction of a new contract planned where the remuneration will be paid on the basis of actual usage. 	- No specific measures taken.	<ul style="list-style-type: none"> - Cinematek: In-house training, in particular on digital technologies. - Involvement in EU projects on the digital technologies application. 	<ul style="list-style-type: none"> - Campaigns addressed to pupils (e.g., 'Secondary school pupils' prize', 'Films on file', 'Big screen on a blackboard') in cooperation with producers, directors. - Media Literacy Council was set up. - Organization of courses and other educational activities. - Support for cinema schools. - Standard contracts with rights holders 	<ul style="list-style-type: none"> - BP: Standard contracts for pedagogical use of films. - Campaigns addressed to pupils. 	

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				authorise distribution of films for educational purposes.		
Belgium : Flemish Community	- Access is possible for researchers. ⁸⁵		<ul style="list-style-type: none"> - Ingebeeld course: teacher training. - Participation in European professional training programmes. 	<ul style="list-style-type: none"> - CANON initiative under the Department for Education incorporates projects to promote media education (e.g., 'Ingebeeld' aimed at primary and first-grade secondary education). - In-school screenings of films from the 'Arts & Essai' circuit. - Educational initiatives under the Arts Decree (e.g. "Lessons in the 	<ul style="list-style-type: none"> - BP: Initiatives to promote media literacy, especially in early phases of school education, including film heritage component. - Funding of purchase of the Vrielynck collection containing material on historical development of film of international relevance. 	N.C.

⁸⁵ 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.

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				dark"). - Flemish Parliament resolution on the setting-up of media literacy.		
Bulgaria	- Public access by way of rental and non-commercial film showings in agreement with right holders.	- Disabled access guaranteed to the cinematheque.	- Kliment Ohridski University and Institute for Librarianship and Information Technology offer specialisation as film archivist. - National Film Archive provides in-house training to staff. - Courses in working with archives provided by the National Academy for Theatre and Film Arts.	- Education programmes since 1959. - Full-time 'University of Cinema' at Odeon Cinema lasting for six months with lectures by university teaching staff before every screening. - Odeon Cinema: special educational showings (retrospectives, portraits, thematic panoramas, etc.) for students and pupils festivals; National		- No Change.

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				Cinema Week.		
Cyprus	<ul style="list-style-type: none"> - Provisions in film contracts for their promotions at non commercial events (Cypriot embassies, non-competitive festivals). - Required changes to improve the access for research and educational use will be examined. 	No.	- Cinema not introduced on the school curricula yet, but a proposal is being studied.	<ul style="list-style-type: none"> - Workshops and a training program for teachers on cinema and film literacy during the annual Children's Film Festival. - Screenings of not commercially distributed films at cinema clubs. 	No.	No.
Czech Rep.	<ul style="list-style-type: none"> - In agreement with right-holders, for educational and cultural purposes. - Czech TV shows classic European films. 	- The law allows reproduction of works to be disseminated for the requirements of handicapped people.	- Temporary exchange of professionals between the EU film institutions.	<ul style="list-style-type: none"> - Organizes a film history course for secondary school. - Preparing a publication to assist with film education in schools. 		- Master's course on film restoration.

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	<ul style="list-style-type: none"> - Publication of bilingual. - 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. - Cooperation on DVD releases in a minimum of three European languages. 			<ul style="list-style-type: none"> - Extension of the Bachelor's course on restoration to Master's level. 		
Denmark	<ul style="list-style-type: none"> - 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 	N.C.	<ul style="list-style-type: none"> - University-level education in film history available. 	<ul style="list-style-type: none"> - Strives to incorporate film into general school education through film screenings and by offering courses for teachers and pupils ("Film i skolen"). 	<ul style="list-style-type: none"> - BP: link between State aid to film production and showing of films in the film heritage institution. - BP: "Film i skolen", "Filmstriben". 	No change

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	<p>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>			<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>- DFI has a multi-year collaboration with schools and municipalities aimed at children and young people.</p>	<p>- P: Exchange of professionals is not possible, due to lack of resources.</p>	
Estonia	<p>- Project 'Estonian Film 100' to celebrate the centenary of Estonian Film in</p>	<p>- Archives are accessible to wheelchair users.</p>	<p>-Sharing experience with Finland and the Baltic States</p>	<p>- 'Estonian films for Estonian schools': schools are provided with DVDs of</p>	<p>- BP: Estonian films for Estonian schools.</p>	<p>N.C.</p>

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	<p>2012.</p> <ul style="list-style-type: none"> - Subject to legal and technical limitations, deposited material is available in the Archives' research hall. - Each year the Film Archives issues thematic DVD collections containing national film heritage. - Access only with producer's agreement. 		<ul style="list-style-type: none"> - Training organised by the Baltic Audiovisual Archival Council (BAAC) - Participation in the FIAF Summer School. - BAAC Conference on 'Online access and copyright' (2011). 	<p>Estonian films.</p> <ul style="list-style-type: none"> - Yearly subsidies to the Baltic Film and Media School in Tallinn. 		
Finland	<ul style="list-style-type: none"> - "The National Library Project" 2007-2011. - KAVA organizes screenings, lends films to film festivals and regional film 	<ul style="list-style-type: none"> - Access for people with disabilities to the facilities. - Production of a DVD version in sign language of one domestic children's 	<ul style="list-style-type: none"> - Summer schools of FIAF/ACE. - Participation in international film festivals. - Joint annual training for archive staff in 	<ul style="list-style-type: none"> - Cinema School www.koulukino.fi - School Cinema Association encourages the inclusion of media studies in schools and maintains a teaching 	<ul style="list-style-type: none"> - Media literacy is not included in the curriculum of primary schools, but optional courses available. - BP: Permission to use domestic films in 	<ul style="list-style-type: none"> - Accessibility and media education promoted by a separate budget and using the National Digital Library's pilot customer subscription service to be

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	centres.	film every year.	Nordic countries.	<p>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>- 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.</p>	<p>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.</p>	launched in 2012.
France	- Collections can be consulted by	- Access to major heritage institutions	- CNC offers training in cataloguing and digital restoration	- Various initiatives targeted at young people to promote	- BP: INA and INP specific trainings.	

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	<p>researchers (by law).</p> <p>- 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.</p>	<p>ensured.</p>	<p>techniques.</p> <p>- Participation in Archimédia and the FIAF summer school.</p> <p>- INA and INP offer training in all areas of audiovisual heritage.</p>	<p>awareness of national film heritage ('Ecole et Cinéma', 'Collège au cinéma', 'Lycée et apprentis au cinéma').</p>		
Germany	<p>- Collections can be consulted by researchers, journalists, public bodies and private individuals (by law).</p> <p>- Screenings organized at collecting institutions.</p> <p>- SDK and DIF make available the most</p>	<p>- Barrier-free access to cinema halls and library rooms.</p>	<p>- Film Archive Department welcomes trainees from the Chamber of Commerce and Industry's qualification of film and video laboratory technician.</p> <p>- No University Degree on film and media archivist</p>	<p>- www.filmportal.de</p> <p>- Vision Kino (www.visionkino.de) uses film heritage to promote media literacy in schools among children and youth.</p> <p>- School cinema weeks.</p> <p>- Special project</p>	<p>- Filmportal.de provides comprehensive information in German and partially in English on 60,000 feature films free of charge.</p> <p>- German students interested in film archiving are directed to France, The Netherlands, Italy</p>	

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	<p>famous and significant films to non-commercial cinemas, festivals and foreign archives; access to lesser known films by recopying and restoring them</p> <p>- SDK and DIF promote German movies by lending catalogues, exhibitions, publications, restorations and editions.</p> <p>- Deposited duplicates can be accessed license-free at the Federal Film Archive; rental for public screening or copying requires the consent the of the</p>		available.	series and teaching guides by the Federal Agency for Political Education.	<p>and in particular USA and Australia.</p> <p>- Annual Schulkinowochen promote youth media literacy by bringing the classrooms into the cinema.</p>	

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	<p>rights holder.</p> <ul style="list-style-type: none"> - Organisations participate in the release of DVDs reflecting German film history and culture. - Long-term digitisation of as much of the Germany's analogue film heritage as possible is an objective. 					
Greece	<ul style="list-style-type: none"> - www.shortfilm.gr charts history of Greek short film. 	<ul style="list-style-type: none"> - International Documentary Festival on Disability – Emotion pictures. - Greek Film Centre: Several Greek Films on DVD with subtitles for persons with hearing 				

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		<p>problems.</p> <p>- The access to the archival material of the Greek Film Archive for people with disabilities ensured.</p>				
Hungary	<p>- Access is possible for researches or individual learning on the screen of computer terminals in the premises of such institutions and may be freely transmitted to the public for these purposes, in the absence of an exploitation agreement with provisions to the contrary (Art. 38 (5), Copyright Act).</p> <p>- Audiovisual content is accessible through</p>	<p>- Provision allows free non commercial use of a work if exclusively for meeting the needs of people with disabilities.</p>		<p>- 'National Core Curriculum' (NAT) includes Arts Section for film and culture literacy for pupils.</p> <p>- NAT introduces 'Film culture and media literacy' for 7 grade pupils and the knowledge is to be further developed in secondary school (11 and 12 grade).</p> <p>-MaNDA is providing training for secondary school teachers on the</p>	<p>- P. Legal limitations to use NAVA collection outside Hungary.</p>	

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	<p>NAVA-points: terminals in certain institutions.</p> <p>- Entire feature film stock of MaNDA is available via the Internet.</p>			<p>preservation and processing of film heritage two times a month.</p> <p>- MaNDA cooperates with Universities which offer specialisation in film or media.</p>		
Ireland	<p>- IFA not enabled under Irish copyright law to make material available for educational purposes. Rights are individually cleared with rightholders for educational projects.</p>	<p>- IFA requests subtitled versions of deposited material where available.</p>	<p>- IFA staff is trained according to FIAF standards. All staff received specialised in house training. Some staff have trained at FIAF summer schools.</p> <p>- Lack of specific training within Ireland.</p> <p>- IFA hosts national and international</p>	<p>- IFI: education programme promoting film heritage among different audiences.</p> <p>- Since 2005: Moving Image Module for schools, aimed at students of 15+.</p> <p>- Report on the national strategy for film and young people to be</p>	<p>- P: Limited budget and lack of grant aid for training. Lack of training in Ireland.</p> <p>- BP: Research project to develop a national strategy for film and young people.</p> <p>- BP: successful relationships with various distributors (e.g. free previews</p>	

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			trainees. - Training visits at BFI.	published in the spring of 2012.	for schools).	
Italy	<ul style="list-style-type: none"> - 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. - In-house screenings at the <i>Cinema Trevi</i>. - Materials accessible via in-house videotheque to students and researchers. 	- The National Film Archive takes into account the needs of users with disabilities.	<ul style="list-style-type: none"> - Carried out by the National Cinema School of the Experimental Cinematography Centre – 235 students who produce approx. 50 films/year. - The Bologna Film Archive organises courses on restoration. - The Cinema Directorate-General supported a course on Multimedia Archiving. 	<ul style="list-style-type: none"> - Support for all requests for cultural dissemination and guidance with regard to other cinema-related and audiovisual professions. - Cooperation with international cinema schools. - Special emphasis on measures of secondary education designed to promote awareness of national film heritage and provide a general introduction to audiovisual, multimedia and 	<ul style="list-style-type: none"> - BP: Bologne restoration courses. - BP: Every university offers a master degree in cinematographic heritage. 	

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	<ul style="list-style-type: none"> - Continuous film programme at the Archive's own cinema. - The National Film Archive grants free access to righ-holders to a master copy of restored films, for broadcast via all media. 			<p>scenography. ("CINED@YS")- Cooperation with institutions of artistic and professional development.</p> <p>- Every university offers a master degree in cinematographic heritage.</p>		
Latvia	<ul style="list-style-type: none"> - Copyright Law: provision for certain use of cinematographic works without the author's agreement and remuneration. - Project "Latvian films in Latvian libraries" – visitors of 874 libraries can watch 80 Latvian films at 	<ul style="list-style-type: none"> - Works can be reproduced without the author's agreement and remuneration for people with a visual or hearing disability. - There is no special equipment for people with dissabilities. 	- 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 www.filmas.lv	

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	www.filmas.lv free of charge. - Film library in the Riga Film Museum.					
Lithuania	- In agreement with right holders.	- www.e-kinas built in accordance with the WAI ⁸⁶ recommendations on the accessibility of public Internet services for people with disabilities.	- The Archive hosted the International 'SOIMA 2011' course (Sound and image Collections Conservation Programme).	- No data available.	- BP: Use of WAI Recommendations on accessibility.	
Luxemburg	- Copy-right law allows audiovisual works to be screened in public in cultural institutions premises in order to make the country's cultural heritage know. - Currently	No particular measures.	- Training for students and/or professionals is envisaged . - Short modules to be offered in 2012 - An 'Image technician' diploma at	- Scarce use of film heritage in education: school trips to CNA and the Film Library, 'Young public' section of the Discovery Zone Cinema Festival. - No national media	- P. Use of films in schools is limited, despite efforts.	- Training for students and/or professionals is envisaged in 2012.

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Web Accessibility Initiative.

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	filmography for Luxemburg is compiled on the CNA's website.		a college level.	literacy programme.		
Malta	<ul style="list-style-type: none"> - In agreement with right-holders. - The Film Commission Act stresses the importance of developing opportunities for access to cinema history and heritage. 	<ul style="list-style-type: none"> - Yes, in access to cultural centres and libraries. 	<ul style="list-style-type: none"> - Faculty of media and Knowledge Science (2011). - Exchange of archive professionals with Spain. 	<ul style="list-style-type: none"> - Significant levels of EU funding for teaching facilities for the Malta College for Arts, Science and Technology. - Media education in schools. 	<ul style="list-style-type: none"> - BP. Library and Archives Department in the new Media Faculty of the University of Malta. 	<ul style="list-style-type: none"> - Creation of the Faculty of media and Knowledge Science in 2011.
Netherlands	<ul style="list-style-type: none"> - 'Images for the future' project: 22 000 hours of film material to be contextualized for the general public. - Dutch Law on copyright is 	N.C.	<ul style="list-style-type: none"> - Collaborates with University of Amsterdam in establishing a Master Degree on 'Preservation and Presentation of the Moving Image'. 	<ul style="list-style-type: none"> - Dutch Institute for Sound and Vision is developing various programmes: e.g. "Teleblik" and "Ed*it" – offering material from museums and archives for 	<ul style="list-style-type: none"> - BP: Agreements with right-holders' organisations which enable audiovisual sources to be used in education. - BP: http://www.filmotech 	No change.

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	<p>providing for educational 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) http://www.filmotech.nl/</p>			<p>educational purposes.</p> <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</p>	.nl/en	

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				<p>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 Movies project, 'Images for the future' project etc.</p>		
Poland	<ul style="list-style-type: none"> - In agreement with right holders. - "Silent Movie Days". - Art house cinemas and film discussion clubs use resources of the Silesia Film Archive, in Poland 	<ul style="list-style-type: none"> - Audio description devices for blind and visually impaired. - Access to people with disabilities to the cinemateque. 	<ul style="list-style-type: none"> - In-house training. - Implementation of Priority I Film education and professional training. 	<ul style="list-style-type: none"> - Through the Arthouse Cinema network (around 100 cinemas) + website www.edukacjafilmowa.pl 	<ul style="list-style-type: none"> - BP: Young people as volunteers during film festivals as a way to involve them in film-related activities. 	

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	and abroad. -Movies provided to film festivals.					
Portugal	<ul style="list-style-type: none"> - "Deposit agreements" in case of voluntary deposit. - Access to archived material by means of screenings by the National Archive of Moving Images Department (free of charge or against payment). - Co-edition in DVD format of a number of films from the archive is currently being considered. 	Yes.	<ul style="list-style-type: none"> - Staff: Participation in international seminars or talks, notably on film restoration. Externally: Cinemateca offers internships. 	<ul style="list-style-type: none"> - "Cinemateca junior" programme for primary and secondary students. - New courses on cinema and the audiovisual sector. 	<ul style="list-style-type: none"> - BP: "Cinemateca junior" programme. - P: Collaboration between Ministry of Education and the CP-MC is suspended due to budgetary restrictions. 	<ul style="list-style-type: none"> - The activities of the "Cinemateca junior" programme for primary and secondary students increased.
Romania	<ul style="list-style-type: none"> - Free and unrestricted access 	<ul style="list-style-type: none"> - The Romanian Cinémathèque has 	<ul style="list-style-type: none"> - Specific training in- 	<ul style="list-style-type: none"> - Free access to students to the 		

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	<p>for educational, cultural, research and other non-commercial purposes in situ or by borrowing DVDs.</p> <ul style="list-style-type: none"> - Collections Access office at the National Film Archive - Screening in the two ANF cinemas 	disabled access ramps.	<p>house.</p> <ul style="list-style-type: none"> - Participation in FIAF and ACE trainings. - Participation in symposia, workshops and other specialised professional events. 	<p>cinémathèque.</p> <ul style="list-style-type: none"> - Studies on cinema published in “Prim Plan” magazine, published by the ANF. - Cooperation with national and foreign universities. 		
Slovakia	<ul style="list-style-type: none"> - Mediathèque. - Publication of DVDs of Slovak films. 	<ul style="list-style-type: none"> - Since 2008 cooperation with the Slovak Blind and Partially Sighted Union on audio commentaries for selected DVDs. 	<ul style="list-style-type: none"> - In house training. - SFU subsidises the attendance of staff to important events. 	<ul style="list-style-type: none"> - Publication of professional film literature. - SFU's information centre: www.aic.sk. - Education and awareness events. - Cooperation with film schools. - SFU is partner of the Association of 	<p>BP: DCP copies are now distributed to festivals, thanks to their good quality and low cost.</p>	<p>In September 2011, SFU opened the Lumiere cinema, one of its screens will be devoted to archival material; educational events planned.</p>

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				<p>Slovak Film Clubs: Project 100 screenings.</p> <p>- Media Education Strategy was adopted in Dec 2009.</p> <p>- Centre for Media Literacy as part of the University of St. Cyril and Methodius opened in 2011. It coordinates programme for secondary school pupils taking media studies.</p>		
Slovenia	<p>- Material accessible in SFA premises for educational, cultural and research purposes.</p> <p>- In compliance with</p>	No.	- Professional training for the staff of the Cinematheque, in SL and abroad.	<p>- Slovenian and other films shown to students during their studies of film history.</p> <p>- Promotion and co-</p>	No.	No.

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	the copyright and related rights.			financing of educational film programmes by the Slovenian Film Centre. - Education activities and trainings.		
Spain	<ul style="list-style-type: none"> - Collections can be consulted by researchers in situ (by law). - Other uses in agreement with right holders. - VoD: http://www.filmotech.com/ - Edition of DVDs of films on the civil war 	<ul style="list-style-type: none"> - Yes. - Special aid for films incorporating audio description systems and special subtitling systems. 	<ul style="list-style-type: none"> - Participation in internal and external trainings. - International annual workshop on film archives. - Educational cooperation agreements with various universities. - Welcomes 	<ul style="list-style-type: none"> - 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. 	<ul style="list-style-type: none"> - BP: Special aid for films incorporating systems of accessibility for people with physical or sensory disabilities. - P. School cinemas and universities lack knowledge about photochemical preservation and restoration. 	

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	with subtitles; - Specific screenings for young audiences.		stagiaires. - European Conference on 7-8 June 2010 on this topic.			
Sweden	<ul style="list-style-type: none"> - Viewing copies accessible at SFI's premises. They are loaned to external uses with permission of the right holders. - DVD releases/loans of restored films, in agreement with right holders. - DVD copies of state funded films available in the SFI Library. - In-house screenings at the SFI's Cinemathèque. 	- 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.	- Bilateral study visits to and from other film heritage institutions.	<ul style="list-style-type: none"> - "Film I skolan" initiative. - DVD comprising an anthology of silent films + teaching material made available to school teachers in 2010. - Postgraduate degrees in art disciplines since 2010. - Stockholm Academy of Dramatic Arts founded in 2011 to offer degrees in 	<ul style="list-style-type: none"> - BP: "Film I skolan". - BP. Production of guides to films for education; - BP. a DVD anthology with short films and excerpts from long films for teaching purposes produced by SFI. - BP. Stockholm Academy of Dramatic Arts. - P. No courses on analogue or digital film processing in 	<ul style="list-style-type: none"> - DVD anthology for school use. - Stockholm Academy of Dramatic Arts.

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	- All films in the collections are made available in tape or digital format upon request for research through SFI's collaboration with the National Library.			creative professions. - Cooperation between the SFI and the Swedish municipalities in film education activities for the production of film guides ⁸⁷ . - Strategy on film for children and young people (2012-2014).	Sweden.	
United Kingdom	- Archival material accessible through DVD and theatrical releases; no subtitling. - BFI Mediatheques allow to browse thousands of digitised films on demand.	- No change.	- Skillset ⁸⁸ : continuing professional development funding programme. It is now provided through the BFI. - A new skills and training strategy is in	- Screenonline: online resource for British television and film history – is accessible in all educational establishments and some public libraries. http://www.screenonline.org.uk	- BP: - Screenonline (www.screenonline.org.uk) and InView (www.bfi.org.uk/inview) - BP: Skillset. -BP: www.youtube.com/bfi	New skills and training strategy in preparation.

⁸⁷ <http://www.sfi.se/en-GB/English/Education/>

⁸⁸ <http://www.skillset.org/>

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 2009
	<p>- BFI channel on Youtube: www.youtube.com/bfiifilms</p>		preparation.	<p>ine.org.uk/</p> <p>- InView: over 2,000 non-fiction film and television titles available divided in 6 categories for education:</p> <p>www.bfi.org.uk/inview</p> <p>- A new strategy for education and media literacy is being developed by BFI.</p>	ifilms	

TABLE 8 – EUROPEAN AND INTERNATIONAL ACTIVITIES

MEMBER STATE	International bilateral co-operation	European	International
Austria	- Cooperation with the German, Dutch and Slovenian film archives. Exchanges with Italian Universities and laboratories.	- Participation in EU Research projects on the digital retrieval of archive material (FAETON and COLLATE). - EFG (2008-2011). - EFG1914. - ACE.	- International Federation of Film Archives (FIAPF). - Research, reconstruction and restoration projects with USA and Russia.
Belgium	- Coordination between the bodies at the level of the Federal State and the Communities implemented in 2009.	- PFA cofounder and member of the Association of European Film Archives (ACE). We are the location for deposits of the films funded by the Flemish VAF (Vlaamse Audiovisuele Fonds). - EU programmes: Archimedia, FIRST, MIDAS, EDCine, EFG; EFG1914.	- FIAPF, AMIA (Association of Moving Image Archivists), SMPTE (D-Cinema standards committee).
Belgium French Community	- Sonuma – INA, Television Suisse romande and Radio Canada.	- Archimedia, First project, EDCine Project, Midas project. - ACE, European Film Gateway. - European Audiovisual Observatory.	- FIAPF.
Belgium Flemish Community		- Editorial contributions to the European Audiovisual Observatory (EAO).	

MEMBER STATE	International bilateral co-operation	European	International
		- European Digital Library.	
Bulgaria	- Slovenia, Austria, Germany, Romania, Greece, Finland.	- National Film Centre: EAO, Euroimages.	- FIAF. - Withdrew from FIAF's Technical Commission in 1992 due to lack of financial resources. - USA, Argentina.
Cyprus	- No.	- Not yet.	- Not yet.
Czech Rep.	- Yes.	- EU programmes: MIDAS, EFG, EFG1914 European Film Treasures. - Co-founder of ACE, board of ACE. - Participation in the work of CEN.	- FIAF.
Denmark	-Yes.	- Board of ACE. - EFG and EFG1914.	- FIAF.
Estonia	- Baltic States and Finland.		- FIAF, IASA, BAAC.
Finland	- Nordic Film Archives. - The Royal Belgian Film Archive. - The Imperial War Museum.	- ACE. - EFG and EFG1914. - Creation of a Finnish Digital Library, that would be	- FIAF. - Participation in the FIAF's Programming and Access to Collections Commission and the Technical Commission.

MEMBER STATE	International bilateral co-operation	European	International
	- Danish TV broadcasters.	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.	
France	- Actively involved in work with heritage institutions in southern hemisphere countries.	- ACE. - Actively involved in European standardization on interoperability of film databases in CEN. - EFG (Cinemathèque Française).	- FIAF.
Germany	- "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.
Greece	- Cooperation with the Museum-Archive of the Greek public service broadcaster	- ACE.	- FIAF.

MEMBER STATE	International bilateral co-operation	European	International
	and the Thessaloniki Film Festival.	<ul style="list-style-type: none"> - European projects: Digitisation and Promotion of Greek Film Archive's Cultural Depository, MIDAS, EFG, Europeana. - Participation in digitisation and protection of film heritage projects via the National Strategic Reference Framework. 	
Hungary	- Cooperation with at least 14 European archives for restoration projects.	<ul style="list-style-type: none"> - European projects: MIDAS, EFG, EFG1914. - "P2P-Fusion" European Project (completed in 2009). - NAVA: COMMUNIA thematic network cooperation; 	- FIAF.
Ireland		<ul style="list-style-type: none"> - European Film Treasures. - IFA is not able to attend the Cinema Expert Group / Subgroup film heritage due to budgetary constraints. 	- FIAF.
Italy	- 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).
Latvia	- Cooperation with the Russian State Audiovisual Document Archive.	<ul style="list-style-type: none"> - Input to the EAO. - Deputy Director of the Latvian Audiovisual Document Archive is a board member of the Baltic Audiovisual Archival Council since 2009. 	<ul style="list-style-type: none"> - FIAF. - FIAT/IFTA- IASA. - BAAC.

MEMBER STATE	International bilateral co-operation	European	International
Lithuania	-Cooperation with the German Film Institute to maintain the MIDAS portal.	<ul style="list-style-type: none"> - Participated in European standardization on interoperability of film databases in CEN/TC 372. - European projects: Actively involved in MIDAS and in EFG from 2008 till Sep, 2011. 	<ul style="list-style-type: none"> - 2 films have gained the certification of UNESCO "Memory of the World". - FIAT/IFTA. - BAAC.
Luxemburg	N.C.	No.	<ul style="list-style-type: none"> - FIAF. - Administrative Board of the association 'Inédits – Amateur films/Memory of Europe'.
Malta	- Cooperation with Spain: Memorandum of Understanding (2009).	<ul style="list-style-type: none"> - Europeana. - APEnet. 	N.C.
Netherlands	- EYE: Co-operation with archives and distributors from different Member States in the field of (digital) distribution, conservation and restoration.	<ul style="list-style-type: none"> - ACE - EU projects: Prestospace, MIDAS, EFG and EFG1914. - Dutch Institute for Sound and Vision: PrestoPrime, CineXpress, EUscreen, EuropeanaV2, Europeana Awareness, ECLAP, DigiBIC, AXES, Linked TV. 	<ul style="list-style-type: none"> - FIAF. - FIAT. - Association of Moving Image Archivists - Dutch Institute for Sound and Vision is also active in IASA and EBU.

MEMBER STATE	International bilateral co-operation	European	International
Poland	<ul style="list-style-type: none"> - Cooperation with European film archives, e.g. France, Germany, Sweden, Estonia, Spain and UK. 	<ul style="list-style-type: none"> - ACE. - 'Digitisation project: "Preservation and digitisation of 43 pre-War feature films', co-financed by EU regional funds – www.nitrofilm.pl - Partner of the web portal www.lost-films.eu 	<ul style="list-style-type: none"> - FIAF.
Portugal	<ul style="list-style-type: none"> - Bilateral cooperation with other FHI members of FIAF and ACE. 	<ul style="list-style-type: none"> - Co-founder of ACE. - Partner in launching the Archimedia training initiative (1997-2004). - EU projects: EFG. 	<ul style="list-style-type: none"> - FIAF.
Romania	<ul style="list-style-type: none"> - Co-operations with film heritage institutions in other countries. 	<ul style="list-style-type: none"> - ACE. - EU projects: EFG. 	
Slovakia	<ul style="list-style-type: none"> - National Film Archive in Prague. 	<ul style="list-style-type: none"> - European Audiovisual Observatory. - European Film Promotion. 	<ul style="list-style-type: none"> - FIAF.
Slovenia	<ul style="list-style-type: none"> - Cooperation with archives, museums, 	<ul style="list-style-type: none"> - ACE. 	<ul style="list-style-type: none"> - FIAF.

MEMBER STATE	International bilateral co-operation	European	International
	film libraries within the EU.	<ul style="list-style-type: none"> - Due to copyright issues, SFA doesn't take part in any projects. - Slovenian Cinematheque: ENUMERATE Project, MIDAS, EFG. 	
Spain	<ul style="list-style-type: none"> - 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. 	<ul style="list-style-type: none"> - ACE. - Member of the CEN Technical Committee that drafted the European standards on interoperability of film databases. - EFG1914. 	<ul style="list-style-type: none"> - FIAF. - Active co-operation with Latin-American film archives.
Sweden	- Yes, this is part of SFI activities.	<ul style="list-style-type: none"> - ACE, Europa Film Treasures. - EFG. 	- FIAF.
United Kingdom	- Yes, with other FHI.	<ul style="list-style-type: none"> - Actively involved in European standardization on interoperability of film databases in CEN. - European projects: MIDAS. 	<ul style="list-style-type: none"> - FIAF, FIAT. - BFI contributes to FIAF international filmography.

Organisations:

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

BAAC: Baltic Audiovisual Archival Council: <http://www.baacouncil.org/>

CEN: European Committee for Standardization

EAO: European Audiovisual Observatory

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

FIAT: International Federation of Television Archives

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

IASA: International Association of Sound and Audiovisual Archives: <http://www.iasa-web.org/>

EU projects:

APEnet: Archive portal Europe: <http://www.apenet.eu/>, www.archivesportaleurope.eu

EDCine: www.edcine.org

EDL: European Digital Library, www.europeana.eu

EFG: eContentplus project "European Film Gateway", <http://www.europeanfilmgateway.eu/>⁸⁹

ENUMERATE: <http://www.enumerate.eu/>

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

FIRST: Film Restoration and Conservation strategies,

⁸⁹ 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

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

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

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

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

TABLE 9.1 – FOLLOW-UP OF PRIORITIES - COLLECTION and DATABASES

MEMBER STATE	(1) Enforcement of mandatory forms of deposit?	(2) Quality checks of deposited material?	(3) Promoting voluntary deposit? Use of standard contracts? Use of ACE/FIAPF model contract?	(4) Film databases on-line? (5) EN 15744:2009 and EN 15907:2010?
Austria	-Yes.		- The Austrian Film Archive is actively promoting voluntary deposit of cinematographic works and related film material. Its uses its own contracts, based on the model contract ACE/FIAPF.	- Austrian Film Museum: 2 non-film collections available online since 2008; Austrian Film Archive: Newsreels Archive and Film library available online. - Databases not yet fully available online.
Belgium		- Yes.	- Voluntary deposit encouraged. - FIAPF-ACE model contract is used.	- (4) For non-film collections. - (5) Participation in one workshop. Adapting to the ENs.
Belgium: French Community		- Yes.	- Voluntary deposit subject to properly concluded contracts.	- (4) Yes, www.cinematheque.cfwb.be
Belgium: Flemish Community				
Bulgaria		- No.	- BNF encourages this.	- (4) No.

MEMBER STATE	(1) Enforcement of mandatory forms of deposit?	(2) Quality checks of deposited material?	(3) Promoting voluntary deposit? Use of standard contracts? Use of ACE/FIAFP model contract?	(4) Film databases on-line? (5) EN 15744:2009 and EN 15907:2010?
				- (5) No.
Cyprus	- Yes. Payment of any grant is conditional to the deposit of a good quality copy of the film.	- No.	- No.	- (4) "Information portal" in progress. - (5) Implementation of ENs planned.
Czech Rep.	- Already included in legislation.	- NFA carries quality checks on deposited materials; the concept of 'good quality' defined by law.	- Yes.	- (4) Yes. - (5) ENs implemented through participation in EFG. NFA organised one of the CEN workshops.
Denmark	- Payment of the final tranche of subsidy is linked to the deposit.	- All material is inspected and quality controlled. Reminder is sent if material is not deposited by the required deadline.	- Foreign films are deposited voluntarily.	- (4) Yes, partially. - (5) Partially implemented through the EFG.

MEMBER STATE	(1) Enforcement of mandatory forms of deposit?	(2) Quality checks of deposited material?	(3) Promoting voluntary deposit? Use of standard contracts? Use of ACE/FIAFP model contract?	(4) Film databases on-line? (5) EN 15744:2009 and EN 15907:2010?
Estonia	N.C.		N.C.	- (4) The Estonian Film Database non-profit association is setting up an internationally interoperable Film database, which will be accessible via the internet..
Finland	- Yes.	- Not possible for all films.	<ul style="list-style-type: none"> - KAVA organizes screenings and lends films to various film festivals. - Finnish Film Heritage Festival. - Good relations with depositors of foreign films, negotiations for deposit of digital films. - No deposit agreements according to the ACE/FIAF model contracts. 	<ul style="list-style-type: none"> - (4) KAVA Film Database partially available at Elonet.fi. - (5) Complies with a large part of the standards. Need for uniform application guidelines.
France	- Systematic monitoring of films deposited on photochemical material is done. Rules governing the		- 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.

MEMBER STATE	(1) Enforcement of mandatory forms of deposit?	(2) Quality of checks of deposited material?	(3) Promoting voluntary deposit? Use of standard contracts? Use of ACE/FIAFP model contract?	(4) Film databases on-line? (5) EN 15744:2009 and EN 15907:2010?
	future legal deposit of digital films to be defined.			
Germany	- No statutory provisions yet, but film funding institutions have committed themselves to make payments conditional to deposit.			- www.filmportal.de and www.filmarchives-online.eu contribute to interoperability and wide availability.
Greece	- Yes.	- Yes.	- Application of the model contract of ACE and FIAPF for VD.	- (4) Yes. - (5) Implemented under EFG.
Hungary	- A separate expert monitors works whose deposit is obligatory. The quality and technical parameters published on the MaNDA website.	- Yes.	- VD not actively promoted; - Model contract of ACE and FIAPF is not used.	- (4) Entire feature film stock of MaNDA is available via the Internet. - (5) The first one is implemented and the implementation of the second one is planned.

MEMBER STATE	(1) Enforcement of mandatory forms of deposit?	(2) Quality of checks of deposited material?	(3) Promoting voluntary deposit? Use of standard contracts? Use of ACE/FIAFP model contract?	(4) Film databases on-line? (5) EN 15744:2009 and EN 15907:2010?
Ireland	- No.	- Yes, but it is not a legal requirement.	- Yes. - IFI uses its own contracts.	- (4) No. - (5) No because lack of funding.
Italy	- Work proceeded on the planned check of mandatory forms of deposit.		N.C.	- (4) N.C. - (5) Participated in the CEN standardization group.
Latvia	- Yes.	- Yes.	-Draft Cabinet Regulation on procedures for depositing of documents at the National Archive - Voluntary deposit from film producers.	- (4) Yes, www.nfc.lv/lmdb/index/ - The Unified National Archive Information System will be accessible online. - (5) Implementation in progress.
Lithuania	- Transfer and acceptance certificates issued upon material receipt.	- Yes.	- Yes. They do not use the model contract as there is no official version in Lithuania. Nevertheless, the main points of the model are included in the contracts used by the Archive.	- (4) Will be, as a result of the e-cinema project. - (5) Participated in the CEN standardization group and training. . Standards partially implemented through EFG. Planned full implementation in the

MEMBER STATE	(1) Enforcement of mandatory forms of deposit?	(2) Quality checks of deposited material?	(3) Promoting voluntary deposit? Use of standard contracts? Use of ACE/FIAFP model contract?	(4) Film databases on-line? (5) EN 15744:2009 and EN 15907:2010?
				e-cinema project.
Luxemburg	- Yes, reminders are sent.	- Yes, but quality assessment is not established by law.	- VD is likely to be actively promoted by the end of 2011. - Deposit contract not entirely based on the ACE and FIAPF model.	- (4) No. - (5) Under evaluation for the new database.
Malta	- No specific mechanism for films.	- No.	- VD is promoted and a system of contracts is used.	- (4) No. - (5) Under evaluation for the new database.
Netherlands	- Yes.	- Yes.	- Yes.	- (4) Yes, EYE Library collection and complete Sound and Vision catalogue. - (5) Attended workshop in Prague.
Poland	- No.	- No.	- Yes: Silesia Film Archive has publicised the possibility of voluntary deposit.	- (4) Some NFA resources available online (film photos). - The databases of Silesia Film archive are consultable online. - (5) Attended workshops in Rome and Paris. Standards are implemented.

MEMBER STATE	(1) Enforcement of mandatory forms of deposit?	(2) Quality checks of deposited material?	(3) Promoting voluntary deposit? Use of standard contracts? Use of ACE/FIAPF model contract?	(4) Film databases on-line? (5) EN 15744:2009 and EN 15907:2010?
Portugal	- It could be improved.	- Quality checks for works subsidized by the State or deposited on voluntary basis.	- Yes: letters to municipalities to encourage voluntary deposit, agreement with right-holders. - Deposited agreement similar to the ACE-FIAPF model contract.	- (4) Only "Cinemateca Digital" through EFG. - (5) To be implemented in the framework of EFG.
Romania	N.C.	- Yes.	- VD has been actively promoted and more VD contracts have been signed. - A contract adapted to the RO legislation is used as a template. - Administrative measures to ensure that all materials are accompanied with a contract.	- (4) Some data available in the Internet. - (5) Planned as far as technically feasible.
Slovakia	- No.	- Yes, for VD.	- Obligations of voluntary depositors provided by law, so no contract are necessary.	- (4) Planned. - (5) They plan to implement European standards EN 15477 and EN 15907 in the SK CINEMA information system. They attended the workshop.
Slovenia	- Yes.	- Yes.	- Yes.	- (4) No. - (5) Database based on European

MEMBER STATE	(1) Enforcement of mandatory forms of deposit?	(2) Quality checks of deposited material?	(3) Promoting voluntary deposit? Use of standard contracts? Use of ACE/FIAFP model contract?	(4) Film databases on-line? (5) EN 15744:2009 and EN 15907:2010?
				standards. They attended the workshops.
Spain	- Measures are already in place: certification of the perfect condition of the copy deposited is required in order to receive payment of public aid.	- Yes.	- Voluntary deposit is already a common practice. - The model contract of ACE and FIAPF has been translated into Spanish, but it is not used, as Spain had already model contracts.	- (4) Yes. ⁹⁰ - (5) Applied.
Sweden	- A special unit in the SFI's film archive is checking the quality of material subject to compulsory deposit since 2001. Payments are conditional to deposit of good quality material.	- Yes, since 2001.	- SFI encourages the voluntarily deposit of material.. - The model contracts of ACE and FIAPF has not been used so far..	- (4) www.svenskfilmdatabas.se www.filmarkivet.se/ The National Library Catalogue http://smdb.kb.se/ completely searchable on the internet - (5) Compliance with EN 15744:2009.

⁹⁰

Database of qualified films: <http://www.mcu.es/bbddpeliculas/cargarFiltro.do?layout=bbddpeliculas&cache=init&language=es>
- Catalogue of the Filmoteca Española Library: <http://www.mcu.es/filmoteca/cargarFiltro.do?cache=init&layout=filmoteca&language=es>

MEMBER STATE	(1) Enforcement of mandatory forms of deposit?	(2) Quality checks of deposited material?	(3) Promoting voluntary deposit? Use of standard contracts? Use of ACE/FIAFP model contract?	(4) Film databases on-line? (5) EN 15744:2009 and EN 15907:2010?
United Kingdom	- It was already in place.	- It was already in place.	- No further activity.	- (4) Yes. - (5) Fully implemented in BFI Collections Information Database. ⁹¹

⁹¹ <http://www.adlibsoft.com/news/bfioveradlib>

TABLE 9.2 – FOLLOW-UP OF PRIORITIES : PRESERVATION

MEMBER STATE	(6) Long-term strategy for national film heritage
Austria	- Austrian Film Archive: annual strategy plans for restoration (analogue+digital) and opening-up 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.
Belgium	- RFA elaborates its own strategy for preservation and restoration for analogue and digital material.
Belgium : French Community	- The Preservation and Exploitation of Cultural Heritage Plan, adopted by the government in October 2007, covers the French Community's film heritage.
Belgium : Flemish Community	
Bulgaria	- BNF: 'Development Strategy to 2014', prepared and submitted to the Ministry of Culture and updated annually.
Cyprus	- Not yet.
Czech Rep.	- Plans to digitize 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.
Denmark	- Not formally, but there is a practice established.
Estonia	- Preservation strategy of the National Archives of Estonia also includes film heritage. Each year an annual work schedule for the Film Archives is adopted.

MEMBER STATE	(6) Long-term strategy for national film heritage
Finland	- KAVA has started preparing its digitisation strategy and participation in the development and implementation of the National Digital Library (2007-2011) project.
France	- 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.
Germany	<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> <p>- Development of a national regulatory framework on orphan works ongoing.</p>
Greece	- No.
Hungary	- MNFA used to draw up annual strategic plans on film restoration, digit of films digitisation and education. With the establishment of the MaNDA, a long-term strategy is under preparation.
Ireland	- Currently fundraising to build new preservation vaults.
Italy	N.C.
Latvia	- No.
Lithuania	- In the new version of the Cinema Act, the collection and preservation of film heritage is a priority for State funding.
Luxemburg	- Yes.

MEMBER STATE	(6) Long-term strategy for national film heritage
Malta	- The first step was the launch of the Cultural Policy with plans to implement specific strategies with regard to film heritage.
Netherlands	<p>- In the Netherlands EYE and Sound and Vision have set down their strategies in 'collection policy plans'. Collections are stored in repositories under specific climatic conditions.</p> <p>- Temperature and humidity are critical for the preservation of (nitrate, acetate, polyester, magnetic, etc.) films, paper, photographs, equipment, objects and digital media. The ideal conditions for the various parts of a collection may vary. Passive (or preventive) preservation seeks to preserve material for hundreds of years and to maintain access to (digital and analogue) sources.</p> <p>- Under the aegis of the Netherlands Coalition for Digital Preservation (NCDD) EYE and Sound and Vision are currently working together with partner institutions on a joint strategy for multiple long-term storage of digital files.</p>
Poland	N.C.
Portugal	<p>- The CP-MC has had, since the late 1990s, a long-term strategy for conserving and valuing film heritage and it draws up annual conservation plans. It also has a strategy regarding digitalisation - dating from before the Cinema Digital standard was established.</p> <p>- There is a need to set up and implement an action plan for digital cinema (works created and shown only in digital format) and a digitalisation plan in accordance with a new Cinema Digital standard, and these plans are lacking the development of infrastructure at the CP-MC which does not yet exist.</p>
Romania	- Annual plans subject to budget allocation.
Slovakia	- Project for the Systematic Restoration of the Audiovisual Heritage of the Slovak Republic and its accessibility.
Slovenia	- Yes.
Spain	- Yes. New preservation and restoration center from mid-2012.

MEMBER STATE	(6) Long-term strategy for national film heritage
Sweden	- Since 2007, SFI has a written collection policy: "Policy of the Archival Film Collections of the Swedish Film Institute" ⁹² , latest revised in March 2011. (to be revised again in October 2012). This document is available on-line.
United Kingdom	<ul style="list-style-type: none"> - Screen Heritage UK project received investment from the Government in Nov 2007 to realize long-term strategy: Ensuring that the public is able to access, learn about and enjoy their screen heritage, regardless of where they live or where the materials are held. - Screen Heritage UK project is now at its final stages of delivery.

⁹²

[http://www.sfi.se/Global/Filmarkivet/Policy%20of%20the%20Archival%20Film%20Collections%20of%20the%20Swedish%20Film%20Institute%20\(2011\).pdf](http://www.sfi.se/Global/Filmarkivet/Policy%20of%20the%20Archival%20Film%20Collections%20of%20the%20Swedish%20Film%20Institute%20(2011).pdf)

TABLE 9.3 – FOLLOW-UP OF PRIORITIES: RESTORATION

MEMBER STATE	(7) Restoration plans? Priorities?	(8) Fund-rising efforts?	(9) Partnership with other FHI?
Austria		<ul style="list-style-type: none"> - Close cooperation with specialist film laboratories and rights- holders. - The Austrian Film Museum has also developed a sponsorship model applied selectively. 	<ul style="list-style-type: none"> - 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.
Belgium	- Since 40 years.	- Collaboration with right holders, limited support from donors and sponsors.	- Collaboration with ACE and FIAF archives for several EU restoration projects.
Belgium : French Community			
Belgium : Flemish Community			
Bulgaria		- No.	N.C.
Cyprus	N.C.	- No.	- No.
Czech Rep.	- Yes.	- Yes.	- Yes.

MEMBER STATE	(7) Restoration plans? Priorities?	(8) Fund-raising efforts?	(9) Partnership with other FHI?
Denmark	- Yes.		- Done constantly as a follow up to the FIAF work.
Estonia	N.C.	N.C.	N.C.
Finland	N.C.	N.C.	N.C.
France		- Increase in private donations since 2005, particularly for prestigious works.	
Germany		- Not much commercial interest in film restoration.	- Restoration is carried out mainly in publicly funded institutions.
Greece	- Yes.	- Yes.	- Liumiere programme and bilateral cooperation with European film archives for the restoration of Greek films.
Hungary	- Yes.	- Yes. - Excellent collaboration with the Magyar Filmlaboratorium Kft.	- Yes.
Ireland	- Yes.	- Yes.	- No.
Italy	N.C.	N.C.	N.C.
Latvia	- No, due to lack of funding.	- Use of European Structural Funds.	- Baltic partner under an INTERREG project: 5 hours of Latvian documentary material digitised and online: www.balticuniverse.com .

MEMBER STATE	(7) Restoration plans? Priorities?	(8) Fund-raising efforts?	(9) Partnership with other FHI?
Lithuania	- The "Soviet Lithuania" collection is being restored and digitised.	- No such initiatives so far.	- No such initiatives so far.
Luxemburg	- Funding is sufficient, given the size of the heritage.	- No.	- No .
Malta	- Foreseen.	- Foreseen.	- Foreseen.
Netherlands	- Reduced budget for Images for the future will imply further prioritisation.	- Rightholders who use material restored/digitised by EYE in the commercial exploitation of their work are requested to give a percentage of their net receipts to EYE as a contribution to the restoration and/or digitisation costs. Sponsors are also being sought to fund restoration projects. - Sponsorship for film restoration projects.	- EFG1914.
Poland	N.C.	N.C.	- Yes.
Portugal	- Yes.	- Yes, with other public and private institutions.	- Yes, with European archives.

MEMBER STATE	(7) Restoration plans? Priorities?	(8) Fund-raising efforts?	(9) Partnership with other FHI?
Romania	- Annual restoration plans.	- Yes.	- No.
Slovakia	- Yes, in relation to the budget available.	- None at present. The SFU's restoration activities are funded only by the State.	- No.
Slovenia	- Restoration is not done due to its high cost.	- No. Commercial sector is not interested in providing financial support.	- No.
Spain	- Yes.	- Yes.	- Yes.
Sweden	- Yes.	- No.	- Bilateral cooperation on individual projects.
United Kingdom	- Yes.	- Ongoing priority of the BFI National Archive.	- Ongoing priority of the BFI National Archive.

TABLE 9.4 – FOLLOW-UP OF PRIORITIES : AGREEMENTS WITH RIGHT-HOLDERS

MEMBER STATE	(10) For non-commercial exploitation of restored works?	(11) for cultural use of films and related material?	(12) for educational use of films?
Austria		- Yes.	
Belgium	- Digitization projects. - DVD publications.	- For screenings.	
Belgium		N.C.	
Belgium : Flemish Community		N.C.	
Bulgaria	- Yes.	- Yes.	- Yes.
Cyprus	- No.	- Provisions in contracts signed with film producers that have received public funding.	- No.
Czech Rep.	- Yes.	- Yes.	- Yes.
Denmark		- Yes, in www.filmstriben.dk	- Viewing films for class teaching is not considered as public performance.
Estonia		- Yes.	- Yes.

MEMBER STATE	(10) For non-commercial exploitation of restored works?	(11) for cultural use of films and related material?	(12) for educational use of films?
Finland	N.C.	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.
France		- Yes, contracts with right-holders enable the heritage institutions to make the works available to the public.	
Germany		- Contractual agreements are concluded in order to ensure the non-commercial use of films.	
Greece	- Yes.	- Yes.	- Yes.
Hungary	- No.	- No.	- No.
Ireland	- No.	- No.	- No.
Italy	N.C.	- Efforts are being made to reach understandings with right-holders which promote and facilitate access to and thus awareness of cultural heritage.	N.C.
Latvia	- Yes.	- National Film Centre has concluded contracts	N.C.

MEMBER STATE	(10) For non-commercial exploitation of restored works?	(11) for cultural use of films and related material?	(12) for educational use of films?
		with the right-holders of films to be made available at www.filmas.lv	
Lithuania	N.C.	- Yes, in the contract signed when accepting material at the Archive.	N.C.
Luxemburg	- Yes, agreements are made with right-holders on the way in which the CAN may use the films.	- No.	- Yes, on a case by case basis.
Malta	- Foreseen.	- Done in the framework of the National Memory Project.	- No.
Netherlands	- Yes.	- Yes.	- Yes.
Poland	N.C.	- The Silesia Film Archive concluded an agreement with a film distributor.	- Yes. The Polish Film Institute has concluded agreements for two projects: - School Film Archive (for secondary schools): Release of 55 Polish films on DVD, provided free of charge to 14,000 schools. Planned release of 66 films through the Internet. - Polish Film Academy.
Portugal	- Sporadic agreements with rightholders for publishing on DVD.	- Only to exhibit internally at the CP-MC.	- Not yet.
Romania	- No.	- Yes, for projects run by the Romanian	- Yes.

MEMBER STATE	(10) For non-commercial exploitation of restored works?	(11) for cultural use of films and related material?	(12) for educational use of films?
		Cinematheque.	
Slovakia	- Yes.	- The SFU exercises the rights of authors for audiovisual works produced before 1991 under certain conditions.	- The SFU exercises the rights of authors for audiovisual works produced before 1991 under certain conditions. - Exception for educational uses under Section 28 of the Copy-right Act.
Slovenia	- Not systematically.	- No.	- No.
Spain	- Agreements with right-holders, so they give non-commercial rights to the archive for restored films.	- Active and fruitful relationship with right-holders, which allows screenings in the Cinematheque and lending to other FIAF archives.	- No
Sweden	- No.	- SFI has an agreement with the largest right-holder, AB Svensk Filmindustri: no screening fee is charged for screenings at the Cinematek and use of film-related material for cultural purposes.	N.C.
United Kingdom		- Negotiations currently in abeyance.	

TABLE 9.5 – FOLLOW-UP OF PRIORITIES: YOUNG PEOPLE, PROFESSIONAL TRAINING

MEMBER STATE	(13) Strategies for film and young people?	(14) Exchange of professionals? Other professional training?
Austria	- Yes: numerous guided tours and themed lectures for schools and educational institutions; communication programmes in preparation.	- Austrian Film Archive: Staff teaches students in specialized university training sessions. One or two training events per year in cooperation with university institutes.
Belgium	- Several educational activities.	- Internships are possible and encouraged.
Belgium : French Community	- Privileged access to the editorialisation of the common portal to the French Community's digitized heritage for educational institutions and students.	
Belgium : Flemish Community		
Bulgaria	N.C.	- There are courses offered by the Kliment Ohridski University the Institute for Librarianship and Information Technology and National Academy for Theatre and Film Arts.
Cyprus	- No.	- No.
Czech Rep.	- In 2011 the Ministry of Culture and the Ministry of Education, Youth and Sport set up an expert working group with the objective of developing a concept for film education and specific measures in this field. For the time being it is possible to finance individual projects under the grant procedure announced every	- Yes. - In 2009 the NFA inaugurated a university-level course in the restoration of film materials.

MEMBER STATE	(13) Strategies for film and young people?	(14) Exchange of professionals? Other professional training?
	year by the Ministry of Culture. The grant procedure contains a specific section devoted to media literacy and film education.	
Denmark	- Multy-year collaboration with schools and municipalities for children and young people entitled "Experience, understand and create".	- DFI does not have resources to support an exchange of professionals since its staff cannot be spared.
Estonia	N.C.	N.C.
Finland	N.C.	N.C.
France	N.C.	- Cinematographic archives are part of the universities' and cinema schools' training programmes.
Germany	- Vision Kino was introduced in 2005 raising children's and young people's awareness.	- No new developments.
Greece	- Yes.	- Yes.
Hungary	- The National Core Curriculum includes a subject on "Film culture and media literacy". MaNDA organises training for secondary school teachers.	- No MaNDA receives researches from foreing universities.
Ireland	- 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.	- One proffessional visited the BFI for several weeks to improve his training.

MEMBER STATE	(13) Strategies for film and young people?	(14) Exchange of professionals? Other professional training?
	- Report to be published in Spring 2012.	
Italy	- 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.	N.C.
Latvia	N.C.	N.C.
Lithuania	N.C.	N.C.
Luxemburg	- Efforts are made, but the result is limited.	No.
Malta	- Yes, in the framework of the Cultural Policy. - The St James Cavalier Centre for Creativity is active in this field.	- Yes. - With Spain.
Netherlands	N.C.	- Yes.
Poland	- Project "School Film Archive": 55 Polish films provided to 14,000 secondary schools free of charge. - Coalition for Film Education: cross-institutional alliance aimed at disseminating film education tools for children and the youth.	N.C.
Portugal	- Cinemateca Junior was established in 2007.	- This was part of Archimedia, but MEDIA funding was stopped.

MEMBER STATE	(13) Strategies for film and young people?	(14) Exchange of professionals? Other professional training?
Romania	- Yes, through the Romanian Cinematheque.	- Under consideration.
Slovakia	N.C.	- None at present. It would be good, provided that there would be enough human and financial resources.
Slovenia	- No.	- Yes.
Spain	- No.	- Annual seminars aimed at training film heritage professionals. The last one took place in the Basque Film Library in November 2011 on the topic of "audiovisual preservation at the start of the digital era".
Sweden	- Yes. The most recent strategy was adopted by the Board in September 2011.	- Bilateral study visits from/to other FHI.
United Kingdom	- It has always been a priority. - New strategy for education and media literacy in preparation.	N.C.

TABLE 10.1 – MEASURES FACING THE CHALLENGES OF THE DIGITAL ERA

MEMBER STATE	(1) Collection and acquisition of digital material	(2) Storage / preservation / long-term accessibility of digital material	(3) Application of digital technologies for restoration
Austria	<ul style="list-style-type: none"> - The Archive advocates for open standards. - Archiving of digital media in the framework of existing deposit obligations. 	<ul style="list-style-type: none"> - In 2011, equipment was purchased for preserving digital data, at least in the medium term. 	<ul style="list-style-type: none"> - Digital film restoration infrastructure jointly with the Austrian Film Gallery at Krems. - Conventional and digital archiving are complementary work areas.
Belgium		<ul style="list-style-type: none"> - Participation in EU initiatives for the promotion of research on digital preservation techniques and strategies. 	<ul style="list-style-type: none"> - Yes.
Belgium : French Community	<ul style="list-style-type: none"> - Plan Pep's: systematic inventory. A prototype version of a common portal to the entire digitised collection of the French community is being developed (2012). 	<ul style="list-style-type: none"> - See provisions of the Plan Pep's. - Long-term storage methods to preserve films and other cinematographic heritage. 	<ul style="list-style-type: none"> - See provisions of the Plan Pep's.
Belgium : Flemish Community	<ul style="list-style-type: none"> - Collection of born digital material 	<ul style="list-style-type: none"> - The coalition agreement states that solutions to the problem of digital storage, preservation are being sought. 	
Bulgaria	N.C.	N.C.	N.C.
Cyprus	No	<ul style="list-style-type: none"> - No, in studying phase. 	<ul style="list-style-type: none"> - No.
Czech Rep.	<ul style="list-style-type: none"> - Legal instruments establishing compulsory deposit have been updated to cover films produced in all media. 	N.C.	N.C.

MEMBER STATE	(1) Collection and acquisition of digital material	(2) Storage / preservation / long-term accessibility of digital material	(3) Application of digital technologies for restoration
Estonia	- Estonian television is developing a digital archive for collection and preservation of Estonian digital film heritage.	- Policy on digital preservation, main equipment has been acquired.	- Estonian TV: digital restoration unit since 2009. - Nukufilm also restores films
Finland	- Legal deposit applied to all films regardless of the media.	- Long term preservation as part of the National Digital Library project to be finalized in 2013. - Short term: KAVA has set up its own digital preservation system. - Long term: shared system with other institutions.	- Yes.
France	- 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.
Germany	- 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.
Greece	N.C.	N.C.	- No.

MEMBER STATE	(1) Collection and acquisition of digital material	(2) Storage / preservation / long-term accessibility of digital material	(3) Application of digital technologies for restoration
Hungary	N.C.	- MaNDA, created in September 2011, has among its missions to digitise the entire Hungarian cultural heritage, preserve it in digital form and ensure that it is widely accessible.	- Plans for further development of the digital restoration technologies in use.
Ireland	- Producers would like to deposit DCPs, but the IFI cannot store them. -A team to deal with a national digital repository assembled by the government. Possible cooperation with IFA.	- IFA does not have digital file storage capabilities nor the funds to create them.	- No.
Italy	N.C.	N.C.	- Yes
Latvia	N.C.	N.C.	N.C.
Lithuania	- New draft cinema law Deposit of original national film material irrespective of the technology used to make the movie.	- Not yet.	- Not at present, planned for the future.
Luxemburg	- Legal deposit covers also digital material. At present digital productions are deposited on magnetic tape. Films must be compatible with the CNA's digital library.	- Regular migration of material on magnetic tape, which is stored in an automated back-up library (Storagetek).	- No investment in digital restoration techniques.

MEMBER STATE	(1) Collection and acquisition of digital material	(2) Storage / preservation / long-term accessibility of digital material	(3) Application of digital technologies for restoration
	- It would be useful to establish European standards.		
Malta	- The work done took into account the necessary standards - Plans to further develop the film archiving system	-Ad hoc activities from various entities but greater coordination is needed.	N.C.
Netherlands	Yes.	- New positions for digital technology and digital access in EYE.	- Digital technologies are still very expensive and only used for exceptional cases. But they have clear advantages.
Poland	- Support of EU standards development (The Silesia Film Archive)	- 'Preservation and digitalisation of pre-War feature films' project	Yes
Portugal	- A law on deposit of films existing exclusively in digital format was never promulgated.	- Lack of infrastructures for digital preservation in Portugal. - Portugal has advocated for the creation a unified digital preservation system at EU level.	- Digital restoration still needs to be developed. - Photochemical infrastructure for restoration has to be maintained.
Romania	- Compulsory deposit does not yet updated to cover films on all media.	- Digital conservation policy in place. - Two new telecines.	- Yes.

MEMBER STATE	(1) Collection and acquisition of digital material	(2) Storage / preservation / long-term accessibility of digital material	(3) Application of digital technologies for restoration
	- European standards would be useful.		
Slovakia	<p>- 2 copies of digital master at highest type level to be submitted.</p> <p>- Supports the development of an EU standard in this field.</p>	- This will be partially addressed by the "Digital Audiovisual Products" project.	- No.
Slovenia	<p>Compulsory deposit covers both digital and analogue formats.</p> <p>Common technical requirements adopted in 2011 for the creation, receipt and the use of audiovisual material</p>	<p>- SFA has policy on digital storage.</p> <p>- Slovenian Cinematheque hasn't developed a policy on digital storage.</p>	- SFA: no equipment for digital restoration. Only 3 of the earliest Slovenian films have been digitally restored.
Spain	- Legal Deposit law entered into force in January 2012. It extends legal deposit to cinematographic works on any support. In practice, only applies to works that have received public funding.	<p>- Preservation of digital supports is already a current practice of the Cinematheque.</p> <p>- New preservation center fully equipped for digital preservation. Staff has also been trained.</p>	- New preservation center fully equipped for digital preservation.

MEMBER STATE	(1) Collection and acquisition of digital material	(2) Storage / preservation / long-term accessibility of digital material	(3) Application of digital technologies for restoration
Sweden	Criteria and standards for collection of films available in digital format applicable since January 2012 ⁹³ :- DCDM according to DCI standard or other digital masters according to specifications, and- unencrypted DCP according to DCI standards.	SFI Policy archival from March 2011 ⁹⁴ . Films that only exist as DCP or DCDM are preserved as JPEG2000 and wav files and stored on a LTO data tapes in two separate tape robot systems.	Digital technologies used in cases where photochemical laboratory processes have proved insufficient. Carried out by external commercial laboratories.
United Kingdom	<ul style="list-style-type: none"> - BFI Collection Policy sets out technical standards for acquisition in digital form. - Legal deposit of digital cinema materials is put forward. 	<ul style="list-style-type: none"> - BFI Collection Policy sets about technical standards and techniques for digital preservation. - Work on specification of digital preservation infrastructure ongoing. 	- Technical equipment for 2K and 4K scanning and digital restoration at disposal of BFI .

⁹³

http://www.sfi.se/PageFiles/5823/Declaration%20of%20deposit_2012.pdf

⁹⁴

[http://www.sfi.se/Global/Filmarkivet/Policy%20of%20the%20Archival%20Film%20Collections%20of%20the%20Swedish%20Film%20Institute%20\(2011\).pdf](http://www.sfi.se/Global/Filmarkivet/Policy%20of%20the%20Archival%20Film%20Collections%20of%20the%20Swedish%20Film%20Institute%20(2011).pdf)

TABLE 10.2 – MEASURES FACING THE CHALLENGES OF THE DIGITAL ERA

MEMBER STATE	(4) Digitisation / Integration in Europeana	(5) Access via internet to the collections	(6) Digital projection
Austria	- Yes, through EFG: 1150 films and 7000 digitized items available via the Europeana portal.	- Austrian Film Museum: 2 non-film collections available online 2008; Austrian Film Archive: Newsreels Archive and Film library available online.	- Digital projector in 4K planned for 2012/13.
Belgium	-Yes, through EFG1914 project. - Copyright issues remain strong limitation.		- Digital projector.
Belgium : French Community	- A prototype version of a common portal to the entire digitised collection of the French community is being developed. It is to serve as a joint access point to Europeana.	- See provisions of the Plan Pep's.	
Belgium : Flemish Community	- Under the coalition agreement the government has also undertaken to develop a horizontal digitisation policy.		
Bulgaria	N.C.	N.C.	N.C.
Cyprus	- A list of "Master Pieces" has been drawn up and they will be digitised and available in the "Cultural Portal" and in Europeana.	- In development.	- No cinematheques in Cyprus.

MEMBER STATE	(4) Digitisation / Integration in Europeana	(5) Access via internet to the collections	(6) Digital projection
Czech Rep.	<ul style="list-style-type: none"> - Strategies and plans for film heritage until 2013. Digitization under the EFG. - (7 662 hours) 	- Some materials available under the EFG	- Planned.
Denmark	<ul style="list-style-type: none"> - Digitization strategy in preparation. - EFG and EFG1914. 	- Filmstriben, a VOD to schools and libraries.	- Digitalprojecto in 4K planned for 2012/13.
Estonia	- Contact point for Europeana: National Library of Estonia www.nlib.ee	- Planned internet access to the Estonian Film Database.	N.C.
Finland	<ul style="list-style-type: none"> - In 2010, KAVA acquired a film scanner. - KAVA is involved in the EGF and the National Digital Library, both Europeana aggregators. 	- Collections will soon start being published on the internet. Material for which KAVA owns the copyright will be published first.	N.C.
France	- Not planned at present.	- Yes, based on partnerships with private distributors.	
Germany	<ul style="list-style-type: none"> - EFG. - www.filmportal.de - www.bam-portal.de - www.athenaeurope.org 	- www.filmportal.de : selected items available online.	

MEMBER STATE	(4) Digitisation / Integration in Europeana	(5) Access via internet to the collections	(6) Digital projection
Greece	- Under EFG programme, the Greek Film Archive provides digital material and metadata also to Europeana.	- Through the EFG project.	- 2K projector in the Greek Film Archive.
Hungary	- EFG.	- YouTube channel: http://www.youtube.com/user/NemzetiFilmarchivum - www.filmarchiv.hu - Internet Television service planned by MaNDA.	- The Cinematheque is also considered an "art" cinema and will apply for national funding for acquiring the digital projection equipment.
Ireland	- Material is available through the Europa film treasures website. - P. The process and metadata required are considered unpractical and labor intensive.	- Currently impossible under current Irish copyright legislation.	- Yes.
Italy	N.C.	N.C.	N.C.
Latvia	N.C.	- Copies of films are available at www.filmas.lv	N.C.
Lithuania	- Not at present.	- www.filmarchives-online.eu ; - www.europeanfilmgateway.eu	- Not at present.

MEMBER STATE	(4) Digitisation / Integration in Europeana	(5) Access via internet to the collections	(6) Digital projection
		- www.balticway.net offers access to some Lithuanian video and audio documents.	
Luxemburg	- Almost all the archive has been digitized; not made available through Europeana but envisage with the new database.	- Plan to make works available through the internet but currently no adequate database.	- The two CNA cinemas and the Cinematheque of the City of Luxembourg are equipped with digital projectors.
Malta	- The future website of National Archives could be integrated in Europeana.	- Access to archived material via the future website of the National Archives.	- No strategy on this area.
Netherlands	-EYE: Through the EFG - Sound and Vision: Through EUscreen. Also responsible for the national aggregator.	- VoD Ximon.nl - Social networks: YouTube - Websites: www.filminnederland.nl www.instantcinema.org www.scenemachine.nl	N.C.
Poland	- Film Photo database interoperable and accessible via the EFG. -Kultura + (2011-2015) includes a Priority 'Digitisation'.	- NFA Database to be made available online, followed by a collection of film posters. Currently, 100,000 items from the film photo collection are available on-line.	- Silesia Film Archive purchased a digital projector.

MEMBER STATE	(4) Digitisation / Integration in Europeana	(5) Access via internet to the collections	(6) Digital projection
	- Digital Heritage Programme for financial support to the non-governmental sector.		
Portugal	- The Cinemateca is partner in the EFG project and is contributing 170 non-fiction films (1896-1931), graphical material documents and textual documents.	- Through the EFG project.	No.
Romania	- No.	- In progress.	- Acquisition of 2K projectors planned.
Slovakia	- Through the implementation of the "Digital Audiovisual Products" project. One of the outcomes is the digitization of 1 000 cinematographic works and their selective restoration.	- The 1 000 films or extracts will be available online through SK CINEMA.	- Funding will be requested for digitising the Lumière cinema (one screen is devoted to film heritage).
Slovenia	- Planned in the future as soon as the copyright issue is resolved.	- Detailed info on the collection of 3 147 films available on the website of the Archives. - Museums.si portal to provide access in the future. - Several films to be accessible through EFG.	- The Cinematheque will apply for funding under the MEDIA Programme.

MEMBER STATE	(4) Digitisation / Integration in Europeana	(5) Access via internet to the collections	(6) Digital projection
Spain	<ul style="list-style-type: none"> - Planned access to digitised films owned by the State through Europeana. - On-going work on digitisation of valuable films from 1896 to 1930, in 2K resolution for digital screening. 	<ul style="list-style-type: none"> - Agreement with the Spanish public broadcaster in order to make available for streaming the whole NO-DO collection (news from 1943 to 1982). 	<ul style="list-style-type: none"> - Spanish, Valencian and Catalan Cinematheques equipped with 2K projector.
Sweden	<ul style="list-style-type: none"> - It was investigated the possibility of to link filmarkivet.se to EFG. 	<ul style="list-style-type: none"> - The project "filmarkivet.se" launched in 2011 with 500 films available for free online (65% from SFI collections and 35% from the National Library). 	<ul style="list-style-type: none"> - SFI cinemas equipped with 2K projectors that can be upgraded to 4k. - Planned: high-quality 4K digital film copies of the analogue collections for use in cinemas (2012-13).
United Kingdom	N.C.	<ul style="list-style-type: none"> - BFI Screenonline and BFI InView. - BFI channel on Youtube: www.youtube.com/bfifilms 	N.C.

TABLE 11 – FILM POLICY AND FILM HERITAGE

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

(2) Are there any links between funding of film production and film heritage?

MEMBER STATE	Linking film production funding and film heritage						Comments / Changes in relation to 2009
	(1)	(2)	Cultural Screenings	Educational use	Extracts made available in Europeana	Other uses	
Austria	N.C.	N.C.					- Support of the use of works in public domain for educational purposes and for Europeana.
Belgium	X						
Belgium : French Community	X	X					- They seek agreements with producers for educational use of audiovisual works. - Proposal: retrospective payment

MEMBER STATE		Linking film production funding and film heritage					Comments / Changes in relation to 2009
	(1)	(2)	Cultural Screenings	Educational use	Extracts made available in Europeana	Other uses	
							<p>for the actual use of the film for educational purposes.</p> <p>- Contractual obligation of the producer to deposit a copy of the movie at the Centre for Cinema and Audiovisual Media if it is supported by the Centre</p>
Belgium : Flemish Community	X						<p>- With the new Flemish Institute for Preservation and Distribution of Multimedia Data in Flanders and in consultation with the Cinematek film heritage will be incorporated into film policy even more</p>

MEMBER STATE		Linking film production funding and film heritage					Comments / Changes in relation to 2009
	(1)	(2)	Cultural Screenings	Educational use	Extracts made available in Europeana	Other uses	
							closely.
Bulgaria	-No.	-No.	- In agreement with rightholders.		- No action yet.		
Cyprus	X	X					- Specific provisions in funding contracts.
Czech Rep.	N.C.	N.C.					
Denmark		X	- DFI has right to screen subsidized films in its own cinemas.	- Subsidised documentaries are available in Filmstriben.			

MEMBER STATE		Linking film production funding and film heritage					Comments / Changes in relation to 2009
	(1)	(2)	Cultural Screenings	Educational use	Extracts made available in Europeana	Other uses	
Estonia	N.C.	X	- Yes, as estipulated in the grant agreement, with the aim of promoting Estonian culture.			- The Estonian Film Foundation has the right to use films to which a grant was awarded for promoting Estonian culture.	
Finland	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. - Educational use is possible thanks to an agreement between schools and Tuotos

MEMBER STATE		Linking film production funding and film heritage					Comments / Changes in relation to 2009
	(1)	(2)	Cultural Screenings	Educational use	Extracts made available in Europeana	Other uses	
							(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 / Changes in relation to 2009
	(1)	(2)	Cultural Screenings	Educational use	Extracts made available in Europeana	Other uses	
							with producers for screenings in schools free of charge.
Greece	N.C	N.C.				- Film screenings in cultural clubs in Greece and around the world and in Consulates. Fees are symbolic or zero.	
Hungary	X	X		- Producers authorize films to be screened for educational use without paying a fee.			
Ireland	-No.	N.C.	- IFI must pay fees.	- IFI uses films but must pay fees.	- Clips would need to be cleared with rights holders.		
Italy	X		- Italian law allows the National Film Archive to use the deposited copies for				

MEMBER STATE		Linking film production funding and film heritage					Comments / Changes in relation to 2009
	(1)	(2)	Cultural Screenings	Educational use	Extracts made available in Europeana	Other uses	
			cultural and educational purposes, after 3 years of the time of deposit and on a non-profit-making basis.				
Latvia	X	X	- The National Film Centre acquires the non-commercial distribution rights through the funding agreements with right-holders. This includes screenings in schools.		N.C.		
Lithuania	N.C	X	X	X			
Luxemburg	N.C.	N.C					
Malta	X	X	- If work is funded, it can be screened during				- Clause 14 on the non-commercial screening included

MEMBER STATE		Linking film production funding and film heritage					Comments / Changes in relation to 2009
	(1)	(2)	Cultural Screenings	Educational use	Extracts made available in Europeana	Other uses	
			cultural events free of charge.				the Malta Film Fund Guidelines ⁹⁵ .
Netherlands							- Voluntary deposit. Their use is regulated by contracts with rights-holders.
Poland	N.C.	N.C.					- Materials deposited in the National Film Archive are shared upon their owners' consent with film societies, higher education and research institutions. - P: Right holders are unwilling to sign long-term agreements for educational use

⁹⁵ <https://opm.gov.mt/maltafilmfund>. See clause 14: " The Culture and Audiovisual Unit and The Malta Film Commission will hold the rights to non-commercial screenings of any production receiving support from the fund at overseas cultural events. Such screenings shall not conflict with any commercial opportunities of the production."

MEMBER STATE		Linking film production funding and film heritage					Comments / Changes in relation to 2009
	(1)	(2)	Cultural Screenings	Educational use	Extracts made available in Europeana	Other uses	
							and prefer licenses for specific screenings .
Portugal	X	- No.					
Romania	X	X	- Films funded by the public are made available for cultural and educational purposes in film libraries.				
Slovakia	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	- To be solved: making educational or other non- commercial use at European level.

MEMBER STATE		Linking film production funding and film heritage					Comments / Changes in relation to 2009
	(1)	(2)	Cultural Screenings	Educational use	Extracts made available in Europeana	Other uses	
						not yet been resolved with regard to copyright.	
Slovenia	X						- All dissemination by the Archives for educational, cultural or research purposes is free of charge.
Spain	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.
Sweden	X	X				- The contractual deposit gives SFI permission to: - use the auxiliary material in its daily	- Declaration of deposit by contractual obligation ((latest revised in September 2012), also includes specifications for deposit of digital

MEMBER STATE		Linking film production funding and film heritage					Comments / Changes in relation to 2009
	(1)	(2)	Cultural Screenings	Educational use	Extracts made available in Europeana	Other uses	
						activities. - migrate onto new formats and carriers for long-term preservation and access.	elements.
United Kingdom							- No film policy as such. - Forward Plan 2012- 2017 for film in preparation by the BFI.

TABLE 12 – MEASURES ADDRESSING PROBLEMS ENCOUNTERED

MEMBER STATE	Problems encountered / Weak areas	Measures taken addressing these problems
Austria		
Belgium		
Belgium : French Community		- Implementation of an educational and community platform for accessing documentary works.
Belgium : Flemish Community		- Media Literacy Centre to be set up.
Bulgaria	<ul style="list-style-type: none"> - Lack for resources for enforcing the legal deposit. - Urgent need to find appropriate storage facilities. - Shortage of funding prevents participation in large European projects. - It is impossible to restore and take new high-quality copies of the source materials stored at the BNF. 	- No measures taken.
Cyprus	- Insufficient financial resources.	- Problems are being discussed.

MEMBER STATE	Problems encountered / Weak areas	Measures taken addressing these problems
Czech Rep.	N.C.	N.C.
Denmark	<ul style="list-style-type: none"> - Availability of technical equipment to ensure accessibility of the preserved material is a problem. - Lack of both a strategy and practice as regards digital film heritage, but work is in progress. 	<ul style="list-style-type: none"> - This is an international problem. It is usually solved by migrating the material to new technical platforms/formats. - Some problems raised in 2009 have been solved or improved via EFG.
Estonia	<ul style="list-style-type: none"> - Scarce funding and technology for restoration of film heritage. - Systematic collection not yet in place. 	<ul style="list-style-type: none"> - Unofficial working group was set up to discuss possible strategies and operations in line with the State's existing financial capacity. - Process of compiling the Estonian Film Database has started.
Finland	- No particular problems were encountered.	
France		
Germany	- Long time digital deposit is difficult to provide for at this point due to the short	- It has not been possible to solve completely the problems in the long-term archiving.

MEMBER STATE	Problems encountered / Weak areas	Measures taken addressing these problems
	<p>product lifespan of digital products.</p> <ul style="list-style-type: none"> - No solutions to the issues of mandatory deposit; - No retrospective digitisation strategy for analogue films 	<p>However, digital preservation is high on the political agenda.</p>
Greece		
Hungary	<ul style="list-style-type: none"> - MaNDA website is only available in Hungarian. 	<ul style="list-style-type: none"> - MaNDA makes most of its data available on the internet. The suitable part of the MaNDA database will also be made available via Europeana.
Ireland	<ul style="list-style-type: none"> - Lack of funding to expand digital restoration activities. - Does not have film laboratories suitably equipped for carrying out restoration work. - Media literacy and education would need to be developed. - IFI's collections do not benefit from the exemptions granted for education and research purposes. - Terms on which deposited materials may be made available to the public remain to be settled. 	<p>N.C.</p>
Italy	<p>N.C.</p>	<p>N.C.</p>

MEMBER STATE	Problems encountered / Weak areas	Measures taken addressing these problems
Latvia	<ul style="list-style-type: none"> - 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. - The "Programme for the digitisation of and accessibility to Latvia's film heritage 2009-2013" is not being developed due to lack of funding. 	N.C.
Lithuania	<ul style="list-style-type: none"> - Nitrate films with no safety copies. - Lacks of the technology for restoration of film heritage. - Limited access to some part of film heritage because of poor physical conditions of film tapes. 	- Update of the digitisation equipment started in 2010 solved some of the issues.
Luxemburg	- Database not yet available on the Internet.	- Specifications issued for the new database.
Malta		- National Cultural Policy includes film heritage.
Netherlands		
Poland	- No obligation to deposit negatives.	- N.C.

MEMBER STATE	Problems encountered / Weak areas	Measures taken addressing these problems
Portugal	- No solutions to the difficulties existing in 2009.	- No action taken. On the contrary, the law on legal deposit was not promulgated, suspension of preservation funds. - In addition, there is no response to the shift to digital cinema.
Romania	- Budget and staff in the NFA were reduced in relation with 2009.	- No legislative changes, but preservation, restoration and access to film heritage have developed since 2009.
Slovakia	- No measures for preservation of showing equipment.	- Act No 516/2008 on the Audiovisual Fund aiming at support for technology development came into force in 2009.
Slovenia		- Expansion of the database of films available online. - Transfer of part of the database to archivScope program. - Agreements/talks with right holders. - Adoption of common technical requirements.
Spain	- Database not available online due to	- New database ARCADIA.

MEMBER STATE	Problems encountered / Weak areas	Measures taken addressing these problems
	unresolved copyright issues.	- Online Access to the NO-DO news (1943-1982).
Sweden		- SFI Policy of the Archival Film Collection (March 2011).
United Kingdom		

TABLE 13 – EXAMPLES OF BEST PRACTICES

MEMBER STATE	Examples of best practices
Austria	<ul style="list-style-type: none"> - Making popular collections available on DVD that can be purchased on-line. - 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 (www.kinoimkesselhaus.at) in the area of digital film restoration. - Construction of a new nitrate film depot enabled by the funding from the Ministry for Education in 2011. - Cooperation projects in the areas of preservation, presentation, research. - Training events in cooperation with university institutes and specific school projects.
Belgium	<ul style="list-style-type: none"> - Participation in dissemination of knowledge on digital preservation at the European level. - Courses and other educational initiatives to promote local knowledge of cinematographic heritage.
Belgium : French Community	<ul style="list-style-type: none"> - www.laplateforme.be: educational platform for accessing Belgium-made documentaries. - Campaigns addressed to pupils ('Secondary school pupils' prize', 'Films on file', 'Big screen on a blackboard') and in cooperation with producers and distributors.
Belgium : Flemish Community	

MEMBER STATE	Examples of best practices
Bulgaria	- No.
Cyprus	- No.
Czech Rep.	<ul style="list-style-type: none"> - Czech feature films I-VI (1898-1993), in two languages (CZ, EN). - Film yearbook, in two languages. - Cooperation on DVD releases. - Film history course for high schools. - National film preservation programme.
Denmark	<ul style="list-style-type: none"> - Voluntary deposit agreement for foreign films. - Database available online. - Link between State aid to film production and showing of films in the film heritage institution. - www.filmstriben.dk - Release of classics of Danish silent film on DVD with Danish and English inter-titling.
Estonia	- EF100 project: preparations of the 100 th anniversary of Estonian Filmmaking in 2012: www.ef100.ee

MEMBER STATE	Examples of best practices
Finland	<ul style="list-style-type: none"> - Budgetary funds earmarked for KAVA for digitisation and changes to archives following the swicht to digital cinema. - In November 2011, KAVA acquired the rights of 150 feature films from the golden age of Finnish silent film era. They will be digitised.
France	<ul style="list-style-type: none"> - Special Unit for checking compliance with legal deposit obligation. - Database available online. - Excellent storage facilities; storage of materials systematized according to both type of support and type of materials. - 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.
Germany	<ul style="list-style-type: none"> - Voluntary deposit schemes in operation for national films not covered by deposit obligation and for foreign films. - www.filmportal.de has led to increased awareness of Germany's film heritage. - Lost Films project: www.lost-films.eu - Annual Schulkinowochen promote youth media literacy by bringing the classrooms into the cinema.
Greece	<ul style="list-style-type: none"> - Database available online. - EU programme: 'Digital Archive of Greek Film'. - International Documentary Festival on Disability. - Implementation of ACE management and accessibility practices by the Greek Film Archive.

MEMBER STATE	Examples of best practices
Hungary	<ul style="list-style-type: none"> - BP: Hungarian Film History Photo Collection. - BP: NAVA points through which audiovisual is accessible for educational and research use.
Ireland	<ul style="list-style-type: none"> - DVD publishing and distribution. - Cooperation with third level institutions in the Ireland and America; possible long terms projects to make material available online.
Italy	N.C.
Latvia	<ul style="list-style-type: none"> - The National Film Centre acquires the non-commercial distribution rights through the funding agreements with right-holders. This includes screenings in schools. - "Latvian films in Latvian libraries" – 80 Latvian films available for free at www.filmas.lv
Lithuania	- Project 'Lithuanian documentaries on the Internet': On 3 May, 2010 the Lithuanian Central State Archive started the implementation of a 30-months project called “Lithuanian documentaries on the Internet”. The archive has received support of about 2.8 € million for this project from EU Structural Funds. The objective of the project is the preservation of Lithuanian documentary heritage by digitisation as well as its accessibility for everyone via the Internet. It is expected that the project will digitize and transfer to the Internet 1000 titles of Lithuanian documentaries, created in the period between 1919-1960.
Luxemburg	<ul style="list-style-type: none"> - Legal deposit foresees explicitly deposit of digital material. - Almost all the archives has been digitised. - Digital preservation system in place.
Malta	- A sound and film archive is part of the National Memory Project.

MEMBER STATE	Examples of best practices
	- Project of the Department of Information: annual events to screen unseen footage and educational DVD with films of historical events.
Netherlands	<ul style="list-style-type: none"> - '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. - VoD Ximon.nl - New EYE museum building. - Netherlands coalition for Digital Preservation.
Poland	- Project 'School Film Archive': providing educational packages on film for students and teachers, interactive website: www.filmotekaszkolna.pl
Portugal	<ul style="list-style-type: none"> - FH preservatio policy, already established in the 80's and 90's. - 'Cinemateca junior' programme for primary and secondary students.
Romania	- Financial support of the CNC for preservation and restoration (3% allocation of national cinematographic fund).
Slovakia	- SFU has the rights of films produced under the former State monopoly.

MEMBER STATE	Examples of best practices
	<ul style="list-style-type: none"> - Project for the Systematic Restoration of the Slovak audiovisual heritage – long term strategy. - SFU has issued methodological guidelines for the deposit of non-film material. - SK CINEMA project cataloguing the items of the audiovisual heritage and increasing system interoperability. - Inclusion of the digitisation in the "Information Society" operational programme for 2007-2013.
Slovenia	N.C.
Spain	<ul style="list-style-type: none"> - Beneficiaries of production aid authorise the Cinematheque cultural use of films after two years from the premiere. <p>New preservation center, includign digital laboratory.</p> <ul style="list-style-type: none"> - Financial support for preservation given to producers. - Active policy to promote voluntary deposit. - Joint Spanish-Portuguese project for restoring the 'Sagarmina Collection' (120 films from 1896 to 1906). - International annual workshop on film archives. 2011 workshop devoted to digital preservation. - Regular meetings with copyright holders associations. - Cultural dissemination work: monthly programme in its public screening rooms.
Sweden	<ul style="list-style-type: none"> - 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.

MEMBER STATE	Examples of best practices
	<ul style="list-style-type: none"> - The cooperation between the SFI and National Library on www.filmarkivet.se - Digitisation of cinema films available only in video format. - Self-run photochemical laboratory work. - SFI Policy of the Archival Film Collections, March 2011 (available online). - Declaration of Deposit by Contractual Obligation, September 2012 (available online). - Strategy for children and young people. - Longterm preservation of digitally born films.
United Kingdom	<ul style="list-style-type: none"> - New BFI Master Film Store. - New BFI CID Database. - BFI Collection Policy (November 2011). - Educational projects: www.screenonline.org.uk/ www.bfi.org.uk/inview - Film restoration in partnership with the commercial sector and philanthropists. - BFI channel on Youtube: www.youtube.com/7bfi

TABLE 14 – SUGGESTED FURTHER EU ACTION

MEMBER STATE	Suggested action
Austria	<ul style="list-style-type: none"> - The exchange of expert knowledge at EU level should continue. Austria will continue to play an active role by sending its experts to participate in such exchanges. - Restoration laboratories in Europe, which could offer the national institutions favorable conditions in terms of prices, could be addressed as well. - Adoption and implementation of the Directive concerning the permitted uses of orphan works.
Belgium	N.C.
Belgium : French Community	N.C.
Belgium : Flemish Community	- European action should be taken on harmonizing copyright and protecting the rights of titleholders with special attention being paid to exceptions.
Bulgaria	<ul style="list-style-type: none"> - The term ‘non-commercial exploitation’ should be given a wider scope with regard to the circulation of European films in the EU, for instance retrospectives of old films should be free to move within the EU from one festival to the next. - EU Monitoring of action taken at the national level by each Member State in relation to film heritage. - EU should draft a recommendation on film heritage preservation with a specific time-limit.
Cyprus	- No.

MEMBER STATE	Suggested action
Czech Rep.	- 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.
Denmark	
Estonia	- No proposals.
Finland	- Legislation on copyright should be developed to meet the needs of the new digital environment. The use of orphan works in film archives should be made lawful, including reference material. - Performance royalties for music used in films in archives distributed online need to be regulated uniformly.
France	
Germany	
Greece	N.C.
Hungary	- Providing funding at Community level for the preservation of European film heritage, through the MEDIA programme or by establishing a European Film Archiving Fund.
Ireland	- Mandatory recommendations at EU level to make film heritage a priority as regards to funding.
Italy	N.C.
Latvia	N.C.

MEMBER STATE	Suggested action
Lithuania	<ul style="list-style-type: none"> - Resolving of copyright issues; exchange of knowledge between EU film heritage professionals and creation of common EU standards for digitization of film heritage.
Luxemburg	<ul style="list-style-type: none"> -Promoting the use of European standards for interoperability of databases. -Consideration given to the long-term preservation of digitally produced works.
Malta	<ul style="list-style-type: none"> - Exchange best practices. - Further explore use of social medial and access to film heritage.
Netherlands	<ul style="list-style-type: none"> - To concentrate on harmonizing legislation as regards the copyright protection of cinematographic worksin particular extension of existing exceptions in order to encourage digitisation and long-term availability of protected works.
Poland	<ul style="list-style-type: none"> - Extension of the mandatory deposit to have copies provided also to regional film archives, at least in the case of films related to a given region. - Enforcement of the legal deposit.
Portugal	<ul style="list-style-type: none"> - Creation of a unified technical-scientific research centre and a possible unified digital conservation service amongst the EU Member States. - Necessity to promote a joint strategy for all film heritage, including the original analogue heritage, thus the professional skills and photochemical technologies have to be also maintained.
Romania	<ul style="list-style-type: none"> - Further harmonisation of copy-right.

MEMBER STATE	Suggested action
	<ul style="list-style-type: none"> - Legal provisions on legal deposit. - Development of European standards for film preservation and archiving, and common rules for related materials.
Slovakia	<ul style="list-style-type: none"> - In line with proposals made by other Member States (UK, Malta, Latvia, Hungary, Germany and Ireland), Slovakia considers that MEDIA programme capacities could be used to support educational activities, cooperation, research and other activities related to audiovisual heritage. - In line with the findings of the study presented on 'Challenges of the digital era for film heritage institutions' and proposals made by several Member States (France, Poland and Romania), Slovakia considers that amongst the most acute problems in response to which action could be taken at EU level are the development of standards and research in the field of digital preservation of audiovisual heritage. - The above-mentioned study also pointed out problems related to the gradual disappearance of film laboratory and film material production infrastructure. These challenges cannot be met adequately at the national level and all EU Member States will also need to address them. Therefore, like other EU Member States (Germany and Sweden), Slovakia would welcome action being taken in this area at EU level.
Slovenia	<ul style="list-style-type: none"> - Slovenia supports the harmonisation of the legal framework to increase public access to important archive film heritage.
Spain	<ul style="list-style-type: none"> - It would be useful to do an estimation of the economic value of the preservation work that Cinematheques have been doing and that will benefit right-holders that can now exploit these works in a digital environment. Could they be asked to compensate through providing rights for cultural and education uses to the public sector?
Sweden	<ul style="list-style-type: none"> - The SFI supports the idea of an education and continuing education project at European level, both with regard to analogue and digital film management. - The SFI would support a continuation of the discussion of the proposal presented in the document entitled "Challenges of the

MEMBER STATE	Suggested action
	Digital Era for Film Heritage Institutions” concerning the establishment of a steering group at EU level.
United Kingdom	<ul style="list-style-type: none"> - Accept the recommendations made in the 'Digital Agenda for European Film Heritage' study and encourage the Member states to respond as required. - The next MEDIA Programme (Creative Europe), which is currently under discussion in Europe and Member States should address the specific needs of Europe’s film heritage organisations, needs which have been woefully overlooked in the current Programme.

TABLE 15 – FOLLOW-UP OF COUNCIL CONCLUSIONS ON EUROPEAN FILM HERITAGE

MEMBER STATE	Policy changes following the Council Conclusions of 18-19 November 2010
Austria	- Exchange of expert knowledge at EU level is of great significances and Austria will continue to participate in the meetings of the Cinema Expert Group.
Belgium	
Belgium : French Community	- No.
Belgium : Flemish Community	- No.
Bulgaria	N.C.
Cyprus	- Not yet.
Czech Rep.	- The invitations were taken into account through the preparation of the new audiovisual law.
Denmark	- No.
Estonia	N.C.
Finland	- The digitisation of film heritage furthers and continues the development of the National Digital Library project.
France	
Germany	N.C.

MEMBER STATE	Policy changes following the Council Conclusions of 18-19 November 2010
Greece	N.C.
Hungary	- No policy change has been introduced.
Ireland	No.
Italy	N.C.
Latvia	N.C.
Lithuania	- Film heritage policy is currently addressing the issue of the accessibility of film heritage. With the adoption of new version of Law on cinema, state policy in the field of film heritage hopefully will be more effective.
Luxemburg	- No.
Malta	- Inclusion of Film Heritage in Malta's Cultural Policy published in 2011.
Netherlands	- Measures taken by The Netherlands in relation to digital collection, preservation and access are in line with the Council Conclusions.
Poland	<p>- The Council of Ministers has adopted a multi-annual programme called Kultura+ for the years 2011–2015.</p> <p>- Poland responded enthusiastically to the The New Renaissance Report by the Comité des Sages on the digitisation of digital resources, establishing public and private partnerships, access to audiovisual resources and preservation of European audiovisual and cinematographic heritage in the digital era. The New Renaissance Report by the Comité des Sages has become the basis for establishing audiovisual priorities of the Polish Presidency.</p> <p>- The Polish Presidency held a conference of experts “Competences in Culture” devoted, among others, to the potential of digital archives and standards of digitisation of cultural heritage in Europe, including the legal aspects of such a process.</p>

MEMBER STATE	Policy changes following the Council Conclusions of 18-19 November 2010
	- An Informal Meeting of Ministers for Culture and Audiovisual Affairs was held during the European Culture Congress (Wrocław, 9 September 2011), devoted to aspects of protection of digitised audiovisual and film heritage.
Portugal	N.C.
Romania	- Investments for digital restoration, digital access to the Film Archive's collection, and digital projection equipment have been included in restoration and preservation plans at institutional level.
Slovakia	- Most of the challenges faced by the Member States had been dealt with even before the document was adopted as a result of extensive and active policies pursued by Slovakia in the field of film heritage. - Implementation of mass digitisation projects in Slovakia using the structural funds and subsequently making the results accessible via Europeana.
Slovenia	- No.
Spain	- The Council Conclusiosn increased the political sensitivity towards activities carried out by Film Heritage Institutions.
Sweden	- In October 2011, the Government launched its strategy "IT serving people – a digital agenda for Sweden". The aim of the strategy is to bring together all ongoing activities to make use of the opportunities digitisation offers people and businesses. This also covers cultural heritage activities. - A separate national strategy for the digitisation of cultural heritage (including audiovisual heritage) is being produced by the Ministry of Culture.
United Kingdom	N.C.