

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

**The source of the information is Member State's replies to the Commission questionnaire circulated in September 2013.**

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**TABLE 1.A – 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) (1.1)	Annual Budget (directly related to film heritage) (1.2)				Staff (directly related to film heritage) (FTE= full time equivalent) (1.3)			
		2008	2010	2012	2014	2008	2010	2012	2014
<b>Austria</b>	- Filmarchiv Austria	N.C.	2.60 m€	Approx. 2.70 m€	2.8 m€	N.C.	10	10	20 full. 27 part time
	- Austrian Film Museum	N.C.	1.86 m€	Approx. 1.86 m€	2.05 m€	6.5	12 (full) +24 (part time)	13 (full) +24 (part time)	14 full 24 part time
	- Education and Media Centre of the Province of Upper Austria	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.
	- Carinthia Provincial Archive	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.
<b>Belgium</b>	- <i>Royal Film Archive (RFA)</i>	N.C.	N.C.	3.30 m€	3.1m€	N.C.	N.C.	15	49 FTE (59 pers.)
	- <i>Cinémathèque de la Communauté française</i>	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.
	- BAM (Institute for visual, audiovisual and media art)	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.
<b>Bulgaria</b>	- BNF (Bulgarian National Film Archive)	N.C.	N.C.	≈0.15 m€	N.C.	32	30	30	N.C.

MEMBER STATE	Name of film heritage institution(s)  (1.1)	Annual Budget (directly related to film heritage)  (1.2)				Staff (directly related to film heritage) (FTE= full time equivalent)  (1.3)			
		2008	2010	2012	2014	2008	2010	2012	2014
	- Bulgarian National Film Centre	≈0.37 m€	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.
<b>Croatia</b>	- Croatian Film Archive	N.C.	N.C.	N.C.	2.5 mHRK (≈0.33 m€)	N.C.	N.C.	N.C.	N.C.
	- Hrvatski filmski arhiv (Hrvatska kinoteka)	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.
	- Državni arhiv u Split	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	1
	- Državni arhiv u Rijeci	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	1
	- Hrvatski audiovizualni centar	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.
<b>Cyprus</b>	- Cyprus Film Archive (CFA) is placed under the Cultural Service of the Ministry of Education and Culture	N.C.	N.C.	N.C.	5000 €	N.C.	N.C.	0	0
<b>Czech Rep.</b>	- National Film Archive	0.13 m€	2.60 m€	2.67 m€	2.48 m€	N.C.	70	70	70
<b>Denmark</b>	- The Danish Film Institute	N.C.	N.C.	2.77 m€	1.6 m€	N.C.	N.C.	N.C.	12
<b>Estonia</b>	- The Estonian Film Archives (structural unit of the National Archives of Estonia)	4.00 m€ <sup>1</sup>	0.26 m€	0.29 m€	0.34 m€	24	21	21	17
	- Estonian Film Institute (heritage dept)	N.C.	N.C.	N.C.	0.128 m€	N.C.	N.C.	N.C.	1
<b>Finland</b>	- National Audiovisual Archive - KAVA (since 1/01/2008), previously the Finnish Film Archive (SEA)	0.32 m€	2.00 m€	2.00 m€	2.00 m€	39	39	39	39
<b>France</b>	- Centre National de la Cinématographie (CNC), French Film Archives.	0.25 m€	8.70 m€	N.C.	8.70 m€	N.C.	80	N.C.	80
	- La Cinémathèque française	N.C.	27.50 m€	N.C.	27.50 m€	N.C.	300	N.C.	300

<sup>1</sup> The allocation of funding to the restoration of films is contractually agreed with the Ministry of Culture and Education.

MEMBER STATE	Name of film heritage institution(s) (1.1)	Annual Budget (directly related to film heritage) (1.2)				Staff (directly related to film heritage) (FTE= full time equivalent) (1.3)			
		2008	2010	2012	2014	2008	2010	2012	2014
	- La Cinémathèque de Toulouse	N.C.	2.12 m€ +1.70 m€ operating subsidies	N.C.	2.12 m€ +1.70 m€ operating subsidies	N.C.	29	N.C.	29
	- 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	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.
<b>Germany</b>	- Kinematheksverbundes a) The Federal Archives (Bundesarchiv) b) Länder archive bodies (Stiftung Deutsche Kinemathek -SDK), c) Deutsches Filminstitut - DFI, CineGraph	N.C.	2.10 m€	N.C.	N.C.	80 <sup>2</sup>	80	N.C.	170 (62) (54) (54)
	- CineGraph - Hamburgisches Centrum für Filmforschung e.V., - Film museums of Düsseldorf, München and Potsdam, - Friedrich-Wilhelm-Murnau-Stiftung, - DEFA-Stiftung - Haus des Dokumentarfilms,	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.

<sup>2</sup> Germany also employs an additional 40 staff for difficult restoration tasks at an independent service centre.

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		2008	2010	2012	2014	2008	2010	2012	2014
			- Europäisches Medienforum						
<b>Greece</b>	- Greek Film Centre	N.C.	N.C.	N.C.	5 m€	N.C.	N.C.	2	2
	- Greek Film Archive	N.C.	N.C.	N.C.	0.45 m€	N.C.	N.C.	4	4
<b>Hungary</b>	- Hungarian National Film Archive now exists under the name: Hungarian National Digital Archive and Film Institute (2011) (MaNDA)	N.C.	409.5 m HUF (1.51 m€) 287 m HUF (1.06 m€)	550 m HUF (1.90 m€)	420 m HUF (≈1.54 m€)	79	79 (20) 23	50	34
	- National Audiovisual Archive (NAVA)	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	30	N.C.
	- Médiaszolgáltatás-támogató és Vagyonkezelő Alap Közszolgálati Archivuma (MTVA)	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.
<b>Ireland</b>	- Irish Film Archive (IFA) of the Irish Film Institute (IFI)	0.54 m€	0.50 m€	0.20 m€	0.15 m€	8	8 (IFA) + 2 (other dpt of IFI)	9	6 + 6 interns
<b>Italy</b>	- National film archive of the Experimental Cinematography Centre Foundation (Cineteca Nazionale)	0.29 m€	10.50 m€ <sup>3</sup>	11.3 m€	10.6 m€	N.C.	43	36	155

<sup>4</sup> Definition adopted from the UNESCO Recommendation for the Safeguarding and Preservation of Moving Images.

MEMBER STATE	Name of film heritage institution(s) (1.1)	Annual Budget (directly related to film heritage) (1.2)				Staff (directly related to film heritage) (FTE= full time equivalent) (1.3)			
		2008	2010	2012	2014	2008	2010	2012	2014
	- Bologna Film Archive	N.C.	0.62 m€	0.40 m€	0.375 m€	N.C.	N.C.	N.C.	N.C.
	- Milan Italian Film Archive Foundation	N.C.	0.17 m€	0.15 m€	0.16 m€	N.C.	N.C.	N.C.	N.C.
	- Lucana Film Archive	N.C.	0.04 m€	0.03 m€	0.035 m€	N.C.	N.C.	N.C.	N.C.
<b>Latvia</b>	- National Film Centre (NFC)	N.C.	4000 LVL (5 642 €) 53 189.73 LVL (75 883 €)	N.C.	1.05 m LVL (≈0.73 m€)	26	1	1	1
	- Audiovisual Document Archive of the Latvian National Archive (LVKFFDA)	N.C.	N.C.	62500 LVL (≈89345 €)	62500 LVL (≈89345 €)	N.C.	13	11	7
<b>Lithuania</b>	- The Office of the Chief Archivist of Lithuania	2.20 m€	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.
<b>Luxemburg</b>	- National Audiovisual Center (CNA)	N.C.	0.99 m€	0.11 m€	0.115 m€	N.C.	5	5 full + 1 part time	5 full, 1 part time
	- Cinematèque de la Ville de Luxembourg	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.
<b>Malta</b>	- Superintendence for Cultural Heritage	0.30 m€	0.35 m€	N.C.	N.C.	N.C.	N.C.	4 for all	4

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		2008	2010	2012	2014	2008	2010	2012	2014
	- National Archives - Heritage Malta	0.21 m€	0.30 m€					bodies	
<b>Netherlands</b>	- EYE Film Institute	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	121	71 full, 50 FTE part time
	- Dutch Institute for Sound and Vision	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.
	- European Foundation Joris Ivens	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.
	- Dutch Institute for Animated Films in Tilburg	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.
<b>Poland</b>	- National Film Archive	N.C.	N.C.	28.8 m PLN(≈6. 90 m€)	25.8 m PLN (≈6.18 m€)	93	N.C.	111	66 (out of 116)
	- Polish Film Institute	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.
	- Silesian Film Archive	N.C.	N.C.	0.79 m PLN (≈0.189m €)	0.238 m€	N.C.	N.C.	9.5	11 full 1 part time
	- National Audiovisual Institute (NInA)	N.C.	N.C.	N.C.	36.21 m PLN(≈8. 63 m€)	N.C.	N.C.	N.C.	10
	- National Digital Archives	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.

MEMBER STATE	Name of film heritage institution(s)  (1.1)	Annual Budget (directly related to film heritage)  (1.2)				Staff (directly related to film heritage) (FTE= full time equivalent)  (1.3)			
		2008	2010	2012	2014	2008	2010	2012	2014
	- Polish Film Institute	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.
<b>Portugal</b>	- <i>Cinemateca Portuguesa / Museu do Cinema</i>	4.10 m€	5.32 m€	3.36 m€	3.217 m€	80	72	72	69
<b>Romania</b>	- National Centre of Cinematography (CNC)	N.C.	N.C.	N.C.	0.075 m€	N.C.	N.C.	N.C.	2
	- National Film Archive (ANF)	3.70 m€	1.20 m€	0.97 m€	0.806 m€	135	80	60	57
<b>Slovakia</b>	- Slovak Film Institute (SFI)	1.20 m€	2.83 m €	2.49 m€	2.495 m€	56	32	28.5	29
<b>Slovenia</b>	- The Archives of the Republic of Slovenia / Slovenian Film Archives (SFA)	2.40 m€	0.45 m€	0.48 m€	0.238m€	7	7	7	7
	- Slovenian Cinematheque	N.C.	N.C.	0.88 m€	0.829m€	N.C.	N.C.	13	10
<b>Spain</b>	- Spanish Cinematheque	0.034 m€	4.30 m€	5.05 m€	3.89m€	125	108 + 32 part-time	106	85 full 30 part time
	Regional Cinematheques: - Filmoteca Vasca / Euskadiko Filmatagia - Filmoteca de Zaragoza - Filmoteca de Cataluña - Filmoteca Canaria - Filmoteca de Murcia / Filmoteca Regional Francisco Rabal - Filmoteca de la Generalitat Valenciana - Filmoteca de Andalucía - Centro Galego de las Artes da Imaxe (CGAI) - Filmoteca de Castilla y León	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.

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		2008	2010	2012	2014	2008	2010	2012	2014
	- Filmoteca de Asturias (inactive) - Arxiu del Sole i la Imatge (ASIM) - Filmoteca de Cantabria - Filmoteca de Albacete - Filmoteca de Extremadura - Navarra Film Library								
Sweden	- Swedish Film Institute (SFI)	4.60 m€	3.40 m€ (33.60 m SEK)	3.30 m€ (32 mSEK)	3.72 m€ (35 mSEK)	22	30	34	39
	- National Library of Sweden (KB)	N.C.	N.C.	≈1.02 m€ (9 mSEK)	≈1.02 m€ (9 mSEK)	N.C.	N.C.	11	11
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€)	5.9 m£(≈ 6.96 m€)	77	N.C.	121	160
	- Imperial War Museum	4 m£ (≈5.80 m€)	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.
	- National Media Museum	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.
	- 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	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.

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		2008	2010	2012	2014	2008	2010	2012	2014
	- North West Film Archive - Yorkshire Film Archive - Northern Regional Film and Television Archive								
	- National Library of Scotland - Welsh National Library	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.	N.C.

**TABLE 1.B – FILM HERITAGE INSTITUTIONS - Websites**

<b>MEMBER STATE</b>	<b>Name of film heritage institution(s)</b>	<b>Websites</b>
<b>Austria</b>	- Filmarchiv Austria	<a href="http://filmarchiv.at/">http://filmarchiv.at/</a>
	- Austrian Film Museum	<a href="http://www.filmmuseum.at">http://www.filmmuseum.at</a> (DE, EN)
	- Education and Media Centre of the Province of Upper Austria	<a href="http://www.edugroup.at">http://www.edugroup.at</a>
	- Carinthia Provincial Archive	<a href="http://www.landesarchiv.ktn.gv.at/klais/">http://www.landesarchiv.ktn.gv.at/klais/</a>
<b>Belgium</b>	- Royal Film Archive (RFA)	<a href="http://www.cinemathek.be">http://www.cinemathek.be</a> (FR, NL)
	- Cinémathèque de la Communauté française	<a href="http://www.cinematheque.cfwb.be/">http://www.cinematheque.cfwb.be/</a>
	- BAM (Institute for visual, audiovisual and media art)	<a href="http://www.bamart.be/home/index/nl/BAM">http://www.bamart.be/home/index/nl/BAM</a> (NL)
<b>Bulgaria</b>	- BNF (Bulgarian National Film Archive)	<a href="http://bnf.bg">http://bnf.bg</a> (BU, EN)
	- Bulgarian National Film Centre	<a href="http://www.nfc.bg">http://www.nfc.bg</a> (BU, EN)
<b>Croatia</b>	- Croatian Film Archive	<a href="http://www.das.hr">www.das.hr</a>
	- Hrvatski filmski arhiv (Hrvatska kinoteka)	<a href="http://www.riarhiv.hr">www.riarhiv.hr</a>
	- Državni arhiv u Split	

<b>MEMBER STATE</b>	<b>Name of film heritage institution(s)</b>	<b>Websites</b>
	- Državni arhiv u Rijeci	
	- Hrvatski audiovizualni centar	<a href="http://www.havc.hr/">http://www.havc.hr/</a>
<b>Cyprus</b>	- Cyprus Film Archive (CFA) is placed under the Cultural Service of the Ministry of Education and Culture	<a href="http://www.moec.gov.cy/en/cultural_services.html">http://www.moec.gov.cy/en/cultural_services.html</a>
<b>Czech Rep.</b>	- National Film Archive	<a href="http://www.nfa.cz">http://www.nfa.cz</a> (CZ, EN)
<b>Denmark</b>	- The Danish Film Institute	<a href="http://www.dfi.dk">http://www.dfi.dk</a> (DA, EN)
<b>Estonia</b>		<a href="http://filmi.arhiiv.ee">http://filmi.arhiiv.ee</a> (EE, EN)
	- Estonian Film Institute	<a href="http://www.efsa.ee">www.efsa.ee</a>
<b>Finland</b>	- National Audiovisual Archive - KAVA (since 1/01/2008), previously the Finnish Film Archive (SEA)	<a href="http://www.kava.fi">www.kava.fi</a> (FI, EN)
<b>France</b>	- Centre National de la Cinématographie (CNC), French Film Archives	<a href="http://www.cnc.fr">http://www.cnc.fr</a> (FR, EN)
	- La Cinémathèque française	<a href="http://www.cinematheque.fr/">http://www.cinematheque.fr/</a>
	- La Cinémathèque de Toulouse	<a href="http://www.lacinemathequedetoulouse.com/">http://www.lacinemathequedetoulouse.com/</a>
	- Cinémathèques de Marseille	<a href="http://www.cinemathequedemarseille.fr/">http://www.cinemathequedemarseille.fr/</a>

<b>MEMBER STATE</b>	<b>Name of film heritage institution(s)</b>	<b>Websites</b>
	<ul style="list-style-type: none"> <li>- Nice, Corse, St. Etienne, Grenoble</li> <li>- Bretagne, Universitaire de Paris, la Ville de Paris Robert Lynen</li> <li>- Pole Image Haute Normandie</li> <li>- Conservatoire Régional de l'Image Nancy Lorraine, Cinémathèque Euro-Régionale</li> <li>- Archives Audiovisuelles de Monaco</li> </ul>	
<b>Germany</b>	<ul style="list-style-type: none"> <li>- The Federal Archives (Bundesarchiv) + Länder archive bodies (Stiftung Deutsche Kinemathek - SDK, Deutsches Filminstitut - DFI, CineGraph - Hamburgisches Centrum für Filmforschung e.V., Film museums of Düsseldorf, München and Potsdam, Haus des Dokumentarfilms, Europäisches Medienforum, Friedrich-Wilhelm-Murnau-Stiftung, DEFA-Stiftung</li> </ul>	<ul style="list-style-type: none"> <li><a href="http://www.filmportal.de">www.filmportal.de</a> (DE, EN)</li> <li><a href="http://www.filmmuseum-berlin.de">http://www.filmmuseum-berlin.de</a> (DE, EN)</li> <li><a href="http://www.deutsches-filminstitut.de">http://www.deutsches-filminstitut.de</a> (DE, EN)</li> <li><a href="https://www.bundesarchiv.de/bundesarchiv/index.html">https://www.bundesarchiv.de/bundesarchiv/index.html</a>.de</li> <li><a href="http://www.cinegraph.de">http://www.cinegraph.de</a></li> <li><a href="http://www.filmmuseum-duesseldorf.de">http://www.filmmuseum-duesseldorf.de</a></li> <li><a href="http://www.stadtmuseum-online.de">http://www.stadtmuseum-online.de</a></li> <li><a href="http://www.filmmuseum-potsdam.de">http://www.filmmuseum-potsdam.de</a></li> <li><a href="http://www.hdf.de">http://www.hdf.de</a></li> <li><a href="http://www.murnau-stiftung.de">http://www.murnau-stiftung.de</a></li> <li><a href="http://www.defa-stiftung.de">http://www.defa-stiftung.de</a></li> </ul>

<b>MEMBER STATE</b>	<b>Name of film heritage institution(s)</b>	<b>Websites</b>
<b>Greece</b>	- Greek Film Centre	<a href="http://www.gfc.gr">http://www.gfc.gr</a> (EL, EN)
	- Greek Film Archive	<a href="http://www.tainiothiki.gr">http://www.tainiothiki.gr</a> (EL, EN, FR)
<b>Hungary</b>	- Hungarian National Film Archive now exists under the name: Hungarian National Digital Archive and Film Institute (2011)	<a href="http://www.mandarchiv.hu">www.mandarchiv.hu</a> <a href="http://www.kulturkincs.hu">www.kulturkincs.hu</a>
	- National Audiovisual Archive of Hungary (NAVA)	<a href="http://www.nava.hu">http://www.nava.hu</a> (HU, EN)
	- Médiaszolgáltatás-támogató és Vagyonkezelő Alap Közzolgálati Archívuma	<a href="http://www.mtva.hu">www.mtva.hu</a>
<b>Ireland</b>	- Irish Film Archive (IFA) of the Irish Film Institute (IFI)	<a href="http://www.irishfilm.ie/archive/">http://www.irishfilm.ie/archive/</a>
<b>Italy</b>	- National film archive of the Experimental Cinematography Centre Foundation (Cineteca Nazionale)	<a href="http://www.csc-cinematografia.it">http://www.csc-cinematografia.it</a> (IT, EN)
	- Bologna Film Archive	<a href="http://www.cinetecadibologna.it">http://www.cinetecadibologna.it</a> (IT)
	- Milan Italian Film Archive Foundation	<a href="http://www.cinetecamilano.it">http://www.cinetecamilano.it</a> (IT)
	- Lucana Film Archive	<a href="http://www.cinetecalucana.it">www.cinetecalucana.it</a> (IT)

<b>MEMBER STATE</b>	<b>Name of film heritage institution(s)</b>	<b>Websites</b>
<b>Latvia</b>	- National Film Centre (NFC)	<a href="http://www.nfc.lv">http://www.nfc.lv</a> (LV,EN) <a href="http://www.filmas.lv">www.filmas.lv</a> <a href="http://www.arhivi.lv">www.arhivi.lv</a> (LV, EN)
	- Audiovisual Document Archive of the Latvian National Archive	<a href="http://www.arhivi.lv/index.php?&amp;418">http://www.arhivi.lv/index.php?&amp;418</a> (LV, EN, RU)
<b>Lithuania</b>	- The Office of the Chief Archivist of Lithuania	<a href="http://www.archyvai.lt">http://www.archyvai.lt</a> (LT, EN) <a href="http://www.lfc.lt/en">http://www.lfc.lt/en</a>
<b>Luxemburg</b>	- National Audiovisual Center (CNA)	<a href="http://www.cna.public.lu/fr/cna/index.html">http://www.cna.public.lu/fr/cna/index.html</a>
	- Cinematèque de la Ville de Luxembourg	<a href="http://www.vdl.lu/Culture+et+Loisirs/Art+et+Culture/Cin%C3%A9math%C3%A8que.html">http://www.vdl.lu/Culture+et+Loisirs/Art+et+Culture/Cin%C3%A9math%C3%A8que.html</a>
<b>Malta</b>	- Superintendence for Cultural Heritage	<a href="http://www.culturalheritage.gov.mt">http://www.culturalheritage.gov.mt</a>
	- National Archives	<a href="http://www.nationalarchives.gov.mt">www.nationalarchives.gov.mt</a>
	- Heritage Malta	
<b>Netherlands</b>	- EYE Film Institute	<a href="http://www.eyefilm.nl">www.eyefilm.nl</a> (NL, EN)
	- Dutch Institute for Sound and Vision	<a href="http://www.beeldengeluid.nl">http://www.beeldengeluid.nl</a> (NL, EN)
	- European Foundation Joris Ivens	<a href="http://www.ivals.nl">www.ivals.nl</a> (NL, EN)
	- Dutch Institute for Animated Films in Tilburg	<a href="http://www.niaf.nl">www.niaf.nl</a> (NL, EN)

<b>MEMBER STATE</b>	<b>Name of film heritage institution(s)</b>	<b>Websites</b>
<b>Poland</b>	- National Film Archive	<a href="http://en.fn.org.pl">http://en.fn.org.pl</a> (PL, EN)
	- Polish Film Institute	<a href="http://www.pisf.pl">http://www.pisf.pl</a> (PL, EN)
	- Silesian Film Archive	<a href="http://www.csf.katowice.pl">http://www.csf.katowice.pl</a> (PL)
	- National Audiovisual Institute	<a href="http://www.nina.gov.pl">http://www.nina.gov.pl</a> (PL, EN)
	- National Digital Archives	<a href="http://www.nac.gov.pl">www.nac.gov.pl</a>
	- Polish Film Institute	<a href="http://www.kinomuzeum.pl">www.kinomuzeum.pl</a>
<b>Portugal</b>	- Cinemateca Portuguesa / Museu do Cinema	<a href="http://www.cinemateca.pt">http://www.cinemateca.pt</a> (PT, EN)
<b>Romania</b>	- National Centre of Cinematography (CNC)	<a href="http://www.centrul-cinematografiei.ro/">http://www.centrul-cinematografiei.ro/</a>
	- National Film Archive (ANF)	<a href="http://www.anf-cinemateca.ro/">http://www.anf-cinemateca.ro/</a>
<b>Slovakia</b>	- Slovak Film Institute (SFI)	<a href="http://www.sfu.sk/#(SK)">http://www.sfu.sk/#(SK)</a>
<b>Slovenia</b>	- The Archives of the Republic of Slovenia / Slovenian Film Archives (SFA)	<a href="http://www.arhiv.gov.si/en/">http://www.arhiv.gov.si/en/</a> (SL, EN)
	- Slovenian Cinematheque	<a href="http://www.kinoteka.si">http://www.kinoteka.si</a> (SL)

MEMBER STATE	Name of film heritage institution(s)	Websites
<b>Spain</b>	<ul style="list-style-type: none"> <li>- Spanish Cinematheque- Regional Cinematheques:</li> <li>- Filmoteca de Zaragoza</li> <li>- Filmoteca de Cataluña</li> <li>- Filmoteca Canaria</li> <li>- Filmoteca de Murcia / Filmoteca Regional Francisco Rabal</li> <li>- Filmoteca de la Generalitat Valenciana</li> <li>- Filmoteca de Andalucía</li> <li>- Centro Galego de las Artes da Imaxe (CGAI)</li> <li>- Filmoteca de Castilla y León</li> <li>- Filmoteca de Asturias (inactive)</li> <li>- Arxiu del Sole i la Imatge (ASIM)</li> <li>- Filmoteca de Cantabria</li> <li>- Filmoteca de Albacete</li> <li>- Filmoteca de Extremadura</li> <li>- Navarra Film Library</li> </ul>	<ul style="list-style-type: none"> <li><a href="http://www.mcu.es/cine/MC/FE/index.html">http://www.mcu.es/cine/MC/FE/index.html</a> (ES)</li> <li><a href="http://www.filmotecavasca.com/es">www.filmotecavasca.com/es</a></li> <li><a href="http://www.zaragozafilmo.tk">www.zaragozafilmo.tk</a></li> <li><a href="http://cultura.gencat.net/filmo">http://cultura.gencat.net/filmo</a></li> <li><a href="http://www.jcyl.es/web/jcyl/CulturaPatrimonio/es/Plantilla100/1142937527695/_/_/_">http://www.jcyl.es/web/jcyl/CulturaPatrimonio/es/Plantilla100/1142937527695/_/_/_</a></li> <li><a href="http://www.filmotecavasca.com/es/">http://www.filmotecavasca.com/es/</a></li> <li><a href="http://www.filmotecazaragoza.com/">http://www.filmotecazaragoza.com/</a></li> <li><a href="http://www.filmoteca.cat/web/">http://www.filmoteca.cat/web/</a></li> <li><a href="http://www.gobiernodecanarias.org/cultura/actividades/filmotecac/">http://www.gobiernodecanarias.org/cultura/actividades/filmotecac/</a></li> <li><a href="http://www.filmotecamurcia.com">www.filmotecamurcia.com</a></li> <li><a href="http://www.ivac-lafilmoteca.es">www.ivac-lafilmoteca.es</a></li> <li><a href="http://www.filmotecadeanalucia.com">www.filmotecadeanalucia.com</a></li> <li><a href="http://www.cgai.org">www.cgai.org</a></li> <li><a href="http://www.cultura.jcyl.es/">http://www.cultura.jcyl.es/</a></li> <li><a href="http://www.conselldemallorca.net/?id_section=323&amp;id_parent=316">www.conselldemallorca.net/?id_section=323&amp;id_parent=316</a></li> <li><a href="http://www.palaciofestivales.com/?menu=3">www.palaciofestivales.com/?menu=3</a></li> </ul>

<b>MEMBER STATE</b>	<b>Name of film heritage institution(s)</b>	<b>Websites</b>
		<a href="http://www.albacete.com/filmoteca">www.albacete.com/filmoteca</a> <a href="http://www.filmotecaextremadura.com">www.filmotecaextremadura.com</a> <a href="http://www.filmotecanavarra.com">www.filmotecanavarra.com</a>
<b>Sweden</b>	<ul style="list-style-type: none"> <li>- Swedish Film Institute (SFI)</li> <li>- National Library of Sweden (KB)</li> </ul>	<a href="http://www.sfi.se">http://www.sfi.se</a> (SV, EN) <a href="http://www.kb.se">http://www.kb.se</a> (SV, EN)
<b>United Kingdom</b>	- British Film Institute (BFI) – Collections & Information Department	<a href="http://www.bfi.org.uk">http://www.bfi.org.uk</a> (EN)
	- Imperial War Museum	<a href="http://www.iwm.org.uk/">http://www.iwm.org.uk/</a>
	- National Media Museum	<a href="http://www.nationalmediamuseum.org.uk">www.nationalmediamuseum.org.uk</a>
	<ul style="list-style-type: none"> <li>- Regional Film Archives in England:</li> <li>- Screen Archive South East</li> <li>- London Film Archive Network- Wessex Film Archive</li> <li>- South West Film and TV Archive</li> <li>- East Anglian Film Archive</li> <li>- North West Film Archive</li> </ul>	<a href="http://filmarchives.org.uk/filmarchiveforum/aboutus.htm">http://filmarchives.org.uk/filmarchiveforum/aboutus.htm</a> <a href="http://www.filmlondon.org.uk/screenarchi">www.filmlondon.org.uk/screenarchi</a> <a href="http://www.btoN.C.c.uk/screenarchives">www.btoN.C.c.uk/screenarchives</a> <a href="http://www.hants.gov.uk/wfsa.htm">www.hants.gov.uk/wfsa.htm</a> <a href="http://www.eafa.org.uk">www.eafa.org.uk</a> <a href="http://www.nwfa.mmu.ac.uk">www.nwfa.mmu.ac.uk</a> <a href="http://www.macearchive.org">www.macearchive.org</a>

<b>MEMBER STATE</b>	<b>Name of film heritage institution(s)</b>	<b>Websites</b>
	<ul style="list-style-type: none"> <li>- Media Archive of Central England</li> <li>- Yorkshire Film Archive</li> <li>- Northern Regional Film and Television Archive /</li> </ul>	<p><a href="http://www.yorkshirefilmarchive.com">www.yorkshirefilmarchive.com</a></p> <p><a href="http://www.northeastfilmarchive.com/">http://www.northeastfilmarchive.com/</a></p>
	<ul style="list-style-type: none"> <li>- National Library of Scotland</li> <li>- Welsh National Library</li> </ul>	<p><a href="http://ssa.nls.uk/">http://ssa.nls.uk/</a></p> <p><a href="http://screenandsound.llgc.org.uk/">http://screenandsound.llgc.org.uk/</a></p>
	<p>Other significant collections:</p> <ul style="list-style-type: none"> <li>- Children's Film Unit</li> <li>- History of Advertising Trust</li> <li>- National Tramways Museum</li> <li>- Rolls Royce</li> <li>- London Borough of Barking &amp; Dagenham</li> <li>- Museum of London</li> <li>- University of Liverpool</li> <li>- WFA Media &amp; Cultural Centre</li> <li>- Amber Films</li> </ul>	<p><a href="http://www.btinternet.com/~cfu">www.btinternet.com/~cfu</a></p> <p><a href="http://www.hatads.org.uk">www.hatads.org.uk</a></p> <p><a href="http://www.tramway.co.uk">www.tramway.co.uk</a></p> <p><a href="http://www.rolls-royce.com">www.rolls-royce.com</a></p> <p><a href="http://www.lbbd.gov.uk/MuseumsAndHeritage">http://www.lbbd.gov.uk/MuseumsAndHeritage</a></p> <p><a href="http://www.museumoflondon.org.uk">http://www.museumoflondon.org.uk</a></p> <p><a href="http://www.liv.ac.uk">http://www.liv.ac.uk</a></p> <p><a href="http://www.wfamedia.co.uk">http://www.wfamedia.co.uk</a></p> <p><a href="http://www.amber-online.com/sections/amber-films">http://www.amber-online.com/sections/amber-films</a></p>

<b>MEMBER STATE</b>	<b>Name of film heritage institution(s)</b>	<b>Websites</b>
	<ul style="list-style-type: none"> <li>- Tyne &amp; Wear Archives</li> <li>- National Fairground Archive</li> <li>- One to One Productions</li> <li>- West Yorkshire Police Imaging Unit</li> <li>- Greenpark Productions Ltd)</li> <li>- Trilith</li> <li>- Birmingham Archives &amp; Heritage</li> <li>- Staffordshire Film Archive</li> </ul>	<ul style="list-style-type: none"> <li><a href="http://www.twmuseums.org.uk/archives">http://www.twmuseums.org.uk/archives</a></li> <li><a href="http://www.nfa.dept.shef.ac.uk">http://www.nfa.dept.shef.ac.uk</a></li> <li><a href="http://www.onetoonecollection.com">http://www.onetoonecollection.com</a></li> <li><a href="http://www.westyorkshire.police.uk/?Page=167%7CImaging+Unit+">http://www.westyorkshire.police.uk/?Page=167%7CImaging+Unit+</a></li> <li><a href="http://www.greenparkimages.co.uk/history.html">http://www.greenparkimages.co.uk/history.html</a></li> <li><a href="http://www.trilith.org.uk">http://www.trilith.org.uk</a></li> <li><a href="http://calmview.birmingham.gov.uk/CalmView">http://calmview.birmingham.gov.uk/CalmView</a></li> <li><a href="http://www.filmarchive.org.uk/index.html">http://www.filmarchive.org.uk/index.html</a></li> </ul>

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

<b>MEMBER STATE</b>	<b>LEGISLATIVE/ADMINISTRATIVE MEASURES PROMOTING THE OBJECTIVES OF THE FILM HERITAGE RECOMMENDATION (2.1)</b>	<b>DEFINITION OF CINEMATOGRAPHIC WORKS FORMING PART OF MEMBER STATES' NATIONAL FILM HERITAGE (2.2)</b>
<b>Austria</b>	<p>- Under the Art Funding Act (BGBl. No 146/1988 as last amended) Filmarchiv Austria and the Austrian Film Museum receive annual funding from the Federal Ministry of Education, the Arts and Culture. The State is represented on the boards of both institutions and plays a proactive part in the development and implementation of the measures to protect and preserve Austria's film heritage.</p>	<p>- The audiovisual heritage includes all moving image works produced in Austria in all technical formats, irrespective of whether they are intended for screening in cinemas or not. It also includes all audiovisual works which are available in Austria and which influence national cinematography, film production and media literacy and are therefore of particular relevance to Austria for historical or cultural reasons or on account of the specific subject matter.</p> <p>- Finally, also film-related materials that are connected with the production, presentation and study of works (photos, posters, film scripts, documents, etc.) of audiovisual heritage.</p> <p>- In relation to the 2011 report <b>Filmarchiv Austria has increasingly been confronted with amateur footage and work by students (e.g. film academies or similar institutions).</b></p>
<b>Belgium</b>	N.C.	<p>- Cinematographic works produced in Belgium and distributed on Belgian territory.</p>
<b>Belgium: French Community</b>	<p>- Preservation and Exploitation of Heritage Plan (Plan Pep's), adopted in 2007, provides for the creation of a systematic inventory of all cinematographic works in order to establish priorities with regard to digitisation. This inventory is currently being compiled. <b>A common portal to the French Community's</b></p>	<p>- Cinematographic works forming part of the French Community's audio-visual heritage can be defined as those created by filmmakers from Belgium's French Community or co-productions involving artists, actors, directors, etc. from Belgium's French Community.</p>

<b>MEMBER STATE</b>	<b>LEGISLATIVE/ADMINISTRATIVE MEASURES PROMOTING THE OBJECTIVES OF THE FILM HERITAGE RECOMMENDATION (2.1)</b>	<b>DEFINITION OF CINEMATOGRAPHIC WORKS FORMING PART OF MEMBER STATES' NATIONAL FILM HERITAGE (2.2)</b>
	entire digitised collection was officially launched in November 2013.	
<b>Belgium: Flemish Community</b>	N.C.	<p>- An audiovisual creation is recognised as a Flemish production or coproduction on the basis of the following criteria:</p> <p>- 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.</p>
<b>Bulgaria</b>	<ul style="list-style-type: none"> <li>- Culture Protection and Development Act,</li> <li>- State Archives Law,</li> <li>- Law on the compulsory deposit of copies of printed and other works,</li> <li>- Film Industry Act,</li> <li>- Copyright and Related Rights Act,</li> <li>- National Archive Fund Act,</li> <li>- Regulation on the award and withdrawal of the status of state cultural institution of national importance.</li> </ul>	<ul style="list-style-type: none"> <li>- Film Industry Act: A film is a series of associated images fixed by whatever means onto a material medium, of whatever length, with or without sound, perceived as a moving picture, in feature-type, animated and documentary cinematographic work formats intended for distribution and projection.</li> <li>- Methodological Code of the General Department of Archives (1982): Cinematographic films are visual documents whose content is transferred by photographic means onto a filmstrip reflecting in dynamic development one or more events, facts or phenomena.</li> <li>- 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</li> </ul>

<b>MEMBER STATE</b>	<b>LEGISLATIVE/ADMINISTRATIVE MEASURES PROMOTING THE OBJECTIVES OF THE FILM HERITAGE RECOMMENDATION (2.1)</b>	<b>DEFINITION OF CINEMATOGRAPHIC WORKS FORMING PART OF MEMBER STATES' NATIONAL FILM HERITAGE (2.2)</b>
		<p>sound-recording system an actual sound image (speech, music, noise, etc.); a 'photodocument' is an image document fixing by photographic means objects in the form of individual images.</p>
<b>Croatia</b>	<ul style="list-style-type: none"> <li>- Legal deposits are governed by the Archival Material and Archives Act and the European Convention for the Protection of the Audiovisual Heritage (Narodne Novine (NN; Official Gazette of the Republic of Croatia) – International Treaties No 5/07).</li> <li>– Collection, cataloguing, protection and restoration of cinematographic works and national heritage works is subject to the Protection and Preservation of Cultural Assets Act and the Archival Material and Archives Act.</li> <li>– The Programme for the Protection of the National Film Collection applies to and is implemented by the Croatian Film Archive and the Croatian State Archives in Zagreb.</li> <li>– Promoting the protection, showing and research of the audiovisual heritage falls within the remit of the Croatian Audiovisual Centre under the Audiovisual Activities Act, and is included in the National Programme for the Promotion of Audiovisual Creation.</li> </ul>	<p>- The definition of cinematographic works in Croatia is taken from the European Convention for the Protection of the Audiovisual Heritage. Cinematographic work means moving image material of any length, in particular cinematographic works of fiction, cartoons and documentaries, which is intended to be shown in cinemas. A cinematographic work which is part of the national film heritage must have particular cultural, historical and scientific relevance and is protected under the Protection and Preservation of Cultural Assets Act.</p>
<b>Cyprus</b>	<p>- In cooperation with the recently established Digitisation Advisory Committee, the necessary regulatory framework and organisational/administrative arrangements will soon be put forward.</p>	<p>- The works considered to form part of the national film heritage include those approved under the Regulation on financing/supporting cinematographic works, independent productions that are filmed in Cyprus or elsewhere, whose main contributors are Cypriots, and works filmed in Cyprus or</p>

<b>MEMBER STATE</b>	<b>LEGISLATIVE/ADMINISTRATIVE MEASURES PROMOTING THE OBJECTIVES OF THE FILM HERITAGE RECOMMENDATION (2.1)</b>	<b>DEFINITION OF CINEMATOGRAPHIC WORKS FORMING PART OF MEMBER STATES' NATIONAL FILM HERITAGE (2.2)</b>
		elsewhere, whose main contributors are Cypriots but which were completed before the Cinema Advisory Committee (CAC) was founded.
<b>Czech Rep.</b>	- Act No 496/2012 of 26 October 2012 on Audiovisual Works and Support for Cinematography (the Audiovisual Act).	<p>- According to Section 8(2) of Act No 496/2012:</p> <p>"National film heritage" means audiovisual works and the physical manifestation thereof, in particular original negatives, reproduction material, duplicate copies and duplicate negatives and other audiovisual archive material associated with the creation, distribution and publication of the works, which document the history of cinematography, culture and society and which are the property of the Czech Republic and which should be managed by the Archive,* also including producer rights to audiovisual recordings which belong to the Archive in accordance with separate legislation** and rights to the subject of intellectual property rights or the use thereof by the Archive for the Czech Republic, contractually acquired and exercised by the Archive."</p> <p>*Section 55(1) of Act No 219/2000 on the property of the Czech Republic and the representation thereof in legal relations, as amended.</p> <p>**Section 106(4) of Act No 121/2000 on copyright, on rights related to copyright and amending certain acts (the Copyright Act).</p> <p>- Changes in relation to the 2011 report are:</p> <p>- A new Audiovisual Act is in place, but this adopted the status</p>

<b>MEMBER STATE</b>	<b>LEGISLATIVE/ADMINISTRATIVE MEASURES PROMOTING THE OBJECTIVES OF THE FILM HERITAGE RECOMMENDATION (2.1)</b>	<b>DEFINITION OF CINEMATOGRAPHIC WORKS FORMING PART OF MEMBER STATES' NATIONAL FILM HERITAGE (2.2)</b>
		and principles of the National Film Archive from the 1993 Act which was in force at that time. What has changed is the fact that responsibility for recording audiovisual works produced or shown in the Czech Republic has transferred from the Ministry to the Archive. The Act also defines the responsibilities of the Archive in greater detail.
<b>Denmark</b>	<ul style="list-style-type: none"> <li>- Legal Deposit Act.</li> <li>- Film Act.</li> </ul>	- Comprises Danish films, which are defined as any movie made by a Danish producer, and recorded in the Danish language or comprising special artistic or technical features which contribute to the promotion of film art and film culture in Denmark.
<b>Estonia</b>	<ul style="list-style-type: none"> <li>- The Estonian Film Archive operates in accordance with the Archives Act, which empowers it to perform all of the public interest functions described in point 2 of the Recommendation.</li> <li>- The new Archives Act was passed in 2011 and entered into force in 2012. The National Archive became the responsibility of the Ministry of Education and Research.</li> <li>- In addition to other activities, the Estonian Film Institute is also responsible for preserving and making available Estonia's film heritage.</li> <li>- In 2011 an area development plan entitled 'Developments in Estonian Film 2012-2020', which also covers collecting, preserving and making available Estonia's film heritage, was</li> </ul>	<ul style="list-style-type: none"> <li>- 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 made for documentation purposes.<sup>4</sup></li> <li>- Materials to be included are those:<sup>5</sup></li> <li>- Documenting statehood.</li> <li>- Reflecting important institutions, personalities, places and events.</li> <li>- The authenticity of the documents, their age and authors are also taken considered for purposes of this assessment.</li> </ul>

<sup>5</sup> The selection is modelled on the evaluation criteria of the Estonian National Archive.

<b>MEMBER STATE</b>	<b>LEGISLATIVE/ADMINISTRATIVE MEASURES PROMOTING THE OBJECTIVES OF THE FILM HERITAGE RECOMMENDATION (2.1)</b>	<b>DEFINITION OF CINEMATOGRAPHIC WORKS FORMING PART OF MEMBER STATES' NATIONAL FILM HERITAGE (2.2)</b>
	<p>approved.</p> <p>- The Estonian Parliament is presently examining one of the main documents in the area of cultural policy, entitled 'Developments in Cultural Policy up to 2020', which sets the objective of digitising a significant part of Estonia's audio-visual heritage by 2018.</p>	
<b>Finland</b>	<p>- Act on the deposit and preservation of cultural material (Act 1433/2007 of 28.12.2007), in particular Section 2.</p>	<p>- Films covered by the provisions on deposit (Ch. 5 of the Act) include:</p> <p>- Films produced by domestic producers, which are intended for public screening.</p> <p>- Films produced by foreign producers, which are intended for public screening, if deposit has been agreed to.</p> <p>- Publicity and ancillary materials are included in the above definition.</p>
<b>France</b>	<p>- Law n° 2006-961, of August 2006, relative to copyright and relative rights in the information society.</p> <p>- Law n° 2009-669, of June 2009, promoting the distribution and protection of creation on the Internet.</p> <p>- National Heritage Act (Act 92/546 of 20.6.1992), in particular Section L1 i.c.w. Sections L131-2, L132-2 subparagraph e) amended by the Cinema and Moving Image Code (25.7.2009) in order to bring the legal deposit system in line with the European</p>	<p>- According to article L 112-2 6° of the Intellectual Property Code, cinematographic works are those films with sequences of animated images with or without sound.</p> <p>- All audiovisual material is subject to a legal deposit obligation from the moment that it is made publicly available in France. This obligation extends to producers of cinematographic works as well as distributors, editors and importers of foreign cinematographic works.</p> <p>- The latter are included in the national audiovisual heritage unless</p>

<b>MEMBER STATE</b>	<b>LEGISLATIVE/ADMINISTRATIVE MEASURES PROMOTING THE OBJECTIVES OF THE FILM HERITAGE RECOMMENDATION (2.1)</b>	<b>DEFINITION OF CINEMATOGRAPHIC WORKS FORMING PART OF MEMBER STATES' NATIONAL FILM HERITAGE (2.2)</b>
	<p>Convention for the protection of the Audiovisual Heritage.</p>	<p>they:</p> <ul style="list-style-type: none"> <li>- Originate in countries with which France has concluded a reciprocity agreement on the scope and modalities of the legal deposit of imported video films.</li> <li>- Enter the national territory temporarily for a number of screenings that does not meet the threshold laid down by the minister responsible for cinema.</li> <li>- Are circulated within the national territory in less than six copies.</li> <li>- All cinematographic works must have a CNC reference number in order to be recognized as such.</li> </ul>
<p><b>Germany</b></p>	<ul style="list-style-type: none"> <li>- A statutory obligation to deposit films supported by public funds was introduced back in 2004, when the amendment to the Film Funding Act entered into force (Film Funding Act of 24 August 2004 (Federal Law Gazette BGBl. I p. 2277), as last amended by Article 1 of the Seventh Act Amending the Film Funding Act of 7 August 2013 (BGBl. I p. 3082 — 2014 Film Funding Act))</li> <li>- Federal Archives Act of 6 January 1988 as last amended by Article 4(38) of the <b>Act of 7 August 2013</b> (BGBl I, p. 3154). It requires the German cinematographic works have to be registered within one year of the first public screening or their completion. <b>This German Film Register at the Federal Archives contains all information including the location of a copy.</b></li> <li>- Germany ratified the Protocol to the European Convention for</li> </ul>	<ul style="list-style-type: none"> <li>- All cinematographic works produced or co-produced in Germany which are intended for public showing in a film theatre or have actually been shown in public.</li> <li>- This includes all films which have received funding from Federal or Land film funding institutions for their production and/or distribution.</li> </ul>

MEMBER STATE	LEGISLATIVE/ADMINISTRATIVE MEASURES PROMOTING THE OBJECTIVES OF THE FILM HERITAGE RECOMMENDATION (2.1)	DEFINITION OF CINEMATOGRAPHIC WORKS FORMING PART OF MEMBER STATES' NATIONAL FILM HERITAGE (2.2)
	<p>the Protection of the Audiovisual Heritage, on the Protection of Television Productions of 8 November 2001 in 2013.</p> <p>- In 2012 and 2013, the Federal Commissioner for Culture and Media became involved in the digitisation of audiovisual heritage works within the context of digitisation initiatives, providing public funds in this respect (2012: EUR 430 000; 2013: EUR 1 million).</p> <p>- Administrative Agreement on the setting up and management of a Cinematheque Association (Kinematheksverbund).</p> <p>- Support for digitisation measures by the film industry was laid down as a statutory requirement by the <b>amendment to the Film Funding Act which will enter into force on 1 January 2014</b> (Film Funding Act of 24 August 2004 (BGBl. I p. 2277), as last amended by Article 1 of the Seventh Act Amending the Film Funding Act of 7 August 2013 (BGBl. I p 3082 — 2014 Film Funding Act)). Under Section 2(1) No 3, <b>funding the digitisation of German film heritage is now also the task of the German Federal Film Board</b> [Filmförderungsanstalt, FFA].</p>	
<b>Greece</b>	<p>- Law 3905/23.12.2010 on the support and development of the art of cinematography.</p> <p>- <b>Except for the Greek Film Archive various bodies were abolished.</b></p>	<p>- 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.</p>

<b>MEMBER STATE</b>	<b>LEGISLATIVE/ADMINISTRATIVE MEASURES PROMOTING THE OBJECTIVES OF THE FILM HERITAGE RECOMMENDATION (2.1)</b>	<b>DEFINITION OF CINEMATOGRAPHIC WORKS FORMING PART OF MEMBER STATES' NATIONAL FILM HERITAGE (2.2)</b>
<b>Hungary</b>	<ul style="list-style-type: none"> <li>- Deposit Decree: Government Decree No. 60/1998 (III. 27.) on the Provision of Mandatory Deposit Copies and Utilization of Publications and Media Works.</li> <li>- Copyright Act: Act LXXVI of 1999 on Copyright.</li> <li>- Government Decree No. 203/2002 (X. 5.) on the Detailed Provisions of the Distribution of Cinematographic Works Constituting Part of the National Film Assets.</li> <li>- Motion Picture Act: Act II of 2004 on Cinematography.</li> <li>- The entry into force of the amendment to Act II of 2004 on Motion Pictures in 2012. It represents a <b>major legislative change in the rules of managing national film assets</b>, an expanded definition of national film assets (owner is the State, is managed by the MaNDA and distributed by the Hungarian National Film Fund (MNF). The latter two institution concluded a distribution agreement. Public media service providers can access film assets managed basically free of charge (except for directly incurred technical costs).</li> <li>- Act CXXXVII of 2004 on the National Audiovisual Archive was amended by Act CCI of 2011, which sets out interpretative provisions.</li> </ul>	<ul style="list-style-type: none"> <li>- 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.</li> <li>- Works of universal cinematography subtitled or dubbed in Hungarian are also considered part of the national film heritage.</li> <li>- The amendment of the Motion Picture Act in 2012 expanded the notion of national film heritage category to include reproductions (dupe negative, dupe positive copies) of the cinematographic works concerned.</li> </ul>
<b>Ireland</b>	<ul style="list-style-type: none"> <li>- Irish Film Board Act 1980.</li> </ul>	<ul style="list-style-type: none"> <li>- Films made in Ireland, with an Irish theme or that are of Irish interest.</li> </ul>

<b>MEMBER STATE</b>	<b>LEGISLATIVE/ADMINISTRATIVE MEASURES PROMOTING THE OBJECTIVES OF THE FILM HERITAGE RECOMMENDATION (2.1)</b>	<b>DEFINITION OF CINEMATOGRAPHIC WORKS FORMING PART OF MEMBER STATES' NATIONAL FILM HERITAGE (2.2)</b>
<b>Italy</b>	<ul style="list-style-type: none"> <li>- Act on the Reform of the Regulatory Framework on Cinematographic Matters (Act 28/2004 of 22.1.2004), in particular Articles 5, 24.</li> <li>- Copyright Act (Act 633/1941 of 22.4.1941).</li> <li>- Cinematography Act (Act 958/1949 of 29.12.1949).</li> <li>- Act on the Legal Deposit of Documents of Cultural Interest Destined for Public Use (Act 106/2004 of 15.4.2004).</li> <li>- Acts implementing Article 1(325) and (343) of Law No. 244 of 2007 and introducing, as of 1 June 2008, tax credits and tax shelters throughout all sectors of the cinema industry.</li> </ul>	<ul style="list-style-type: none"> <li>- 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 screenings in cinemas.</li> <li>- Producers can furthermore apply for their works to be recognized as being of Italian nationality (Art. 5), and, where such status is granted, as being of cultural interest (Art. 7).</li> </ul>
<b>Latvia</b>	<ul style="list-style-type: none"> <li>- Law on Archives (in force from 1 January 2011).</li> <li>- Film Law (in force from 30 June 2010).</li> <li>- Copyright Law (in force from 11 May 2000).</li> <li>- Law on Archives (6 April 2000).</li> <li>- Cabinet Regulation Nr. 1627 on the Rules of Procedure for the National Film Centre (in force from 1 January 2010).</li> <li>- Cabinet Regulation No 494 of 28 June 2011 on the price schedule for public chargeable services provided by the National Film Centre.</li> </ul>	<ul style="list-style-type: none"> <li>- There is no precise definition in the current Latvian legislation, but related concepts are clarified: <ul style="list-style-type: none"> <li>- <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);</li> </ul> </li> </ul>

MEMBER STATE	LEGISLATIVE/ADMINISTRATIVE MEASURES PROMOTING THE OBJECTIVES OF THE FILM HERITAGE RECOMMENDATION (2.1)	DEFINITION OF CINEMATOGRAPHIC WORKS FORMING PART OF MEMBER STATES' NATIONAL FILM HERITAGE (2.2)
	<p><b>- New legislations:</b></p> <p>1) CR No 749 of 6 November 2012 on the procedure governing the <b>permanent storage of documents by the State at the Latvian National Archive;</b></p> <p>2) CR No 749 of 6 November 2012 on the Latvian National Archive operating rules;</p> <p>3) CR No 143 of 28 February 2012 on the procedure governing the <b>transmission of public documents</b> in electronic form;</p> <p>4) CR No 763 of 13 November 2012 on the price schedule for public chargeable services provided by the National Film Centre of Latvia.</p>	<p>- <u>Film</u> – a completed audiovisual or cinematographic work 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>
<b>Lithuania</b>	<p>- Law on cinema (Official Gazette 2002, No 31-1107).</p> <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-</p>	<p>- Law on cinema defines the concept of 'national film':</p> <p>- A film shall be deemed to be a national film if it meets all of the following conditions:</p>

<b>MEMBER STATE</b>	<b>LEGISLATIVE/ADMINISTRATIVE MEASURES PROMOTING THE OBJECTIVES OF THE FILM HERITAGE RECOMMENDATION (2.1)</b>	<b>DEFINITION OF CINEMATOGRAPHIC WORKS FORMING PART OF MEMBER STATES' NATIONAL FILM HERITAGE (2.2)</b>
	1598, 1999; No 28-1125, 2003).	<p>1. It is made by a Lithuanian film producer;</p> <p>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;</p> <p>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> <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>
<b>Luxemburg</b>	<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>- Law of 18 April 2001 on copyright, related rights and databases.</p> <p>- Grand-Ducal Regulation of 6 November 2009 regarding the 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> <p>- 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.</p>

<b>MEMBER STATE</b>	<b>LEGISLATIVE/ADMINISTRATIVE MEASURES PROMOTING THE OBJECTIVES OF THE FILM HERITAGE RECOMMENDATION (2.1)</b>	<b>DEFINITION OF CINEMATOGRAPHIC WORKS FORMING PART OF MEMBER STATES' NATIONAL FILM HERITAGE (2.2)</b>
<b>Malta</b>	<ul style="list-style-type: none"> <li>- Cultural Heritage Act (Cap. 445).</li> <li>- National Archives Act (Cap. 477).</li> <li>- The Malta Film Commission Act (Cap. 478) also stresses the importance of developing opportunities for access to cinema history.</li> <li>- The Creative Economy Strategy proposes a range of measures to improve governance and reduce fragmentation of the audiovisual sector and national heritage: <a href="http://www.creativemalta.gov.mt/">http://www.creativemalta.gov.mt/</a></li> </ul>	<ul style="list-style-type: none"> <li>- 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.'</li> </ul>
<b>Netherlands</b>	N.C.	<ul style="list-style-type: none"> <li>- National and international cinematographic material is deemed to comprise films and related items such as equipment, posters, stills, books, publicity material, personal archives.</li> <li>- For inclusion in the collection of the National Film Museum, an evaluation of the cinematographic, historical and cultural value of the material concerned is undertaken.</li> <li>- Cinematographic value is based on artistic quality, direction and the oeuvre of the director.</li> </ul>
<b>Poland</b>	<ul style="list-style-type: none"> <li>- Cinematography Act of 30 June 2005 (Official Journal no. 132, item 1111).</li> <li>- Act on Copyright and Neighbouring Rights (Official Journal no. 24, item 83 and no. 43, item 170).</li> <li>- Act of 7 November 1996 on legal deposit copies (Journal of</li> </ul>	<ul style="list-style-type: none"> <li>- '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</li> </ul>

<b>MEMBER STATE</b>	<b>LEGISLATIVE/ADMINISTRATIVE MEASURES PROMOTING THE OBJECTIVES OF THE FILM HERITAGE RECOMMENDATION (2.1)</b>	<b>DEFINITION OF CINEMATOGRAPHIC WORKS FORMING PART OF MEMBER STATES' NATIONAL FILM HERITAGE (2.2)</b>
	<p>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>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 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'.</p>
<b>Portugal</b>	- Law of Cinematographic and Audiovisual Arts (Law No	- Cinematographic and audiovisual works shall be deemed as

<b>MEMBER STATE</b>	<b>LEGISLATIVE/ADMINISTRATIVE MEASURES PROMOTING THE OBJECTIVES OF THE FILM HERITAGE RECOMMENDATION (2.1)</b>	<b>DEFINITION OF CINEMATOGRAPHIC WORKS FORMING PART OF MEMBER STATES' NATIONAL FILM HERITAGE (2.2)</b>
	<p>42/2004), in particular Article 11.</p> <p>- Legislation on Legal Deposit and new legislation regarding the cinematographic section of the Heritage Law were proposed but not adopted.</p>	<p>“national works” where they meet the following requirements:</p> <ul style="list-style-type: none"> <li>- At the least 50% of the authors shall be Portuguese nationals or nationals of any EU Member State;</li> <li>- At the least 50% of the technical staff shall comprise Portuguese nationals or nationals of any EU Member State;</li> <li>- At the least 50% of the leading roles and of the main and supporting roles shall be played by Portuguese actors or by nationals of any EU Member State;</li> <li>- At the least 50% of the time of the making-of or of the production shall be spent in Portuguese territory, except where the script does not allow so;</li> <li>- The original version shall be in Portuguese, except where the scrip does not allow so.</li> <li>- Furthermore, national works also include works with a Portuguese production or co-production, under the terms of international agreements that bind the Portuguese State, bilateral agreements for cinematographic co-production and the European Convention on Cinematographic Co-production, and further applicable Community legislation.</li> </ul>
<b>Romania</b>	<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</p>

<b>MEMBER STATE</b>	<b>LEGISLATIVE/ADMINISTRATIVE MEASURES PROMOTING THE OBJECTIVES OF THE FILM HERITAGE RECOMMENDATION (2.1)</b>	<b>DEFINITION OF CINEMATOGRAPHIC WORKS FORMING PART OF MEMBER STATES' NATIONAL FILM HERITAGE (2.2)</b>
		<p>co-productions.</p> <p>- Reference material such as: photographs, posters, scripts, scores and other such items related to the history of Romanian film.</p>
<b>Slovakia</b>	<ul style="list-style-type: none"> <li>- Audiovisual Act 343/2007 on conditions for the registration, public distribution and preservation of audiovisual works, multimedia works and sound recordings of artistic performances and amending certain laws), in particular Sections 2 (2), 31 (2).</li> <li>- Act No 618/2003 on copyright and related rights (Copyright Act).</li> <li>- Project for the Systematic Restoration of the Audiovisual Heritage updated and approved by the Government on 14 January 2009.</li> <li>- Restoration and digitisation of audiovisual works included in the "Information Society" operational programme.</li> </ul>	<ul style="list-style-type: none"> <li>- A cinematographic work is a feature film, animated film, documentary film or other audiovisual work originally intended for public release by means of audiovisual presentation.</li> <li>- Audiovisual heritage is a set of audiovisual materials and other components of the fund of audiovisual heritage documenting the history of the Slovak Republic, and the emergence and development of Slovak audiovisual works and cinematography.</li> </ul>
<b>Slovenia</b>	<ul style="list-style-type: none"> <li>- Act on the protection of documents and archives and archival institutions (Slovenian Official Gazette No 30/2006), in particular Art. 43.</li> <li>- Decree on the protection of documentary and archive material (Slovenian Official Gazette No 86/2006), in particular Art. 93-97.</li> <li>- 2003 Decision establishing the public institutions Slovenian Cinemateque.</li> </ul>	<ul style="list-style-type: none"> <li>- A Slovenian audiovisual work is taken to be a Slovenian film or audiovisual work which has been produced by a Slovenian producer and features more than 50% Slovenian co-authors or other persons whose work contributes to the production of a film.</li> <li>- 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.</li> </ul>

<b>MEMBER STATE</b>	<b>LEGISLATIVE/ADMINISTRATIVE MEASURES PROMOTING THE OBJECTIVES OF THE FILM HERITAGE RECOMMENDATION (2.1)</b>	<b>DEFINITION OF CINEMATOGRAPHIC WORKS FORMING PART OF MEMBER STATES' NATIONAL FILM HERITAGE (2.2)</b>
	<ul style="list-style-type: none"> <li>- Slovenian Film Centre Act (2010)</li> <li>- <b>Parliament Resolution on the National Programme for Culture 2014–2017, which includes all the measures aimed at promoting the objectives of the 2005 Film Heritage Recommendation.</b></li> </ul>	<ul style="list-style-type: none"> <li>- 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).</li> </ul>
<b>Spain</b>	<ul style="list-style-type: none"> <li>- Spanish International Property Law (Law 1/1996, amended by Law 5/1998 and Law 23/2006), in particular Article 37.</li> <li>- Spanish Cinema Law (55/2007), in particular Articles 6 and 30.</li> <li>- Royal Decree 2062/2008 of 12 December 2008, in particular Article 20 foreseeing aid for the conservation of film heritage.</li> <li>- Ministerial Order of 19 October 2009: regulatory basis of state aid.</li> <li>- 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€.</li> <li>- Legal Deposit law entered into force in January 2012. It extends legal deposit to cinematographic works on any support.</li> </ul>	<ul style="list-style-type: none"> <li>- 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.</li> </ul>
<b>Sweden</b>	<ul style="list-style-type: none"> <li>- Any producer receiving production subsidy and/or box-office related support from SFI is contractually obliged to deposit certain elements with the Archival Film Collections of the Swedish Film Institute in order to receive the full subsidy amount, and in order</li> </ul>	<ul style="list-style-type: none"> <li>- No definition provided by the Government. In the context of SFI's tasks Sweden's film heritage has been defined as</li> <li>- all films which have been shown at cinemas in Sweden</li> </ul>

<b>MEMBER STATE</b>	<b>LEGISLATIVE/ADMINISTRATIVE MEASURES PROMOTING THE OBJECTIVES OF THE FILM HERITAGE RECOMMENDATION (2.1)</b>	<b>DEFINITION OF CINEMATOGRAPHIC WORKS FORMING PART OF MEMBER STATES' NATIONAL FILM HERITAGE (2.2)</b>
	to be eligible for further funding in the future.	<ul style="list-style-type: none"> <li>- 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,</li> <li>- 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.</li> </ul>
<b>United Kingdom</b>	<ul style="list-style-type: none"> <li>- No change in the legal framework for collection of audiovisual material by the UK archives.</li> <li>- <b>Adoption and publication of new BFI Collection Policy (November 2011).</b></li> </ul>	<ul style="list-style-type: none"> <li>- The definition of the works which form the national film heritage is achieved through the separate Collection Policies of individual Film Archive Institutions. The BFI revised its Collection Policy<sup>6</sup> 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.”</li> <li>- The newly establish UK Sound &amp; Vision Collections is drawing up a map of UK Film Heritage.</li> </ul>

<sup>6</sup> <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 <sup>7 8</sup>	Deadline for deposit	Compliance checking?		Other comments/ Problems/Best practices	Changes in relation to the 2011 report
	LD all	CD funded	VD			Deposit obligation	Quality of deposited material		

<sup>7</sup> Where a deposit obligation extends to materials other than the cinematographic work itself, this is reflected in Table 4.

<sup>8</sup> See also Table 10.1.

MEMBER STATE	Type of deposit			Material to be deposited <sup>7 8</sup>	Deadline for deposit	Compliance checking?		Other comments/ Problems/Best practices	Changes in relation to the 2011 report
	LD all	CD funded	VD			Deposit obligation	Quality of deposited material		
<b>Austria</b>	N.C.	X	N.C.	- 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"> <li>- The Austrian Film Museum encourages voluntary deposits by film artists, producers and distributors.</li> <li>- The compulsory deposit involves extensive documentation of works during the archiving procedure;</li> <li>- Deposit contracts provide for the right to screen the films deposited during film programmes and training activities.</li> </ul>	N.C.
<b>Belgium</b>	N.C.	X	X	- RFA: DCDM/DSM and DCP	- 6 Months of completion.	N.C.	X	<ul style="list-style-type: none"> <li>- Deposit must be regularly checked as producers "forget".</li> <li>- Technical challenge because quality of material coming out of laboratories must be checked.</li> </ul>	<ul style="list-style-type: none"> <li>- Contractual deposit since 1/1/2014.</li> <li>- Deadline for deposit under renegotiation: Proposal is 3 months</li> </ul>

MEMBER STATE	Type of deposit			Material to be deposited <sup>7 8</sup>	Deadline for deposit	Compliance checking?		Other comments/ Problems/Best practices	Changes in relation to the 2011 report
	LD all	CD funded	VD			Deposit obligation	Quality of deposited material		
<b>Belgium: French Community</b>	N.C.	X	X	- DCDM, non-encrypted DCP, and a DVD.	N.C.	N.C.	N.C.	N.C.	- Contractual deposit since 1/1/2014.
<b>Belgium: Flemish Community</b>	N.C.	X	X	N.C.	- Currently 36 months for negatives.	- Last payment only after deposit.	X yes, charge of RFA.	N.C.	N.C.
<b>Bulgaria</b>	N.C.	X	N.C.	- One specimen 'of excellent quality, identical to the original distribution format' (according to the Deposit Act).	- Within 2 months following the completion.	N.C.	X	- P: Lack of funding for enforcing the LD.	- No relevant change.
<b>Croatia</b>	X	X	X	- The original film material and one safety (archive) copy of the film with audiovisual material	- One year of theatrical release for national production and within one year upon completion of the film	X	X	- P: not unified deposit for national production on digital media. Lack of available space.  - B.P: The Croatian Cinemateque works with the HRT to ensure that deposition is made	

MEMBER STATE	Type of deposit			Material to be deposited <sup>7 8</sup>	Deadline for deposit	Compliance checking?		Other comments/ Problems/Best practices	Changes in relation to the 2011 report
	LD all	CD funded	VD			Deposit obligation	Quality of deposited material		
					intended for public presentation.			according with the accepted standards.	
<b>Cyprus</b>	N.C.	X	N.C.	- 35mm DCP and advertising/promotional material.	- Depends on the time frame of the contract.	X	X	N.C.	No
<b>Czech Rep.</b>	N.C.	X	X	- 2 undamaged reproductions of the work of a quality intended for cinematographic presentation.	- 60 days from the publication.	X	X	- Deadline of 60 days	- Act No 496/2012 of 26 October 2012 on Audiovisual Works and Support for Cinematography (the Audiovisual Act).
<b>Denmark</b>	X	N.C.	X	- Masters, unencrypted DCPs, trailers and, for feature films, final mix/sound mix.	- 3 or 6 months.	X	X	- Previously, there was a voluntary agreement on the deposit of foreign films having a Danish cinema première, in the form of two used analogue 35 mm copies. After the 2012 digitisation of cinemas in Denmark that deposit ceased because foreign films were	- Digital archiving of films supplied in digital form is a new task running alongside operating the analogue film archive.

MEMBER STATE	Type of deposit			Material to be deposited <sup>7 8</sup>	Deadline for deposit	Compliance checking?		Other comments/ Problems/Best practices	Changes in relation to the 2011 report
	LD all	CD funded	VD			Deposit obligation	Quality of deposited material		
								distributed as encrypted DCPs which cannot be stored afterwards.	
<b>Estonia</b>	N.C.	X	X	- Digital master, DCP, subtitles.	- 1 year from the film's domestic premiere.	X	X	N.C.	- From 2014 CD extended to digital material.
<b>Finland</b>	N.C.	N.C.	X	- The original or comparable material and a release print.	- Within five years of the film's production for the original material and within three years for the release print.	X	N.C.	- With the changeover to digital distribution, the material is no longer deposited. It is likely that the long-term archiving of national versions of films will stop in Europe as a whole.  - It is not possible to check everything due to a lack of resources.	- Practices for checking digital material are currently being established.
<b>France</b>	X	N.C.	X	- Positive, new copy of perfect technical quality, or of an	- Deadline: as soon as the exploitation permission is	X	X	N.C.	- Decree n ° 2011-1904 relating to legal deposit: digital native films have to be deposited in

MEMBER STATE	Type of deposit			Material to be deposited <sup>7 8</sup>	Deadline for deposit	Compliance checking?		Other comments/ Problems/Best practices	Changes in relation to the 2011 report
	LD all	CD funded	VD			Deposit obligation	Quality of deposited material		
				intermediary element allowing the production of a positive copy or of a negative matrix. <sup>9</sup>  - Voluntary deposit: photochemical non-degraded materials.	acquired.				analogue format.
<b>Germany</b>	N.C	X	X	- Perfect copy; an unused 35-mm positive copy.	- 12 months after the first public showing or, at the end of the theatrical release of the film that is in theatres for more than 12 months.	N.C.	X	- Uncertainty about the suitable digital formats to be deposited. Networking and cooperation between archives, post-production facilities and the film industry is needed in this area.	- Guidelines for the deposit of digital formats were recently adopted.

<sup>9</sup> This deposit copy must correspond to the one submitted to the classification board. In exceptional circumstances, deposit of used materials will be accepted if the work is of less than one hour duration and the copy is in perfect technical condition.

MEMBER STATE	Type of deposit			Material to be deposited <sup>7 8</sup>	Deadline for deposit	Compliance checking?		Other comments/ Problems/Best practices	Changes in relation to the 2011 report
	LD all	CD funded	VD			Deposit obligation	Quality of deposited material		
<b>Greece</b>	N.C.	X	X	- A DCP, locked or unlocked. - A technically faultless 35mm screening print, digital beta video of the film, photographic material.	- Specified in each contractual agreement.	X	X	- P: Pending decision on body responsible for CD.	- The body appointed for compulsory deposit was abolished. ERT S.A. refused to take on the role of compulsory deposit body. Greek Film Archive proposed to take up this role.
<b>Hungary</b>	X	N.C.	X	- Original picture and audio negative as well as the dupe positive.  - One copy of the film as well as cinema posters with text and programme brochures.	- Within 1 month from the completion of the movie for films produced in HU.  - 2 years from the première for foreign films.	X	X	N.C.	N.C.
<b>Ireland</b>	N.C.	X <sup>10</sup>	N.	- Pristine master	- Last payment	X	X	- P: Lack of funding for	N.C.

<sup>10</sup> By way of cooperation agreement with funding bodies (Irish Film Board and Broadcasting Commission of Ireland). Current negotiations seek to expand the cooperation to include the Arts Council of Ireland.

MEMBER STATE	Type of deposit			Material to be deposited <sup>7 8</sup>	Deadline for deposit	Compliance checking?		Other comments/ Problems/Best practices	Changes in relation to the 2011 report
	LD all	CD funded	VD			Deposit obligation	Quality of deposited material		
	.		C.	print, release print, Digibeta tape, publicity material, production notes, 2 DVD copies.	from funder			digital infrastructure. - BP: Last payment of funding conditional to deposit.	
<b>Italy</b>	X	N.C.	N. C.	- For films in receipt of public funding support and for films recognized as being of cultural interest, a copy of the negatives has to be deposited.  - For all other films, a new positive copy of the original negatives is required.	N.C.	N.C.	N.C.	- Legal benefits are granted only after a negative copy of the film has been deposited at the National Film Archive.  - Substantial part of the collection: voluntary deposits.	N.C.
<b>Latvia</b>	X	X <sup>11</sup>	X	- Original of the film or a copy of	- No later than 5 years	X	X	- P: Creators do not always observe the deposit	N.C.

<sup>11</sup> Draft law foresees Compulsory deposit of financed works.

MEMBER STATE	Type of deposit			Material to be deposited <sup>7 8</sup>	Deadline for deposit	Compliance checking?		Other comments/ Problems/Best practices	Changes in relation to the 2011 report
	LD all	CD funded	VD			Deposit obligation	Quality of deposited material		
				the film in a format which preserves the quality of the original.	following the creation of receipt (Law on Archives)  - Within 1 year of film completion if public funding is provided (Film Law).			requirements.  - P: Insufficient contact between creators, those who provide funding and the Archive.	
<b>Lithuania</b>	N.C.	X	X	- Original national film material.	- VD for non-funded films.  - Within 12 months of the production.	X <sup>12</sup>	X	- Only a small proportion of national films have been deposited.	- A new law clarifies the competence and procedures of FH.
<b>Luxemburg</b>	X	X	X	- Analogue supports: one dupe and a new positive copy in good condition; 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.  - P: Producers often fail to provide the required	N.C.

<sup>12</sup>

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 <sup>7 8</sup>	Deadline for deposit	Compliance checking?		Other comments/ Problems/Best practices	Changes in relation to the 2011 report
	LD all	CD funded	VD			Deposit obligation	Quality of deposited material		
				- For digital supports: Digital file.				material	
<b>Malta</b>	X	N.C.	N.C.	- Audiovisual works (films + other audiovisual material).	-N.C.	N.C.	N.C.	- B.P.: Malta's Cultural Policy (2011): includes film heritage. <a href="http://www.maltaculture.com">www.maltaculture.com</a>  - P: No specialised body dedicated to film heritage.  - P: Challenges faced in terms of specialist resources necessary.	N.C.
<b>Netherlands</b>	N.C.	X	X	- Analogue: edited original and sound negative and new projection copy.  - Digital: digital master (quality equipment to DCDM and	- No deadline.	X	X	- BP: clear specifications for digital film deposit.  - B.P.: final instalment of State Aid conditional to deposit of quality material.	- Sound and Vision developed two crowdsourcing platforms in 2012/2013 to build up the amateur video collection.

MEMBER STATE	Type of deposit			Material to be deposited <sup>7 8</sup>	Deadline for deposit	Compliance checking?		Other comments/ Problems/Best practices	Changes in relation to the 2011 report
	LD all	CD funded	VD			Deposit obligation	Quality of deposited material		
				unencrypted DCP).					
<b>Poland</b>	X	N.C.	N.C.	<ul style="list-style-type: none"> <li>- For analogue: screening copy (33mm).</li> <li>- For digital: DCDM.</li> </ul>	<ul style="list-style-type: none"> <li>- Within 14 - 30 days of the completion of the production and no later than on the date of commencing film distribution.</li> <li>- Reminders sent in case of delays.</li> </ul>	No	Yes	<ul style="list-style-type: none"> <li>- P: No obligation to deposit negatives.</li> <li>- P: the law does not foresee enforcement mechanisms for the legal deposit.</li> <li>- B.P.: clear specifications for digital deposits.</li> </ul>	<ul style="list-style-type: none"> <li>- SILESIAN FILM ARCHIVE: projects for depositing backup copies are being developed for films on digital media.</li> </ul>
<b>Portugal</b>		X	X	- 2 copies or a broadcast-quality video copy.	N.C.	- Could be improved.	X	N.C.	N.C.
<b>Romania</b>	X	X	X	- Legal deposit: picture and sound negatives, sound mixes, intermediate materials, standard copies	- 7 years for films.	X	X	<ul style="list-style-type: none"> <li>- B.P: Signature of voluntary deposit contracts with national and foreign producers.</li> <li>- P.:Deadline for deposits</li> </ul>	<ul style="list-style-type: none"> <li>- New voluntary deposit contracts.</li> </ul>

MEMBER STATE	Type of deposit			Material to be deposited <sup>7 8</sup>	Deadline for deposit	Compliance checking?		Other comments/ Problems/Best practices	Changes in relation to the 2011 report
	LD all	CD funded	VD			Deposit obligation	Quality of deposited material		
				and historical material.				too long.	
<b>Slovakia</b>	X	N.C.	X	- Original, copy, ancillary material and metadata.	- Within 30 days after initial public release.	X	X	- P.: No depository for the archiving of intermediate positive material.	- On going General inventory of Slovakia's audiovisual heritage.  - In 2011, extensive collections were acquired from voluntary depositors.
<b>Slovenia</b>	N.C.	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	N.C.	- In 2014 the Archives of the Republic of Slovenia/SFA will begin acquiring, on a regular basis, cinematographic works shot and distributed in digital format.
<b>Spain</b>	N.C.	X	X	- 1 new perfect film copy (35mm) to be deposited as	- 2 years after the films were	X	X	- BP: Substantial VD thanks to the good relationship with national and international	- Entering into force of the new Legal Deposit law in January 2012,

MEMBER STATE	Type of deposit			Material to be deposited <sup>7 8</sup>	Deadline for deposit	Compliance checking?		Other comments/ Problems/Best practices	Changes in relation to the 2011 report
	LD all	CD funded	VD			Deposit obligation	Quality of deposited material		
				<p>a requirement for receiving funding.</p> <p>- In case of electronic support, that of the highest quality.</p> <p>- Prior deposit of materials in order to receive public aid/.</p>	made available.			<p>film producers. Closing laboratories have also made VD.</p> <p>- BP: Public aid is conditional to effective deposit in the demanded quality.</p>	which extends the deposit to films on any format.
<b>Sweden</b>	N.C	X	X	- A digital master (DCDM) and an un-encrypted digital distribution copy (DCP).	- No later than 6 months after the film's release.	X	X	<p>- BP: detailed specifications for the deposit of D-cinema elements.</p> <p>- BP.: short deadline for deposit.</p> <p>- B.P.: funding conditional to deposit.</p>	- Since January 2013, there is no longer any contractual deposit of 35mm elements.

MEMBER STATE	Type of deposit			Material to be deposited <sup>7 8</sup>	Deadline for deposit	Compliance checking?		Other comments/ Problems/Best practices	Changes in relation to the 2011 report
	LD all	CD funded	VD			Deposit obligation	Quality of deposited material		
<b>United Kingdom</b>	N.C	X <sup>13</sup>	X	<ul style="list-style-type: none"> <li>- One 35mm showprint.</li> <li>- 1 uncompressed and unencrypted DCDM, one uncompressed DCP, publicity materials and shooting script.</li> </ul>	<ul style="list-style-type: none"> <li>- Within 3 months of delivery date.</li> </ul>	X	X	<ul style="list-style-type: none"> <li>- B.P: Short deadline for deposit.</li> <li>- B.P: detailed specifications for the deposit of D-cinema elements.</li> </ul>	N.C.

<sup>13</sup> 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 – COLLECTION OF MATERIAL OTHER THAN CINEMATOGRAPHIC WORKS FORMING PART OF MEMBER STATES’ NATIONAL AUDIOVISUAL HERITAGE**

MEMBER STATE	
<b>Austria</b>	- Filmarchiv Austria documents on a voluntary basis all international productions intended for cinema distribution in Austria. The Austrian Film Museum consistently encourages deposits by international film artists, producers and distributors, as it makes no distinction in terms of the way it defines film heritage.
<b>Belgium</b>	- Voluntary deposit at RFA. It will come to an end with digital-only distribution. RFA: TV-stations are archiving their own material. The Cinematek keeps advertising and ancillary material deposited on a voluntary basis. It also collects works from around the world.
<b>Belgium: French Community</b>	- Obligatory deposit of all material produced and distributed in French-speaking Belgium by a public-service television or radio (RTBF, regional television) must be kept and stored by the publisher in charge of that television or radio station. No provision concerning the collection of cinematographic works not forming part of the national audiovisual heritage. All material produced and distributed in French-speaking Belgium by public-service television or radio must be kept and stored by the editor in charge of that TV or radio station. Preservation and Exploitation of Heritage Plan foresees collection of non-film material.
<b>Belgium: Flemish Community</b>	- See the relevant provisions of Royal Film Archive (RFA). Deposits on voluntary basis with the RFA.
<b>Bulgaria</b>	- The Bulgarian National Film Archive stores non-film holdings deposited on a voluntary basis, including books, posters, magazines, press cuttings, dialogue lists, photos, leaflets, documents and publications. Moving image materials which are not cinematographic works but part of the national heritage (private collections and family archives, for example) are also collected by the BNF on a voluntary basis. Mandatory deposit of works published on film.
<b>Croatia</b>	- Collection of stills, posters, papers, scripts, storyboards, etc. Collection of film techniques that testify of technological level of cinematography for period from 1893-1980 with 286 exhibits. Legal deposit for international production distributed in Croatia.

MEMBER STATE	
<b>Cyprus</b>	<ul style="list-style-type: none"> <li>- 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.</li> </ul>
<b>Czech Rep.</b>	<ul style="list-style-type: none"> <li>- 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.</li> <li>- Cinematographic works not forming part of the national audiovisual heritage are collected on the basis of voluntary deposit.</li> <li>- Non-film material is collected on the basis of provisions of Section 5, par 10(1) of Act No 249/2006.</li> <li>- Voluntary deposit after agreement with distributors.</li> </ul>
<b>Denmark</b>	<ul style="list-style-type: none"> <li>- For all films that are comprised by the legal deposit obligation, accompanying advertising materials shall be submitted.</li> </ul>
<b>Estonia</b>	<ul style="list-style-type: none"> <li>- 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. Such works are collected in accordance with the National Archives' collection policy, the Archival Rules and the collection policy of the Estonian National Museum.</li> </ul>
<b>Finland</b>	<ul style="list-style-type: none"> <li>- All cinematographic works are part of the national audiovisual heritage. All moving-image material subject to legal deposit is considered a cinematographic work.</li> <li>- 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.</li> </ul>
<b>France</b>	<ul style="list-style-type: none"> <li>- There are numerous film libraries and archives in the region that collect amateur films for example. The National Audiovisual Institute and the National Library of France are responsible for the collection of audiovisual legal deposit, video editing and</li> </ul>

MEMBER STATE	
	<p>internet</p> <p>- 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.</p>
<b>Germany</b>	<p>- Collection of data of all films shown in Germany</p> <p>- The online film database <a href="http://www.filmportal.de">www.filmportal.de</a> offers its users access to ancillary materials in addition to filmographic data. These may be deposited voluntarily with the Federal Archives. For film videos as published media works and for music films generally, deposit with the Deutsche Nationalbibliothek (German National Library) is mandatory.</p>
<b>Greece</b>	<p>- The Greek Film Archive collects films that fall within the wider category of International Cultural Cinematographic heritage.</p>
<b>Hungary</b>	<p>- MaNDA collects the works of universal cinematography not distributed in Hungary, the screen tests, film fragments, dailies, making-of-films, trailers of films, the posters from past Hungarian and foreign films. It also stores posters of foreign films not distributed in Hungary and posters related to film festivals and events. The Archive also contains silent film photos, location photographs, photos of film stars and documents related to films distributed in Hungary and abroad.</p>
<b>Ireland</b>	<p>- Doesn't collect other than Irish material. Collects advertisements, music videos and artistic works, but not video games or web sites. Collects television through the BCI and IFB, as well as advertisements, promotional and public information films (gathered in an ad-hoc manner). Material that has to be deposited includes publicity material and production notes. IFA collects broadcast quality tape and has a document and poster collection.</p>
<b>Italy</b>	<p>- Ancillary materials are comprised by the legal deposit obligation for films produced in Italy. Furthermore, a legal deposit obligation exists for sound and video documents, artistic videos and documents disseminated electronically and broadcast over the net, which is administered by the Central National Libraries at Rome and Florence.</p>
<b>Latvia</b>	<p>- There are rules concerning the collection of the audiovisual documents created by institutions. In 2012 legislation provisions related to national film heritage were adopted, governing the storage of documents by the State and the Latvian National Archive.</p>

MEMBER STATE	
	<ul style="list-style-type: none"> <li>- 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.</li> </ul>
<b>Lithuania</b>	<ul style="list-style-type: none"> <li>- 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.</li> <li>- Lithuanian Central State Archive gathers, stores, researches and promotes audiovisual documents created by non-governmental organisation and individuals.</li> </ul>
<b>Luxemburg</b>	<ul style="list-style-type: none"> <li>- The Cinemateque de la Ville de Luxembourg collects films that are not part of the national film heritage.</li> <li>- TV programmes productions for video and DVD editions are also part of the national film heritage and are deposited at the CAN.</li> <li>- The CNA also collects amateur films deposited voluntarily</li> </ul>
<b>Malta</b>	<ul style="list-style-type: none"> <li>- The archive of the Department of Information preserves historical documentation (photos and films) of important national events.</li> <li>- 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 continued collecting information on cinematographic works filmed in Malta.</li> </ul>
<b>Netherlands</b>	<ul style="list-style-type: none"> <li>- Collection of foreign titles forming part of the national heritage in the Film Museum. The Dutch Institute for Sound and Vision 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.</li> </ul>
<b>Poland</b>	<ul style="list-style-type: none"> <li>- Producers are legally obliged to supply "film-related" material, in particular the script, editing and dialogue list, stills, posters,</li> </ul>

MEMBER STATE	
	credits, promotional material and press clippings.
<b>Portugal</b>	- No provisions concerning the collection of cinematographic works not forming part of the national audiovisual heritage nor concerning non-film material are in place. However, the Cinemateca is promoting the voluntary deposit of all cinematographic and audiovisual works.
<b>Romania</b>	- The National Film Archive's collects works or museum items not forming part of the national audiovisual heritage and the collection was enriched with new cinematographic works and works about cinematography collected from cineclubs, governmental organisations and private individuals.
<b>Slovakia</b>	- Ancillary and publicity materials are subject to a legal deposit obligation. SFU has issued methodological guidelines for the deposit of non-film material. Compulsory deposit also applies to audiovisuals which are not cinematographic works (recorded on a medium other than a film reel). Also collects Slovak audiovisual works, including television programmes, and all other works and sound-image recordings that are of audiovisual value (based on the opinion of the SFI Commission on Audiovisual Heritage). According to the rules of good practice SFU collects foreign cinematographic works.
<b>Slovenia</b>	<p>- The Slovenian Film Archive also keeps scenarios, screenplays, shooting scripts, photographs, contracts, posters, censorship documents and stills.</p> <p>- Moving image material other than cinematographic works is collected pursuant to the Act on the protection of documents and archives and archival institutions.</p>
<b>Spain:</b>	- Voluntary deposit of ancillary and publicity materials related to films. It is a common practice that distribution companies make a voluntary deposit of exhibition copies of foreign films. In addition, the Filmoteca Espanola is actively buying archives or collections which have cultural value from producers, scriptwriters, critics, collectors etc. Except for family or amateur cinema on obsolete media, the collection of any other type of moving-image material is unusual.
<b>Sweden</b>	<p>- Films not released in cinemas and not subsidized by SFI are collected by the National Library of Sweden.</p> <p>- The contractual deposit also covers non-film material such as stills, posters, manuscripts, music sheets.</p>
<b>United Kingdom</b>	- BFI collects related to film material such as books, journals, photographs, audiorecordings, scripts, designs, press books,

MEMBER STATE	
	posters and personal and company papers - BFI National Archive is designated as the National Television Archive.

**TABLE 5 – CATALOGUING AND DATABASES**

MEMBER STATE	Cataloguing practices (5.1)	Databases (5.2)	Interoperability of databases (5.3 and 5.4)	Best practices/problems (5.5)	Changes in relation to the last report 2011 (5.6)
<b>Austria</b>	- In compliance with FIAF standards.	<ul style="list-style-type: none"> <li>- Filmarchiv Austria: Several relational databases used to collect the different material. Currently the Film Archive is working on a central database. Data on technical particularities are included.</li> <li>- Currently the database consists of 70 000 data sets; some parts of it can be accessed online.</li> <li>- In 2011, a detailed review of the technicalities and content of the database began.</li> </ul>	<ul style="list-style-type: none"> <li>- Implementation of ISO standards (ISO-639-1:2002 and ISO 3166-1).</li> <li>- Implementation of EN 15907: 2010 in progress.</li> <li>- Participation in Europeana Linked Open Data (LOD) pilot.</li> </ul>	N.C.	- Ongoing International tender to develop a comprehensive database.
<b>Belgium</b>	- In compliance with FIAF cataloguing rules.	- CEN standard not adopted due to the lack of funding.	N.C.	<ul style="list-style-type: none"> <li>- P: Lack of funding for the implementation of the EN15744:2009 and/or standard EN 15907:2010.</li> <li>- P: Lack of preservation metadata and rights</li> </ul>	N.C.

MEMBER STATE	Cataloguing practices (5.1)	Databases (5.2)	Interoperability of databases (5.3 and 5.4)	Best practices/problems (5.5)	Changes in relation to the last report 2011 (5.6)
				metada - Europeana metadata sets are not very useful in regard to AV materials.	
<b>Belgium: French Community</b>	- In compliance with international standards, in particular with EFG.	- Database is accessible at <a href="http://www.cinematheque.cfwb.be">www.cinematheque.cfwb.be</a> and partially available at <a href="http://www.numeriques.be">www.numeriques.be</a> . It is now migrating to be integrated with the filmographic databases of the Centre for Cinema and Audiovisual Media and Wallonie-Bruxelles-Images.	N.C.	- P: Time consuming educational activities undertaken in order to change the old-fashion practices.	N.C.
<b>Belgium: Flemish Community</b>	- Maintains database of all works deposited with the Cinematek.	- BOM-Vlaanderen project and the follow-up projects "Vlaanderen in Beeld" and "Archipel".	N.C.	N.C.	N.C.
<b>Bulgaria</b>	- In compliance with FIAF standards.	- Online database 'A to Z of Bulgarian cinema'. - UNESCO system WinISIS.	- No change.	- P: Database is not accessible via internet for financial reasons.	- No change.

<b>MEMBER STATE</b>	<b>Cataloguing practices (5.1)</b>	<b>Databases (5.2)</b>	<b>Interoperability of databases (5.3 and 5.4)</b>	<b>Best practices/problems (5.5)</b>	<b>Changes in relation to the last report 2011 (5.6)</b>
		- Database is not accessible via internet for financial reasons.			
<b>Croatia</b>	- New acquisitions every year and new additions with esxtensive catalogues.	- ARHiNET Croatia: a network information system for describing, procesing and managing archival material  - BiblioNET; electronic library catalogue of the Croatian Archive.	- Through publishing online a specialised database.	- P: ARHiNET is inadequate for audiovisual material.  - P: No specialised, independent database for film and audiovisual materials. There ae obstacles for wider connection with other databases and it is hard to implement the European Standard in cataloguing and	N.C.
<b>Cyprus</b>	- EXCEL and ABECT 5.5 in preparation	- All film details as well as photographic and other material (poster, promotional material) are stored	- The Europeana group will work on the material and upload the data	- P: Finding a specialised programme for cataloguing cinematographic material	- progress in in cataloguing the existing material.
<b>Czech Rep.</b>	- In compliance with FIAF standards.	- Database of film collections, posters, photographs (now consolidated).	- ENs implemented under the EFG project.	N.C.	N.C.

MEMBER STATE	Cataloguing practices (5.1)	Databases (5.2)	Interoperability of databases (5.3 and 5.4)	Best practices/problems (5.5)	Changes in relation to the last report 2011 (5.6)
		<p>- Databases belonging to the NFA film library, accessible only by staff The NFA website displays subsets of these databases</p> <p><a href="http://arl.nfa.cz">http://arl.nfa.cz</a></p>			
<b>Denmark</b>	<p>- In compliance with FIAF standards.</p>	<p>- 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).</p> <p>- Available at: <a href="http://www.dfi.dk/filmografi">www.dfi.dk/filmografi</a></p> <p>- Filmstriben-VOD to schools and libraries; Europe's finest – DCP; online National Filmography.</p>	<p>- Danish Film Institute: part of the European Film Gateway, EFG and EFG 1914.</p> <p>- The ENs are implemented.</p>	<p>- B.P.: The EU "FORWARD" project for integrating information/metadata from European Film Institutes on orphan works.</p>	N.C.

MEMBER STATE	Cataloguing practices (5.1)	Databases (5.2)	Interoperability of databases (5.3 and 5.4)	Best practices/problems (5.5)	Changes in relation to the last report 2011 (5.6)
<b>Estonia</b>	- In compliance with FIAF standards.	- Extensive Estonian Movie Database: <a href="http://www.efis.ee">www.efis.ee</a> and database of the Film Archive: <a href="http://www.filmi.arhiv.ee/fis/">http://www.filmi.arhiv.ee/fis/</a>	- Current databases not interoperable due to lack of funds.  - Implementation of ENs planned.	No	- New Movie Database.
<b>Finland</b>	- Films catalogued at KAVA.	- A LAMP-based SQL database created for KAVA	- KAVA is taken into account by other operators.  - The ENs are implemented	- BP: <a href="http://www.elonet.fi">www.elonet.fi</a>	N.C.
<b>France</b>	- In compliance with FIAF standards.	- LISE database, available online: <a href="http://www.cnc-aff.fr">www.cnc-aff.fr</a>  - Access to a part of or all information depends on user's accreditation levels.	- The CNC and the French Cinémathèque run a major project to integrate the new standards.	- BP: Database is available online.	N.C.
<b>Germany</b>	- In compliance with FIAF standards.  - Pilot for a web-based	- <a href="http://www.filmportal.de">www.filmportal.de</a> : systematic filmography of German cinema	- The EFG collects metadata and makes it available to Europeana.	- P: No data available  - P: -The ENs have been implemented but partly	- The German Film Register, launched in in 2013

MEMBER STATE	Cataloguing practices (5.1)	Databases (5.2)	Interoperability of databases (5.3 and 5.4)	Best practices/problems (5.5)	Changes in relation to the last report 2011 (5.6)
	stock catalogue of German films.	<a href="http://www.pflichtregistrierung-film.bundesarchiv.de">www.pflichtregistrierung-film.bundesarchiv.de</a> German Film Register  <a href="http://www.filmarchives-online.eu">www.filmarchives-online.eu</a> : access to 18 European Film Archives  <a href="http://www.europeanfilmgateway.eu">http://www.europeanfilmgateway.eu</a>  <a href="http://www.bam-portal.de">www.bam-portal.de</a>  <a href="http://www.lost-films.eu">www.lost-films.eu</a> <a href="http://www.Kameradatenbank.de">www.Kameradatenbank.de</a>	-The CEN standard will ensure a high level of compatability in the future.	used.  - BP: Cooperation between the SKD and the BFI on data models	
<b>Greece</b>	- Extensive catalogues are kept for all types of materials that are deposited in or added to the Greek Film Archive's collections	- <a href="http://www.gfc.gr">www.gfc.gr</a> - Consolidated electronic filmographic catalogue: database of all Greek cinematographic production.  - Documentation and cataloguing are done electronically and comply with the standards set by the	- Cataloguing and documentation done electronically and comply with the standards set by the EFG and the <a href="#">Europeana</a> project.  - EU standards EN 15744:2009 and EN 15907:2010 implemented.	- Implementation of EN 15744:2009 and EN 15907:2010	N.C.

<b>MEMBER STATE</b>	<b>Cataloguing practices (5.1)</b>	<b>Databases (5.2)</b>	<b>Interoperability of databases (5.3 and 5.4)</b>	<b>Best practices/problems (5.5)</b>	<b>Changes in relation to the last report 2011 (5.6)</b>
		Europeana programme and the European Film Gateway (EFG) project.			
<b>Hungary</b>	- On the basis of FIAF principles.	- All workflows are integrated into a single system at the Film Institute division of MaNDA which uses the standard of the European Dublin Core ESE.  - Metadata complies with the Europeana Data Exchange Agreements	- Experience relating to the EFG and EFG1914 project.  - EN 15774:2009 and EN15907:2010 partially implemented.	N.C.	N.C.
<b>Ireland</b>	- In compliance with FIAF and Library of Congress standards ISAD (G) compliant.	- Available at: <a href="http://www.tcd.ie/irishfilm/">www.tcd.ie/irishfilm/</a>	No	- P: Problems around mitigating data from database to DAMS.	N.C.
<b>Italy</b>	- In compliance with FIAF standards.	- XML-based cataloguing solution. Data can be searched by title, director and year of release at:  <a href="http://www.csc-cinematografia.it/ct_cat_f">http://www.csc-cinematografia.it/ct_cat_f</a>	- International compatibility via ISAN identification.  - Involved in European standardization (CEN TC	N.C.	N.C.

MEMBER STATE	Cataloguing practices (5.1)	Databases (5.2)	Interoperability of databases (5.3 and 5.4)	Best practices/problems (5.5)	Changes in relation to the last report 2011 (5.6)
		<a href="http://ilm.jsp?ID_LINK=28&amp;area=20">ilm.jsp?ID_LINK=28&amp;area=20</a>	372).		
<b>Latvia</b>	- Audiovisual documents are catalogued digitally and manually.	- 4 types of database to register and describe documents  - Data from the film and video databases has been migrated to the Unified National Archive Information System, to be made accessible online.	- Interoperability is not assured, however, one of the main objectives of VVAIS is to facilitate internet access to Latvian documentary heritage and link this in to the APEX <sup>14</sup> portal.  - Work is being done to implement N 15907:2010	- BP: <a href="http://www.filmas.lv">www.filmas.lv</a> : portal through which visitors of libraries are allowed to watch and find more information on a certain number of Latvian films.  - P: Implementation of the standard is slow as the text is not available in Latvian language.	- Implementation of EN 15744/2009 in progress.
<b>Lithuania</b>	- All cinema documents are catalogued.	- New database containing film descriptions together with digital video files was created under the "Lithuania documentaries on the Internet" project. Due to copyright rules, not all the films are available: <a href="http://www.e-kinas.lt/">http://www.e-</a>	- Films in <a href="http://www.e-kinas.lt/">http://www.e-kinas.lt/</a> are available in EFG and Europeana.  - The ENs are implemented	- <a href="http://www.e-kinas.lt/">http://www.e-kinas.lt/</a>	- Database publicly accessible on the Interen <a href="http://www.e-kinas.lt/">http://www.e-kinas.lt/</a>

<sup>14</sup> APEX: Project Archive Portal Europe, <http://www.apex-project.eu/index.php/en/>

MEMBER STATE	Cataloguing practices (5.1)	Databases (5.2)	Interoperability of databases (5.3 and 5.4)	Best practices/problems (5.5)	Changes in relation to the last report 2011 (5.6)
		<a href="http://kinas.lt/">kinas.lt/</a> - 1800 films will be entered until 2018.			
<b>Luxemburg</b>	- The CNA is waiting for a new database in order to redefine its cataloguing practices.	- CNA database working at half capacity. - A new database is currently under construction, to be operational 2012/2013.	- Impossible at the moment but a new database respecting the standards EN 15744:2009 and EN 15907:2010 is currently under consideration and should be operational by 2014/2015.	- P: the CNA catalogues films in a database that is only working at half capacity, as the company that was responsible for building the database went bankrupt before the database was fully implemented. - P: Lack of fully operational database. - P: Database not available online.	- The new database has yet to be implemented. A contractor will be selected at the beginning of 2014.
<b>Malta</b>	- In compliance with the International Standards defined by the International Council on Archives.	- Cultural Heritage Information Management system.	- Interoperability guaranteed through participation in EU initiatives (Europeana). - EU standards under evaluation by the respective bodies .	N.C.	No

MEMBER STATE	Cataloguing practices (5.1)	Databases (5.2)	Interoperability of databases (5.3 and 5.4)	Best practices/problems (5.5)	Changes in relation to the last report 2011 (5.6)
<b>Netherlands</b>	<ul style="list-style-type: none"> <li>- EYE: In compliance with FIAF rules.</li> <li>- Institute for Sound and Vision: own data model is based on the FRBR model. The data model is in compliance with international standards and IFLA model.</li> <li>- The two institutions have common thesaurus (GTTA)</li> </ul>	<ul style="list-style-type: none"> <li>- Several databases for internal use.</li> <li>- Catalogue of Sound and Vision accessible online <a href="http://www.beeldengeliuid.nl">www.beeldengeliuid.nl</a> <a href="http://www.dutchfootage.com">www.dutchfootage.com</a></li> <li>- EYE maintains the following sites: <a href="http://www.filminnederland.nl">www.filminnederland.nl</a>; <a href="http://www.instantcinema.org">www.instantcinema.org</a>;</li> </ul>	<ul style="list-style-type: none"> <li>- Yes, through EFG.</li> <li>- EYE: exports data stored in a standardised or non-standardised format compliant with EFG/CEN.</li> <li>- Sound and Vision employs the Dublin Core format to export data and uses the OAI protocol for metadata.</li> <li>- EYE plans to implement European standards.</li> </ul>	<ul style="list-style-type: none"> <li>- B.P: EYE: new collection, informaton and registration system (collection EYE<sup>15</sup>)</li> </ul>	<ul style="list-style-type: none"> <li>- A new collection , informaton and registration system( Collection EYE).</li> </ul>
<b>Poland</b>	<ul style="list-style-type: none"> <li>- In compliance with FIAF rules.</li> <li>- Silesian Film Archive: IT system contains detailed descriptions of the entier audiovisual material.</li> </ul>	<ul style="list-style-type: none"> <li>- Polish film database at <a href="http://www.filmpolski.pl">www.filmpolski.pl</a>.</li> <li>- Polish Film Institute: Multimedia archiving System. It is integrated with the <a href="http://www.ninateka.pl">www.ninateka.pl</a> portal.</li> <li>- FOTOTEKA website</li> </ul>	<ul style="list-style-type: none"> <li>- Interoperability is the main goal of the National Film Archive's Digital Repository. EN 15907:2010 and EN 15744: 2009 implemented.</li> <li>- Accessible through</li> </ul>	N.C.	<ul style="list-style-type: none"> <li>- Silesian Film Archive: an IT archiving system was implemented in 2012.</li> </ul>

<sup>15</sup> <https://www.eyefilm.nl/en/collection/selection>

MEMBER STATE	Cataloguing practices (5.1)	Databases (5.2)	Interoperability of databases (5.3 and 5.4)	Best practices/problems (5.5)	Changes in relation to the last report 2011 (5.6)
		<a href="http://www.fototeka.fn.org.pl">www.fototeka.fn.org.pl</a>	<p>EFG.</p> <ul style="list-style-type: none"> <li>- Silesian Film Archive: on-going work to acquire a cataloguing programme which is compatible with that of the National Film Archive.</li> <li>- National Film Archive: Multimedia Archiving System can import and export data in XL format.</li> </ul>		
<b>Portugal</b>	<ul style="list-style-type: none"> <li>- In compliance with FIAF standards.</li> </ul>	<ul style="list-style-type: none"> <li>- The Archive of Moving Images database can be consulted <i>in situ</i>.</li> <li>- 'Cinematca' Digital within the framework of the CP-MC's participation in the EFG project.</li> </ul>	<ul style="list-style-type: none"> <li>- Data mapping is needed to ascertain the interoperability with other databases.</li> <li>- EU standards to be implemented in the future as part of a project for consolidation of databases (CP/MC Information System).</li> <li>- 'Cinematca' Digital complies with the EU standards.</li> </ul>	N.C.	N.C.

MEMBER STATE	Cataloguing practices (5.1)	Databases (5.2)	Interoperability of databases (5.3 and 5.4)	Best practices/problems (5.5)	Changes in relation to the last report 2011 (5.6)
<b>Romania</b>	- In compliance with FIAF standards	- Available online: <a href="http://www.cncinema.abt.ro">http://www.cncinema.abt.ro</a>  - Filmography catalogues and databases: electronic, manual records, print format.	- EFG.  -Ongoing work to adapt national cataloguing standards to European Standards EN 15744:2009  -Databases are available <a href="http://www.cnc.gov.ro">www.cnc.gov.ro</a> (National Centre for Cinematography)	N.C.	- Work in progress to implement ENs
<b>Slovakia</b>	- 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.  - <a href="http://www.sfd.sfu.sk">www.sfd.sfu.sk</a> already on-line.	- European standards are translated in Slovak and planned to be implemented in the SK CINEMA information system.	- Database available online.	- SFU databases became available for the public through Internet in Nov. 2013: <a href="http://www.sfd.sfu.sk/index.php?&amp;jazyk=1">http://www.sfd.sfu.sk/index.php?&amp;jazyk=1</a>
<b>Slovenia</b>	- Archive of the Rep. of Slovenia: centralised database. ArchivScope software.  - Slovenian	- Archive of the Rep. of Slovenia: 3 databases, film videotapes, photographs.	- SFA: Interoperability not ensured for the Slovenian Film Archives.  - Cinematheque: designed on the basis of	N.C.	N.C.

MEMBER STATE	Cataloguing practices (5.1)	Databases (5.2)	Interoperability of databases (5.3 and 5.4)	Best practices/problems (5.5)	Changes in relation to the last report 2011 (5.6)
	Cinematheque:IT system(EXCEL) complies with FIAF cataloguing rules.		the European standards.		
<b>Spain</b>	- In compliance with national and FIAF standards.	<ul style="list-style-type: none"> <li>- Database of qualified films: <a href="http://www.mcu.es/bbdd/peliculas/cargarFiltro.do?layout=bbddpeliculas&amp;cache=init&amp;language=es">http://www.mcu.es/bbdd/peliculas/cargarFiltro.do?layout=bbddpeliculas&amp;cache=init&amp;language=es</a></li> <li>- Catalogue of the Filmoteca Española Library: <a href="http://www.mcu.es/filmoteca/cargarFiltro.do?cache=init&amp;layout=filmoteca&amp;language=es">http://www.mcu.es/filmoteca/cargarFiltro.do?cache=init&amp;layout=filmoteca&amp;language=es</a></li> <li>- The implementation of a new unified database MARC21 format was finalised.</li> <li>- The new application Arcadia is used to</li> </ul>	- EN 15744:2009 and EN 15907:2012 are applied.	- The new Arcadia database improved a)cataloguing and recovering of data, b) making distinction between AV items, c) recording and searching according to characteristics, d)identifying different versions of the same work, etc.	- Arcadia was designed and developed in 2011 and then implemented (data transfer) in 2012-13.

<b>MEMBER STATE</b>	<b>Cataloguing practices (5.1)</b>	<b>Databases (5.2)</b>	<b>Interoperability of databases (5.3 and 5.4)</b>	<b>Best practices/problems (5.5)</b>	<b>Changes in relation to the last report 2011 (5.6)</b>
		catalogue and describe film materials on any support.			
<b>Sweden</b>	- In compliance with FIAF standards.	<a href="http://www.svenskfilmdatabas.se/">http://www.svenskfilmdatabas.se/</a> (filmographic information on 72.000 films). - <a href="http://www.filmarkivet.se">www.filmarkivet.se</a> allows to search and watch online 1000 films.	- Participation in the 'Metadata Standards for Cinematographic Works' project. - Compliance with EN 15744:2009 - Ongoing work to implement CEN standard 15907:2010.	- BP: Online databases	- Some digital objects have been published on the external web interface of SFI database. They will be available on EFG/Europeana.
<b>United Kingdom</b>	- In line with rules of FIAF.	- A new Collections Information Database (CID) implementing CEN standards, became accessible online in 2013 <a href="http://collections-search.bfi.org.uk/web">http://collections-search.bfi.org.uk/web</a> - A union catalogue for the English regional archives and the BFI is available:	- It has implemented CEN standards - Working with EIDR to add unique identifiers to records to ensure interoperability with other databases.	- BP: film databases online	- A new Collections Information Database (CID).

MEMBER STATE	Cataloguing practices (5.1)	Databases (5.2)	Interoperability of databases (5.3 and 5.4)	Best practices/problems (5.5)	Changes in relation to the last report 2011 (5.6)
		<a href="http://unionsearch.bfi.org.uk">http://unionsearch.bfi.org.uk</a>			

**TABLE 6 - PRESERVATION AND RESTORATION**

MEMBER STATE	Preservation (6.1)	Restoration (6.2)	Best practice / problems (6.4)	Changes in relation to 2011 (6.5)
<b>Austria</b>	<ul style="list-style-type: none"> <li>- Filmarchive: New nitrate film depot since 2010. Study centre for using new storage media.</li> <li>- Austrian Film Museum: Air-condition depot since 1980.</li> <li>- The Film Museum preserves projection equipment so that it is able to show all works in their original format.</li> </ul>	<ul style="list-style-type: none"> <li>- The Krems Film Gallery is procuring digital film restoration equipment, in cooperation with other national institutions.</li> <li>- Corresponding regulations for the purpose of restoration have been incorporated into the deposit contracts.</li> <li>- The restoration of films with high cultural or historical value is based on a prioritisation and system in accordance with the budget available.</li> <li>- Film material beyond restoration by the analogue route is conserved by the Digital Film Restoration and transferred to analogue film again.</li> <li>- 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.</li> </ul>	<ul style="list-style-type: none"> <li>- P: Very small budget for restoration.</li> </ul>	N.C.
<b>Belgium</b>	<ul style="list-style-type: none"> <li>- RFA has been a leader for defining standards for preservation and restoration</li> </ul>	<ul style="list-style-type: none"> <li>- Fully operational analogue lab since</li> </ul>	<ul style="list-style-type: none"> <li>- P: Shrinking budgets, complete underestimate</li> </ul>	<ul style="list-style-type: none"> <li>- Cuts in budgets</li> </ul>

<b>MEMBER STATE</b>	<b>Preservation (6.1)</b>	<b>Restoration (6.2)</b>	<b>Best practice / problems (6.4)</b>	<b>Changes in relation to 2011 (6.5)</b>
	<p>(EDCINE and FIRST).</p> <ul style="list-style-type: none"> <li>- Digital preservation plan in operation since 2010. All initiatives taken despite decreasing structural budgets.</li> </ul>	<p>mid 70's</p> <ul style="list-style-type: none"> <li>- New digital restoration lab in operation since 2011.</li> </ul>	<p>the impact of digital in the film sector.</p>	<p>continue.</p>
<b>Belgium : French Community</b>	<ul style="list-style-type: none"> <li>- Operates a heritage preservation and exploitation plan (adopted 2007).</li> <li>- 3000 film negatives in a cold storage according to FIAF rules.</li> <li>- Cinémathèque: Films are increasingly digitised on DVC Pro50 and DVDRam until a longer-term solution is found.</li> <li>- JPEG2000 encoding replace the previous DVCPPro digitisation system since 2012.</li> <li>- Creation of a shared 'bank' of preserved works is being analysed.</li> <li>- The Film Archive has the necessary means and skills to preview or screen in cinemas both 16mm and 35mm films.</li> </ul>	<ul style="list-style-type: none"> <li>- Archiving bodies duplicate works for restoration purposes.</li> </ul>	<p>N.C.</p>	<p>N.C.</p>
<b>Belgium : Flemish Community</b>	<ul style="list-style-type: none"> <li>- Research project on preserving and unlocking multimedia data in Flanders to lead to a general preservation and access strategy for audiovisual material.</li> </ul>	<p>N.C.</p>	<p>N.C.</p>	<p>N.C.</p>

<b>MEMBER STATE</b>	<b>Preservation (6.1)</b>	<b>Restoration (6.2)</b>	<b>Best practice / problems (6.4)</b>	<b>Changes in relation to 2011 (6.5)</b>
<b>Bulgaria</b>	<ul style="list-style-type: none"> <li>- 800 000 BGN (≈ 410 000 €) allocated for the restoration and conservation of nitrate stock.</li> <li>- A machine has been acquired for transferring 35mm film to modern storage media.</li> <li>- Lack of integrated and technologically appropriate depository (planned).</li> <li>- BNF: reproduction of films on new storage media; Preservation of equipment.</li> </ul>	<ul style="list-style-type: none"> <li>- Bi-lateral cooperation with European partners to build expertise in restoration issues.</li> <li>- BNF can't do restoration for financial reasons and doesn't have own laboratories.</li> </ul>	<ul style="list-style-type: none"> <li>- P: Lack of resources to acquire necessary technologies for restoration and to inspect, inventorise and catalogue unchecked archives.</li> </ul>	N.C.
<b>Croatia</b>	<ul style="list-style-type: none"> <li>- "Project of preservation and Restoration of the National Film Collection" for preservation with photo-chemical method.</li> <li>- The Croatian Cinematheque gives special effort to ensure optimal conditions for storage film material.</li> </ul>	<ul style="list-style-type: none"> <li>- Digital restoration of titles that are in position of the Croatian Cinematheque.</li> <li>- Reconstruction of missing or damaged parts of image and sound by experts.</li> <li>- Systematic protection and restoration of audiomaterials recorded on old media by the Cinematheque.</li> </ul>	<ul style="list-style-type: none"> <li>- P: Policy and practices need to be improved by working on better coordination with all stakeholders.</li> </ul>	N.C.
<b>Cyprus</b>	<ul style="list-style-type: none"> <li>- Air-conditioned premises for storage.</li> </ul>	<ul style="list-style-type: none"> <li>- A program for restoration to be drawn up in the future, once the transfer of the archive is complete, and the material is recorded and</li> </ul>	<ul style="list-style-type: none"> <li>- P: There is a lack of funds available for preservation and</li> </ul>	- Digitisation into MPG4.

<b>MEMBER STATE</b>	<b>Preservation (6.1)</b>	<b>Restoration (6.2)</b>	<b>Best practice / problems (6.4)</b>	<b>Changes in relation to 2011 (6.5)</b>
		assessed.	restoration.	
<b>Czech Rep.</b>	<ul style="list-style-type: none"> <li>- The Hradistko II programe is planned to be developed to support colour analogue material.</li> <li>- A digital laboratory and workplace protects the native digital collections.</li> </ul>	<ul style="list-style-type: none"> <li>- Periodic checks of collections.</li> <li>- Team for reconstruction of silent cinematographic works.</li> <li>- Individual digital restoration projects in cooperation with commercial entities.</li> </ul>	<ul style="list-style-type: none"> <li>- P: reduced availability of analogue lab processing services.</li> <li>- BP: Cooperation with private sector for restoration projects.</li> </ul>	<ul style="list-style-type: none"> <li>- The Hradistko II programe is planned to be developed to support colour material</li> <li>- Digital laboratory.</li> </ul>
<b>Denmark</b>	<p>Optimum facilities for analogue preservation.</p> <ul style="list-style-type: none"> <li>- Legal Deposit Act prohibits the destruction of negatives of Danish films unless they have been offered to the DFI and it has declined to receive these.</li> <li>- A strategy for Digital archiving and preservation is currently being developed.</li> </ul>	<ul style="list-style-type: none"> <li>- Restoration takes place according to a Restoration plan, and is financed by an annual restoration budget, ensured by law on the basis of a parliamentary agreement for a four-year period.</li> <li>- International cooperation on restoration on a case-by-case basis.</li> </ul>	<ul style="list-style-type: none"> <li>- P: There are no longer analogue film labs.</li> </ul>	N.C.
<b>Estonia</b>	<ul style="list-style-type: none"> <li>- National Archives preservation policy and development plan.</li> </ul>	<ul style="list-style-type: none"> <li>- The Film Archive digitises films damaged by vinegar syndrome. Restoration is funded by the Estonian Film Institute, the Government Office and the Cultural Endowment of Estonia.</li> </ul>	N.C.	N.C.

<b>MEMBER STATE</b>	<b>Preservation (6.1)</b>	<b>Restoration (6.2)</b>	<b>Best practice / problems (6.4)</b>	<b>Changes in relation to 2011 (6.5)</b>
<b>Finland</b>	<ul style="list-style-type: none"> <li>- Renovated film archives in 2012, some of them were turned into cold storage warehouses.</li> </ul>	<ul style="list-style-type: none"> <li>- KAVA digitises and restores films continuously. It had acquired a film scanner for digitisation in-house in 2011.</li> </ul>		<ul style="list-style-type: none"> <li>- Film archives renovated in 2012.</li> </ul>
<b>France</b>	<ul style="list-style-type: none"> <li>- Nitrate plan (1991-2006; 80 m €).</li> <li>- Excellent storage facilities.</li> <li>- Reproduction of films in new supports.</li> <li>- Digitalisation initiative of films originating between 1977 and 1987 that had never been televised or released in an edited version on video.</li> </ul>	<ul style="list-style-type: none"> <li>- Support mechanism for digitization established in 2012.</li> <li>- CNC provides rights-holders with access to the restorations.</li> <li>- Commission of heritage experts has been meeting since 1990s and submits opinions to the CNC on priorities in terms of restoration.</li> <li>- Exceptional budgetary resources provided by the Ministry of Culture.</li> </ul>	<ul style="list-style-type: none"> <li>- BP: Excellent storage facilities; storage of materials systematized according to both type of support and type of materials (negatives, positives, intermediaries, magtape).</li> </ul>	<ul style="list-style-type: none"> <li>N.C.</li> </ul>
<b>Germany</b>	<ul style="list-style-type: none"> <li>- Reproduction of films in new storage media.</li> <li>- Maintain of cinematographic equipment.</li> <li>- Excellent storage facilities.</li> </ul>	<ul style="list-style-type: none"> <li>- The German Cinematheque association criticises the lack of funding for restoration.</li> <li>- The Federal Archive restores 400 cinematographic works per year</li> <li>- Sometimes, restoration with joint financial schemes with right-holders.</li> </ul>	<ul style="list-style-type: none"> <li>- P: lack of financial resources for restoration.</li> </ul>	<ul style="list-style-type: none"> <li>N.C.</li> </ul>
<b>Greece</b>	<ul style="list-style-type: none"> <li>- Installations with air-conditioned rooms, refrigerators with specific humidity and</li> </ul>	<ul style="list-style-type: none"> <li>- Restoration plans drawn up but no</li> </ul>	<ul style="list-style-type: none"> <li>- P: lack of resources.</li> </ul>	<ul style="list-style-type: none"> <li>N.C.</li> </ul>

<b>MEMBER STATE</b>	<b>Preservation (6.1)</b>	<b>Restoration (6.2)</b>	<b>Best practice / problems (6.4)</b>	<b>Changes in relation to 2011 (6.5)</b>
	temperature conditions at the Greek Film Archive.	resources for implementation.		
<b>Hungary</b>	<ul style="list-style-type: none"> <li>- Sufficient and suitable storage facilities.</li> <li>- MaNDA aims at transferring all nitro-based materials to a safe medium and to produce back up for additional copies.</li> </ul>	<ul style="list-style-type: none"> <li>- Films restored systematically since 1989.</li> <li>- Recent restoration are closer to the originals than those of the 60's and 70's.</li> <li>- 1 silent film restored with traditional methods and 72 digital masters made in the reporting period.</li> </ul>	N.C.	<ul style="list-style-type: none"> <li>- The Spirit Classic SDC telecine device was purchased in 2012.</li> <li>- Approximately 9.730 copies and 22.451 production items were checked between 2011 and 2013.</li> </ul>
<b>Ireland</b>	<ul style="list-style-type: none"> <li>- Films elements are preserved on their original formats in climate controlled vaults.</li> <li>- No other specific programme or measures.</li> </ul>	None	N.C.	N.C.
<b>Italy</b>	<ul style="list-style-type: none"> <li>- Excellent storage facilities in compliance with international standards.</li> <li>- Film document digitisation project is under way to ensure storage in formats other than cinefilm.</li> <li>- Nitrate holdings are transferred to digital format in order to prevent destruction and enhance accessibility.</li> </ul>	<ul style="list-style-type: none"> <li>- Digital technology used for restoration purposes with an emphasis on silent films alongside the works of Italian directors.</li> <li>- Public-private cooperation in restoration.</li> <li>- Digital techniques to restore soundtracks are being used</li> </ul>	N.C.	N.C.

MEMBER STATE	Preservation (6.1)	Restoration (6.2)	Best practice / problems (6.4)	Changes in relation to 2011 (6.5)
	<ul style="list-style-type: none"> <li>- Emphasis on silent films alongside the works of Italian directors.</li> </ul>	<ul style="list-style-type: none"> <li>increasingly widely for image restoration too.</li> <li>- Continuous progress in digital technology, in tandem with continual cost reductions.</li> </ul>		
<b>Latvia</b>	<ul style="list-style-type: none"> <li>- Reproduction of films on new information carriers.</li> <li>- Preservation of devices for demonstration of works on various carriers.</li> <li>- Digitization of audiovisual documents, development of an archive backup collection in DV format on DVCAM data carriers.</li> <li>- Regular maintenance of film montage tables and correction of defects.</li> <li>- New Sony HDCAM HDW1800 video recorder and a high performance working station with Matrox MX02 LE video and audio processing card allowing playback and recording of HD quality material.</li> </ul>	<ul style="list-style-type: none"> <li>- Digitisation of 35mm film documents in progress.</li> </ul>	<ul style="list-style-type: none"> <li>- P: Lack of technology and skilled personnel for full restoration in Latvia.</li> <li>- P: Digitisation is not of high quality and does not meet current demands.</li> <li>- P: Lack of funding to update technology.</li> </ul>	<ul style="list-style-type: none"> <li>- The LVKFFDA has expanded its equipment to digitise audiovisual documents (specific computer programs, external hard disks).</li> </ul>
<b>Lithuania</b>	<ul style="list-style-type: none"> <li>- Storage facilities built in 2007.</li> <li>- New storage area (in the form of server</li> </ul>	<ul style="list-style-type: none"> <li>- Newly acquired equipment for restoration, digitisation and storage.</li> </ul>	<ul style="list-style-type: none"> <li>- B.P. The Archive's film scanning device is the only one in the</li> </ul>	N.C.

<b>MEMBER STATE</b>	<b>Preservation (6.1)</b>	<b>Restoration (6.2)</b>	<b>Best practice / problems (6.4)</b>	<b>Changes in relation to 2011 (6.5)</b>
	<p>rooms) as part of the e-cinema project.</p> <p>- For new works: checks and conservation programme defined item by item.</p>	<p>- High quality software products.</p> <p>- Ultrasonic cleaning of analogue film tapes.</p> <p>- DIAMANT for restoration of digital copies and Adobe Premiere for editing AV data.</p>	Baltic States.	
<b>Luxemburg</b>	<p>- Depositories meeting international standards.</p> <p>- Duplicates of all nitrate films.</p> <p>- Films deposited are restored, transferred on Digital Beta, digitised on MPEG2 to be stored in a Storagetek robot.</p> <p>- Programme to digitise the whole archive is practically finished.</p> <p>- Tapes of all formats of amateurs and professional are preserved.</p>	<p>- The few works preserved in the CNA's archives have been restored. The other works do not need any restoration, as they are in acceptable condition.</p>	N.C.	N.C.
<b>Malta</b>	<p>- The National Memory Portal is being developed, a platform for digital content and documentation of oral histories.</p>	<p>- 'Film and Sound Archive' as part of the National Memory Project.</p>	<p>- P. Challenges in terms of acquisition of works in private collections of value for the public archive.</p> <p>- P. Limited resources</p>	<p>- National Memory Portal</p>

MEMBER STATE	Preservation (6.1)	Restoration (6.2)	Best practice / problems (6.4)	Changes in relation to 2011 (6.5)
<b>Netherlands</b>	<ul style="list-style-type: none"> <li>- An acetate or polyester negative and an positive are preserved.</li> <li>- Digital master files copied by EYE and obtained as soon as possible.</li> <li>- Since 2011, Sound and Vision preserves all films in digital form.</li> <li>- Film elements are preserved under optimum climatic conditions.</li> <li>-The EYE has an agreement with project developer WAD to create a space for preservation of all collections excet nitrate film collection which will remain stored in bunkers.</li> </ul>	<ul style="list-style-type: none"> <li>- In case of digital intermediate, film data before and after restoration are preserved.</li> <li>- No funds for analogue restoration.</li> </ul>	<p>and specialist skills.</p> <ul style="list-style-type: none"> <li>- B.P: Trusted Digital Repository in Sound and Vision.</li> <li>- BP: EYE has a digital scanner and can carry out its own digital restorations.</li> <li>- B.P.: The new state-of-the-art Collection Centre</li> <li>- P: no funds for analogue restoration.</li> </ul>	<ul style="list-style-type: none"> <li>- EYE: The Images for the Future project ended in 2012.</li> <li>- EYE collection policy (2014-2017).</li> </ul>
<b>Poland</b>	<ul style="list-style-type: none"> <li>- Purchase of equipment and fixtures for the National Film Archive's laboratory for mould removal and chemical cleaning of film tape.</li> <li>- State of art cleaning equipment for film copy conservation (Silesia Film Archive).</li> <li>- State-of-the-art air-conditioning system.</li> <li>- Top film conservation specialists.</li> </ul>	<ul style="list-style-type: none"> <li>- Digitisation programmes: Multi-Annual Programme Culture +, priority digitisation 2012.</li> <li>- Multi-annual governmental programme for the period 2011-2015.</li> <li>- Restoration work covered technical and content-related processes.</li> </ul>	<ul style="list-style-type: none"> <li>- B.P. Catalogue of good practices in the digitisation of archive materials.</li> </ul>	<ul style="list-style-type: none"> <li>- Digitised collection of film posters was launched in 2012 <a href="http://www.gapla.fn.org.pl">www.gapla.fn.org.pl</a></li> </ul>

<b>MEMBER STATE</b>	<b>Preservation (6.1)</b>	<b>Restoration (6.2)</b>	<b>Best practice / problems (6.4)</b>	<b>Changes in relation to 2011 (6.5)</b>
	<ul style="list-style-type: none"> <li>- The Digital Repository of the NFA provides digital protection of selected films.</li> <li>- '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'.</li> </ul>			
<b>Portugal</b>	<ul style="list-style-type: none"> <li>- Deposited material is duplicated.</li> <li>- Annual preservation programme.</li> </ul>	<p>Yes</p> <ul style="list-style-type: none"> <li>- In addition to the films restored as part of its usual activities, Cinemateca is attracting co-financing and entering into arrangements for film restoration by other bodies.</li> </ul>	N.C.	<ul style="list-style-type: none"> <li>- 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.</li> </ul>
<b>Romania</b>	<ul style="list-style-type: none"> <li>- A new modern storage facilities created for 50 000 reels of films.</li> <li>- Annual plans for preservation.</li> <li>- New facilities for the preservation of digital and paper materials.</li> </ul>	<ul style="list-style-type: none"> <li>- Standard procedures and restoration plan available.</li> <li>- Digital and photochemical restorations in- house.</li> </ul>	<ul style="list-style-type: none"> <li>- BP: Digital and analogue labs in-house.</li> </ul>	<ul style="list-style-type: none"> <li>- New facilities for the preservation of digital materials.</li> </ul>
<b>Slovakia</b>	<ul style="list-style-type: none"> <li>- 2006 Project for the Systematic Restoration of the Audiovisual Heritage of the Slovak includes the protection of</li> </ul>	<ul style="list-style-type: none"> <li>- Restoration from the original negatives under the Project for the Systematic Restoration of the</li> </ul>	<ul style="list-style-type: none"> <li>- P: Obsolete technical equipment</li> </ul>	<ul style="list-style-type: none"> <li>- 2009 Update of the Project for the Systematic restoration of the</li> </ul>

<b>MEMBER STATE</b>	<b>Preservation (6.1)</b>	<b>Restoration (6.2)</b>	<b>Best practice / problems (6.4)</b>	<b>Changes in relation to 2011 (6.5)</b>
	works with high historical or cultural value.	Audiovisual Heritage of the Slovak Republic using laboratory and digital technology.	- BP: 10 Slovak works from the 1940s and 50s restored and digitised in 2010.	Audiovisual Heritage.
<b>Slovenia</b>	- Physical protection of films, secure and suitable storage under micro-climatic conditions and backup copies (analogue and digital).	- Restoration when needed.	- P: Increasing shortage of funds for preservation and restoration.  - P: No film laboratory in Slovenia.	N.C.
<b>Spain</b>	- When possible, films are preserved in their original media.  - New storage facilities opened in October 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.	- 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.	- 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.	- New Conservation Centre opened in October 2012.
<b>Sweden</b>	- Analogue film elements stored in	- Analogue Restoration according to an annual Restoration & Duplication	- BP: As there is no working Swedish	- SFI has set up its own laboratory facility in

MEMBER STATE	Preservation (6.1)	Restoration (6.2)	Best practice / problems (6.4)	Changes in relation to 2011 (6.5)
	<p>optimal, climate-controlled facilities.</p> <ul style="list-style-type: none"> <li>- Digital works stored in robotised tape libraries.</li> </ul>	<p>plan.</p> <ul style="list-style-type: none"> <li>- High-end digitisation is done according to an to an annual Digitisation plan.</li> </ul>	<p>photochemical laboratory since 2011, SFI has set up its own laboratory, fully operational since 2012.</p> <ul style="list-style-type: none"> <li>- BP: Longterm preservation of digitally born films in place since August 2012.</li> <li>- BP: SFI has state of the art analogue climate-controlled vaults.</li> </ul>	<p>August 2012.</p> <ul style="list-style-type: none"> <li>- SFI has a functioning LTDP since August 2012.</li> </ul>
<b>United Kingdom</b>	<ul style="list-style-type: none"> <li>- A Master Film Store (-5°C and 35% RH) for long-term preservation.</li> <li>- Digitally produced cinematographic works are preserved in both DCDM and DCP format, with 2 copies of the master data held in separate vault locations on LTO-5 data type.</li> </ul>	<ul style="list-style-type: none"> <li>- A programme of restoration is carried out on a selection of titles through close cooperation between the BFI National Archive's conservation and curatorial teams. All conservation work, high resolution, scanning and digital sound restoration is performed at the conservation centre in Berkhamsted.</li> </ul>	<ul style="list-style-type: none"> <li>- BP: Techniques have been developed to reduce the effects of mould and other deterioration.</li> <li>- BP: A digital workflow has been implemented to acquire, document, quality check and preserve cinema works delivered as DCDM and DCP.</li> <li>- BP: Requirements have been defined for a</li> </ul>	<ul style="list-style-type: none"> <li>- A new Master Film Store.</li> <li>- Digital preservation infrastructure is being developed.</li> </ul>

MEMBER STATE	Preservation (6.1)	Restoration (6.2)	Best practice / problems (6.4)	Changes in relation to 2011 (6.5)
			<p>long-term preservation infrastructure to ingest, manage, preserve and make accessible all types of digital content. A competitive dialogue procurement procedure will analyse and discuss these requirements to arrive at a commercially provided solution.</p>	

**TABLE 7 - ACCESSIBILITY, PROFESSIONAL TRAINING AND EDUCATION**

<b>MEMBER STATE</b>	<b>Access to and promotion of FH</b>	<b>Accessibility for people with disabilities (7.5)</b>	<b>Professional training (7.6)</b>	<b>Film literacy (7.7)</b>	<b>Problems / Best practices (7.8)</b>	<b>Changes in relation to 2011 (7.9)</b>
<b>Austria</b>	<ul style="list-style-type: none"> <li>- Agreements with the right-holders on case-by-case basis, access for scientific use is guaranteed.</li> <li>- Institutions furthermore negotiate access for general educational and cultural purposes with rights-holders.</li> <li>- Austrian filmography available.</li> <li>- Screenings at "Metro cinema".</li> <li>- Production of books and DVD on film heritage by the Archive.</li> </ul>	<ul style="list-style-type: none"> <li>- Barrier-free access to all public facilities, to the office, library and cinema.</li> </ul>	<ul style="list-style-type: none"> <li>- In-house training</li> <li>- FIAF summer school</li> <li>- Voluntary work, internships and training periods for young academics and/or communication sciences students.</li> </ul>	<ul style="list-style-type: none"> <li>- Training programmes offered for teachers and events for schools</li> <li>- Copyright act allows the projection of films for teaching purposes where related to the curriculum. Right-holder is entitled to claim equitable remuneration through a collective society.</li> </ul>	<ul style="list-style-type: none"> <li>- BP: Copyright framework that allows projection for teaching</li> </ul>	<ul style="list-style-type: none"> <li>- Metro Kino reopening as "Kino Kultur Haus" provides closer cooperation with economic partners, exhibitions, technologically advanced department.</li> </ul>
<b>Belgium</b>	<ul style="list-style-type: none"> <li>- Shows films in a non-commercial</li> </ul>	<ul style="list-style-type: none"> <li>- RFA: regular screenings for</li> </ul>	<ul style="list-style-type: none"> <li>- There are several film schools but no</li> </ul>	<ul style="list-style-type: none"> <li>- Film Archive organises courses and</li> </ul>	<ul style="list-style-type: none"> <li>- BP: Courses and other educational</li> </ul>	N.C.

<b>MEMBER STATE</b>	<b>Access to and promotion of FH</b>	<b>Accessibility for people with disabilities (7.5)</b>	<b>Professional training (7.6)</b>	<b>Film literacy (7.7)</b>	<b>Problems / Best practices (7.8)</b>	<b>Changes in relation to 2011 (7.9)</b>
	context (cultural, educational and scientific), in agreement with rights- holders.	visually impaired or hearing impaired persons.	training provided on film or media preservation.  - In-house training, in particular on digitalisation.	other educational initiatives to promote knowledge of cinematographic heritage locally.  - No online images due to copyright restrictions.	initiatives to promote knowledge of cinematographic heritage locally.  - P: No online images due to copyright restrictions	
<b>Belgium : French Community</b>	- 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.	- None.	N.C.	- 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  <a href="http://www.cem.cfwb.be">http://www.cem.cfwb.be</a>  - Organization of courses and other educational activities.	N.C.	N.C.

<b>MEMBER STATE</b>	<b>Access to and promotion of FH</b>	<b>Accessibility for people with disabilities (7.5)</b>	<b>Professional training (7.6)</b>	<b>Film literacy (7.7)</b>	<b>Problems / Best practices (7.8)</b>	<b>Changes in relation to 2011 (7.9)</b>
				<ul style="list-style-type: none"> <li>- Support for cinema schools.</li> <li>- Standard contracts with rights holders authorise distribution of films for educational purposes.</li> </ul>		
<b>Belgium : Flemish Community</b>	- Access is possible for researchers. <sup>16</sup>	N.C.	<ul style="list-style-type: none"> <li>- Ingebeeld course: teacher training.</li> <li>- Participation in European professional training programmes.</li> </ul>	<ul style="list-style-type: none"> <li>- CANON initiative under the Department for Education incorporates projects to promote media education (e.g., 'Ingebeeld' aimed at primary and first-grade secondary education).</li> <li>- In-school screenings of films from the 'Arts &amp; Essai' circuit.</li> <li>- Educational initiatives under the</li> </ul>	<ul style="list-style-type: none"> <li>- BP: Initiatives to promote media literacy, especially in early phases of school education, including film heritage component.</li> <li>- Funding of purchase of the Vrielynck collection containing material on historical development of film of international relevance.</li> </ul>	N.C.

<sup>16</sup> Exception of Article 5.3 (n) of Directive 2001/29/EC of the European Parliament and of the Council of 22 May 2001 on the harmonisation of certain aspects of copyright and related rights in the information society.

MEMBER STATE	Access to and promotion of FH	Accessibility for people with disabilities (7.5)	Professional training (7.6)	Film literacy (7.7)	Problems / Best practices (7.8)	Changes in relation to 2011 (7.9)
				<p>Arts Decree (e.g. "Lessons in the dark").</p> <p>- Flemish Parliament resolution on the setting-up of media literacy.</p>		
<b>Bulgaria</b>	<p>- Public access by way of rental and non-commercial film showings in agreement with right holders.</p>	<p>- Disabled access guaranteed to the cinematheque.</p>	<p>- Kliment Ohridski University and Institute for Librarianship and Information Technology offer specialisation as film archivist.</p> <p>- National Film Archive provides in-house training to staff.</p> <p>- Courses in working with archives provided by the National Academy for Theatre and Film Arts.</p>	<p>- Education programmes since 1959.</p> <p>- Full-time 'University of Cinema' at Odeon Cinema lasting for six months with lectures by university teaching staff before every screening.</p> <p>- Odeon Cinema: special educational showings (retrospectives, portraits, thematic panoramas, etc.) for students and pupils festivals; National</p>	N.C.	N.C.

<b>MEMBER STATE</b>	<b>Access to and promotion of FH</b>	<b>Accessibility for people with disabilities (7.5)</b>	<b>Professional training (7.6)</b>	<b>Film literacy (7.7)</b>	<b>Problems / Best practices (7.8)</b>	<b>Changes in relation to 2011 (7.9)</b>
				Cinema Week.		
<b>Croatia</b>	<ul style="list-style-type: none"> <li>- All collections available for researchers and students on "in-house model" with the possibility of transferring films to different formats and pictures and other material to digital form.</li> <li>- The Croatian Cinematheque is organising Croatian film retrospectives around thw world.</li> </ul>	- Reconstruction and enlargement of premises as a medium-term strategy goal to improve accessibility.	- The professional staff of Croatian Cinematheque participate in various seminars.	<ul style="list-style-type: none"> <li>- Participation in the Film experts group for film heritage meetings.</li> <li>- The Croatian Cinematheque is a partner of the MEDIA Video-on-Demand "European Film Treasures" projects, making film heritage accessible online.</li> </ul>	- P: Inadequate access to persons with disabilities because the former Leaden products factory is rather inappropriate for the work of film archives.	N.C.
<b>Cyprus</b>	N.C.	- Access to the Cultural Service's premises. In private premises, there is the possibility to receive the DVD with the producer's consent	- Workshops and seminars are organised by various bodies as part of film festivals.	- Courses in computing, programming, photography, mass media, audiovisual arts and television.	N.C.	N.C.
<b>Czech Rep.</b>	- In agreement with	- Accessible cinema,	- NAKI joint research	- New project: "Open	- BP: "Open Film	- New legislation.

<b>MEMBER STATE</b>	<b>Access to and promotion of FH</b>	<b>Accessibility for people with disabilities (7.5)</b>	<b>Professional training (7.6)</b>	<b>Film literacy (7.7)</b>	<b>Problems / Best practices (7.8)</b>	<b>Changes in relation to 2011 (7.9)</b>
	<p>right-holders, for educational and cultural purposes.</p> <ul style="list-style-type: none"> <li>- Czech TV shows classic European films.</li> <li>- Publication of bilingual.</li> <li>- Film Yearbook (CZ, EN) and three-yearly filmographies of Czech feature films; also edits a monthly revue presenting films released for distribution in the Czech Republic.</li> <li>- Cooperation on DVD releases in a minimum of three European languages.</li> </ul>	<p>research room and library.</p>	<p>project with the Academy of Performing Arts.</p> <ul style="list-style-type: none"> <li>- NFA training for its own staff.</li> <li>- Seminars on film archiving and digitisation for the general public and professionals.</li> </ul>	<p>Film Education programme".</p> <ul style="list-style-type: none"> <li>- Regional projects in cooperation with film festivals.</li> <li>- Creation of a portal.</li> <li>- Projections for children and young people in Ponrepo archive cinema.</li> </ul>	<p>Education Programme".</p>	<ul style="list-style-type: none"> <li>- Development of training activities.</li> </ul>
<b>Denmark</b>	<ul style="list-style-type: none"> <li>- Deposited material must be accessible at the DFI, and for individuals. It may</li> </ul>	N.C.	<ul style="list-style-type: none"> <li>- University-level education in film history available.</li> </ul>	<ul style="list-style-type: none"> <li>- Strives to incorporate film into general school education through</li> </ul>	<ul style="list-style-type: none"> <li>- BP: link between State aid to film production and showing of films in</li> </ul>	N.C.

<b>MEMBER STATE</b>	<b>Access to and promotion of FH</b>	<b>Accessibility for people with disabilities (7.5)</b>	<b>Professional training (7.6)</b>	<b>Film literacy (7.7)</b>	<b>Problems / Best practices (7.8)</b>	<b>Changes in relation to 2011 (7.9)</b>
	<p>also be shown in the DFI's in-house cinema. Deposit films subsidised by the DFI may be shown to a paying audience, without payment of a fee to the production company.</p> <p>- The DFI releases DVDs featuring titles forming part of the Danish film heritage. These include English subtitling.</p>			<p>film screenings and by offering courses for teachers and pupils ("Film i skolen").</p> <p>- Collaboration with the Film School and the University on screenings of archival films.</p> <p>- "Filmstriben": short films and documentaries from DFI can be shown by school and libraries.</p> <p>- DFI has a multi-year collaboration with schools and municipalities aimed at children and young people.</p>	<p>the film heritage institution.</p> <p>- BP: "Film I skolen", "Filmstriben".</p> <p>- P: Exchange of professionals is not possible, due to lack of resources.</p>	
<b>Estonia</b>	<p>- Project 'Estonian Film 100' to celebrate the centenary of Estonian Film in</p>	<p>- Film producers that received public funding are required to make subtitles and audio discriptions for</p>	<p>- E-learning lecture series on audio-visual archiving organised by Tartu University.</p>	<p>- The Estonian Movie Database is working on developing material to promote and foster FH in</p>	<p>N.C.</p>	<p>- The Estonian Movie Database is working on developing material to promote and foster FH in</p>

MEMBER STATE	Access to and promotion of FH	Accessibility for people with disabilities (7.5)	Professional training (7.6)	Film literacy (7.7)	Problems / Best practices (7.8)	Changes in relation to 2011 (7.9)
	<p>2012.</p> <ul style="list-style-type: none"> <li>- Subject to legal and technical limitations, deposited material is available in the Archives' research hall.</li> <li>- Each year the Film Archives issues thematic DVD collections containing national film heritage.</li> <li>- Access only with producer's agreement.</li> </ul>	<p>people with impaired hearing and vision respectively.</p> <ul style="list-style-type: none"> <li>- Ramp for access to the Film Archive.</li> <li>- Web based access.</li> </ul>		<p>schools.</p> <ul style="list-style-type: none"> <li>- Group student visits to the Film Archive.</li> </ul>		<p>schools.</p> <ul style="list-style-type: none"> <li>- Research on new "digital textbook formats" is being developed.</li> </ul>
<b>Finland</b>	<ul style="list-style-type: none"> <li>- "The National Library Project" 2007-2011.</li> <li>- KAVA organizes screenings, lends films to film festivals and regional film centres.</li> </ul>	No	<ul style="list-style-type: none"> <li>- Summer schools of FIAF/ACE.</li> <li>- Participation in international film festivals.</li> <li>- Joint annual training for archive staff in Nordic countries.</li> </ul>	<ul style="list-style-type: none"> <li>- KAVA shows films in Helsinki and in nine localities in Finland.</li> <li>- Films are shown to schoolchildren for free during various events organised by KAVA which is cooperating with</li> </ul>	N.C.	<ul style="list-style-type: none"> <li>- New film studies site for schools: <a href="http://elokuvapolku.kavi.fi/">http://elokuvapolku.kavi.fi/</a></li> </ul>

MEMBER STATE	Access to and promotion of FH	Accessibility for people with disabilities (7.5)	Professional training (7.6)	Film literacy (7.7)	Problems / Best practices (7.8)	Changes in relation to 2011 (7.9)
				<p>other operators in the sector.</p> <p>- New film studies site for schools:  <a href="http://elokuvapolku.kava.fi">http://elokuvapolku.kava.fi</a></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>		
<b>France</b>	<p>- Collections can be consulted by researchers (by law).</p> <p>- Voluntarily deposited materials can be made</p>	<p>- Yes, access to libraries, archives, documentation centers and cultural multimedia spaces, for a strictly</p>	<p>- CNC offers training in cataloguing and digital restoration techniques.</p> <p>- Participation in</p>	<p>- Various initiatives targeted at young people to promote awareness of national film heritage ('Ecole et Cinéma', 'Collège au cinéma', 'Lycée et</p>	N.C.	N.C.

MEMBER STATE	Access to and promotion of FH	Accessibility for people with disabilities (7.5)	Professional training (7.6)	Film literacy (7.7)	Problems / Best practices (7.8)	Changes in relation to 2011 (7.9)
	accessible in the film heritage institutions of other FIAF members or in the course of events organized by the Ministry of Culture and Communication.	personal.consultation.	FIAF summer school.	apprentis au cinéma').		
<b>Germany</b>	<ul style="list-style-type: none"> <li>- Collections can be consulted by researchers, journalists, public bodies and private individuals (by law).</li> <li>- Screenings organized at collecting institutions.</li> <li>- SDK and DIF make available the most famous and significant films to non-commercial cinemas, festivals and foreign archives; access to lesser known films by</li> </ul>	<ul style="list-style-type: none"> <li>- Barrier-free version with audio description and subtitles to be made in the future for all funded films.</li> <li>- Publicly funded institutions are required to comply with the Act on Equal Treatment for Persons with Disabilities (barrier – free access to cinema halls and library rooms, preparation of ancillary material).</li> <li>- "Touch tours", audio-led screenings</li> </ul>	<ul style="list-style-type: none"> <li>- A four semester Masters programme is established: "FILM CULTURE: ARCHIVING, PROGRAMMING, PRESENTATION".</li> <li>- Cooperation with the University of Applied sciences since 2007.</li> <li>- Training placements for students in the Cinematheque and work on objects in its collection.</li> </ul>	<ul style="list-style-type: none"> <li>- Numerous bodies offer special programmes: Vision Kino (www.visionkino.de) uses film heritage to promote media literacy in schools among children and youth.</li> <li>- "The Image and Education" section and the "train the teacher" events in cooperation with LISUM. Material available at <a href="http://www.first-we-">http://www.first-we-</a></li> </ul>	<ul style="list-style-type: none"> <li>- P: The consent of the rightholder is needed for film excerpts to be shown in museum exhibitions.</li> <li>- BP: Barrier-free version with audio description and subtitles to be made in the future for all funded films.</li> <li>- BP: synergies between FHI and universities to offer specialised studies on film heritage.</li> </ul>	<ul style="list-style-type: none"> <li>- New statutory provisions in 2014 to improve access for disable people.</li> </ul>

MEMBER STATE	Access to and promotion of FH	Accessibility for people with disabilities (7.5)	Professional training (7.6)	Film literacy (7.7)	Problems / Best practices (7.8)	Changes in relation to 2011 (7.9)
	<p>recopying and restoring them.</p> <ul style="list-style-type: none"> <li>- SDK and DIF promote German movies by lending catalogues, exhibitions, publications, restorations and editions.</li> <li>- Deposited duplicates can be accessed license-free at the Federal Film Archive; rental for public screening or copying requires the consent of the rights holder.</li> <li>- Organisations participate in the release of DVDs reflecting German film history and culture.</li> <li>- Long-term</li> </ul>	<p>and further similar services provided by the German Cinematheque.</p>		<p><a href="http://take-berlin.de">take-berlin.de</a> -</p>		

<b>MEMBER STATE</b>	<b>Access to and promotion of FH</b>	<b>Accessibility for people with disabilities (7.5)</b>	<b>Professional training (7.6)</b>	<b>Film literacy (7.7)</b>	<b>Problems / Best practices (7.8)</b>	<b>Changes in relation to 2011 (7.9)</b>
	digitisation of as much of the Germany's analogue film heritage as possible is an objective.					
<b>Greece</b>	- <a href="http://www.shortfilm.gr">www.shortfilm.gr</a> charts history of Greek short film.	Yes	- Cooperation with the Athens University in a Master's Degree on AV archives  - Seminars concerning the role of film archives in the digital environment.	- Educational programmes for primary and secondary education.	- P: Significant shortcomings in the legal framework.	N.C.
<b>Hungary</b>	- 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	- Provision allows free non commercial use of a work if exclusively for meeting the needs of people with disabilities.	N.C.	- 'National Core Curriculum' (NAT) includes Arts Section for film and culture literacy for pupils.  - NAT introduces 'Film culture and media literacy' for 7 grade pupils and the knowledge is to be further developed in secondary school (11	N.C.	N.C.

<b>MEMBER STATE</b>	<b>Access to and promotion of FH</b>	<b>Accessibility for people with disabilities (7.5)</b>	<b>Professional training (7.6)</b>	<b>Film literacy (7.7)</b>	<b>Problems / Best practices (7.8)</b>	<b>Changes in relation to 2011 (7.9)</b>
	<p>provisions to the contrary (Art. 38 (5), Copyright Act).</p> <p>- Audiovisual content is accessible through NAVA-points: terminals in certain institutions.</p> <p>- Entire feature film stock of MaNDA is available via the Internet.</p>			and 12 grade).		
<b>Ireland</b>	<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>	No	In-house	<p>- Research project on film education published in 2012 <a href="http://www.ifi.ie/filmfocus">http://www.ifi.ie/filmfocus</a></p> <p>- Research project on media use by 12-13 years old: <a href="http://www.ifi.ie/12to13project">http://www.ifi.ie/12to13project</a>.</p>	N.C.	- Reports on film literacy published.
<b>Italy</b>	- Online access to film heritage holdings of the CN	- The National Film Archive takes into account the needs of	- Carried out by the National Cinema School of the	- Special emphasis on measures of secondary education	- BP: Film Restoration Summer	N.C.

MEMBER STATE	Access to and promotion of FH	Accessibility for people with disabilities (7.5)	Professional training (7.6)	Film literacy (7.7)	Problems / Best practices (7.8)	Changes in relation to 2011 (7.9)
	<p>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.</p> <ul style="list-style-type: none"> <li>- In-house screenings at the <i>Cinema Trevi</i>.</li> <li>- Materials accessible via in-house videotheque to students and researchers.</li> <li>- Continuous film programme at the Archive's own cinema.</li> <li>- The National Film Archive grants free access to righ-holders to a master copy of restored films, for</li> </ul>	<p>users with disabilities.</p>	<p>Experimental Cinematography Centre – 235 students who produce approx. 50 films/year.</p> <ul style="list-style-type: none"> <li>- Film Restoration Summer school in Bologne</li> <li>- The Cinema Directorate-General supported a course on Multimedia Archiving.</li> </ul>	<p>designed to promote awareness of national film heritage and provide a general introduction to audiovisual, multimedia and scenography. ("CINED@YS")</p>	<p>school in Bologne.</p> <ul style="list-style-type: none"> <li>- BP: Every university offers a master degree in cinematographic heritage.</li> </ul>	

<b>MEMBER STATE</b>	<b>Access to and promotion of FH</b>	<b>Accessibility for people with disabilities (7.5)</b>	<b>Professional training (7.6)</b>	<b>Film literacy (7.7)</b>	<b>Problems / Best practices (7.8)</b>	<b>Changes in relation to 2011 (7.9)</b>
	broadcast via all media.					
<b>Latvia</b>	<p>- Copyright Law: provision for certain use of cinematographic works without the author's agreement and remuneration.</p> <p>- Project "Latvian films in Latvian libraries" – visitors of 874 libraries can watch 80 Latvian films at <a href="http://www.filmas.lv">www.filmas.lv</a> free of charge.</p> <p>- Film library in the Riga Film Museum.</p>	<p>- Works can be reproduced without the author's agreement and remuneration for people with a visual or hearing disability.</p> <p>- There is no special equipment for people with disabilities.</p>	- In-house training.	No	- BP: Project "Latvian films in Latvian libraries" available at <a href="http://www.filmas.lv">www.filmas.lv</a>	- An International summer school was held in 2011 on the safeguarding of sounds and image collections.
<b>Lithuania</b>	- In agreement with right holders.	- 2012 legislation providing for access for people with disabilities.	- No trainings available for specialists in the protection of AV heritage.	- The Lithuanian Film Centre has launched an educational project for pedagogues and schools: teachers and pupils can watch	- BP: Teachers and their pupils can watch the films available on the educational based established by the Film Centre, directly on the Internet after	- New Copyright Legislation in 2012. - New on-line film literacy project.

<b>MEMBER STATE</b>	<b>Access to and promotion of FH</b>	<b>Accessibility for people with disabilities (7.5)</b>	<b>Professional training (7.6)</b>	<b>Film literacy (7.7)</b>	<b>Problems / Best practices (7.8)</b>	<b>Changes in relation to 2011 (7.9)</b>
				films available on the database online.	<p>registering and signed in the base</p> <p>- P: no programmes for training specialists.</p> <p>- P: low salaries of specialists working in the field of audiovisual heritage and lack of financing for establishments.</p> <p>- P: dissemination of film education in regions, concentration only in major cities.</p>	
<b>Luxemburg</b>	<p>- 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.</p> <p>- Currently filmography for</p>	- Work is in progress but the state's websites comply with the conditions of accessibility.	<p>- Training for students and/or professionals is envisaged.</p> <p>- Short modules to be offered since 2012.</p> <p>- An 'Image technician' diploma at a college level.</p>	<p>- Scarce use of film heritage in education: school trips to CNA and the Film Library, 'Young public' section of the Discovery Zone Cinema Festival.</p> <p>- No national media</p>	- P: No media literacy programme at national level.	- Arts et Métiers is investigating the possibility of introducing a BTS in Cinema and Audiovisual Arts in 2014/15.

<b>MEMBER STATE</b>	<b>Access to and promotion of FH</b>	<b>Accessibility for people with disabilities (7.5)</b>	<b>Professional training (7.6)</b>	<b>Film literacy (7.7)</b>	<b>Problems / Best practices (7.8)</b>	<b>Changes in relation to 2011 (7.9)</b>
	Luxemburg is compiled on the CNA's website.			literacy programme.		
<b>Malta</b>	<ul style="list-style-type: none"> <li>- In agreement with right-holders.</li> <li>- The Film Commission Act stresses the importance of developing opportunities for access to cinema history and heritage.</li> </ul>	<ul style="list-style-type: none"> <li>- Yes, in access to cultural centres and libraries.</li> </ul>	<ul style="list-style-type: none"> <li>- The Malta Film Commission is implementing a training programme for the AV sector with the aid of Structural Funds (but not specifically for archiving) <a href="http://www.mfc.com.mt/page.asp?n=esfraining">http://www.mfc.com.mt/page.asp?n=esfraining</a></li> </ul>	<ul style="list-style-type: none"> <li>- Significant levels of EU funding for teaching facilities for the Malta College for Arts, Science and Technology.</li> <li>- Media education in schools.</li> </ul>	N.C.	N.C.
<b>Netherlands</b>	<ul style="list-style-type: none"> <li>- 'Images for the future' project: 22 000 hours of film material to be contextualized for the general public.</li> <li>- Dutch Law on copyright is providing for educational exception</li> </ul>	N.C.	<ul style="list-style-type: none"> <li>- Collaborates with University of Amsterdam in establishing a Master Degree on 'Preservation and Presentation of the Moving Image'.</li> </ul>	<ul style="list-style-type: none"> <li>- Dutch Institute for Sound and Vision is developing various programmes: e.g. "Teleblik" and "Ed*it" – offering material from museums and archives for educational purposes.</li> </ul>	<ul style="list-style-type: none"> <li>- BP: Agreements with right-holders' organisations which enable audiovisual sources to be used in education.</li> <li>- BP: mash-up available in <a href="http://www.openimages.eu">www.openimages.eu</a> <a href="http://www.Scenemachine">www.Scenemachine</a>.</li> </ul>	No change

MEMBER STATE	Access to and promotion of FH	Accessibility for people with disabilities (7.5)	Professional training (7.6)	Film literacy (7.7)	Problems / Best practices (7.8)	Changes in relation to 2011 (7.9)
	<p>(Article 12(5) and 16), the closed network exception for libraries, museums, archives (Article 15h) and the preservation exception (Article 16n).</p> <p>- Dutch Institute for Sound and Vision: Films accessible via its own website and via the institute's YouTube channel.</p> <p>- Most of the national film collection will be made available via the portal Filmotech (Dutch Films online) <a href="http://www.filmotech.nl/">http://www.filmotech.nl/</a></p>			<ul style="list-style-type: none"> <li>- Media Awareness Network: Film Museum and Dutch Institute for Sound and Vision are members.</li> <li>- Training for primary school teachers and youth workers at the InHolland college.</li> <li>- Specialist art education is linking to film- and media-education initiatives.</li> <li>- Lectures on film and the media are given at various universities.</li> <li>- Agreements with the rights-holders' organisations on use of audiovisual sources.</li> <li>- 2 national centres of</li> </ul>	<p><a href="http://www.filmotech.nl/">nl</a> and Celluloid Remix.</p>	

MEMBER STATE	Access to and promotion of FH	Accessibility for people with disabilities (7.5)	Professional training (7.6)	Film literacy (7.7)	Problems / Best practices (7.8)	Changes in relation to 2011 (7.9)
				<p>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>		
<b>Poland</b>	<ul style="list-style-type: none"> <li>- In agreement with right holders.</li> <li>- "Silent Movie Days".</li> <li>- Art house cinemas and film discussion clubs use resources of the Silesia Film Archive, in Poland and abroad.</li> <li>-Movies provided to film festivals.</li> </ul>	<ul style="list-style-type: none"> <li>- Audio description devices for blind and visually impaired.</li> <li>- Access to people with disabilities to Ninateka.pl since July 2013.</li> </ul>	<ul style="list-style-type: none"> <li>- In-house training.</li> <li>- Implementation of Priority I Film education and professional training.</li> </ul>	<ul style="list-style-type: none"> <li>- Ninateka EDU library : 2000 records available online <a href="http://www.nina.gov.pl">www.nina.gov.pl</a></li> <li>- Trainings on educational use of films for teachers since mid-2014.</li> </ul>	<ul style="list-style-type: none"> <li>- BP: Ninateka EDU</li> </ul>	<ul style="list-style-type: none"> <li>- Increase of film literacy activities.</li> </ul>

<b>MEMBER STATE</b>	<b>Access to and promotion of FH</b>	<b>Accessibility for people with disabilities (7.5)</b>	<b>Professional training (7.6)</b>	<b>Film literacy (7.7)</b>	<b>Problems / Best practices (7.8)</b>	<b>Changes in relation to 2011 (7.9)</b>
<b>Portugal</b>	<ul style="list-style-type: none"> <li>- "Deposit agreements" in case of voluntary deposit.</li> <li>- Access to archived material by means of screenings by the National Archive of Moving Images Department (free of charge or against payment).</li> <li>- Co-edition in DVD format of a number of films from the archive is currently being considered.</li> </ul>	Yes	<ul style="list-style-type: none"> <li>- Staff: Participation in international seminars or talks, notably on film restoration.</li> <li>Externally: Cinemateca offers internships.</li> </ul>	<ul style="list-style-type: none"> <li>- "Cinemateca junior" programme for primary and secondary students.</li> <li>- New courses on cinema and the audiovisual sector.</li> </ul>	N.C.	<ul style="list-style-type: none"> <li>- Nacional cinema Programme, established in 2013.</li> <li>- Cinemateca Portuguesa is part of the project group.</li> </ul>
<b>Romania</b>	<ul style="list-style-type: none"> <li>- Free and unrestricted access for educational, cultural, research and other non-commercial purposes in situ or by borrowing DVDs.</li> <li>- Collections Access</li> </ul>	<ul style="list-style-type: none"> <li>- The Romanian Cinémathèque has disabled access ramps.</li> </ul>	<ul style="list-style-type: none"> <li>- Specific training in-house.</li> <li>- Participation in FIAF and ACE trainings.</li> <li>- Participation in symposia, workshops and other specialised</li> </ul>	<ul style="list-style-type: none"> <li>- Since 2011, educational programmes for young people at the cinemateque.</li> </ul>	N.C.	N.C.

<b>MEMBER STATE</b>	<b>Access to and promotion of FH</b>	<b>Accessibility for people with disabilities (7.5)</b>	<b>Professional training (7.6)</b>	<b>Film literacy (7.7)</b>	<b>Problems / Best practices (7.8)</b>	<b>Changes in relation to 2011 (7.9)</b>
	office at the National Film Archive.  - Screening in the two ANF cinemas.		professional events.			
<b>Slovakia</b>	- Mediathèque.  - Publication of DVDs of Slovak films.	- Since 2008 cooperation with the Slovak Blind and Partially Sighted Union on audio commentaries for selected DVDs.	- In house training.  - SFU subsidises the attendance of staff to important events.	- Publication of professional film literature. - SFU's information centre: <a href="http://www.aic.sk">www.aic.sk</a> .  - Education and awareness events.  - Cooperation with film schools.  - SFU is partner of the Association of Slovak Film Clubs: Project 100 screenings.  - Media Education Strategy was adopted in Dec 2009.  - Centre for Media Literacy as part of the	- BP: Limited budget for professional training.	N.C.

<b>MEMBER STATE</b>	<b>Access to and promotion of FH</b>	<b>Accessibility for people with disabilities (7.5)</b>	<b>Professional training (7.6)</b>	<b>Film literacy (7.7)</b>	<b>Problems / Best practices (7.8)</b>	<b>Changes in relation to 2011 (7.9)</b>
				University of St. Cyril and Methodius opened in 2011. It coordinates programme for secondary school pupils taking media studies.		
<b>Slovenia</b>	<ul style="list-style-type: none"> <li>- Material accessible in SFA premises for educational, cultural and research purposes.</li> <li>- In compliance with the copyright and related rights.</li> </ul>	<ul style="list-style-type: none"> <li>- Access by appointment.</li> </ul>	<ul style="list-style-type: none"> <li>- Professional training for the staff of the Cinematheque, in SL and abroad.</li> </ul>	<ul style="list-style-type: none"> <li>- Slovenian and other films shown to students during their studies of film history.</li> <li>- Promotion and co-financing of educational film programmes by the Slovenian Film Centre.</li> <li>- Education activities and trainings.</li> </ul>	<ul style="list-style-type: none"> <li>- BP: Recast of copyright law aimed at making certain works available for cultural and educational purposes.</li> </ul>	N.C.
<b>Spain</b>	<ul style="list-style-type: none"> <li>- Collections can be consulted by researchers in situ (by law).</li> </ul>	<ul style="list-style-type: none"> <li>- Yes.</li> <li>- Special aid for films incorporating audio description systems</li> </ul>	<ul style="list-style-type: none"> <li>- Cooperation with Spanish Universities in all projects related to training on film</li> </ul>	<ul style="list-style-type: none"> <li>- Law on Cinema foresees that the ICAA signs up to partnership agreements with</li> </ul>	<ul style="list-style-type: none"> <li>- BP: Increasing number of Universities offer specialised training on film heritage and</li> </ul>	N.C.

<b>MEMBER STATE</b>	<b>Access to and promotion of FH</b>	<b>Accessibility for people with disabilities (7.5)</b>	<b>Professional training (7.6)</b>	<b>Film literacy (7.7)</b>	<b>Problems / Best practices (7.8)</b>	<b>Changes in relation to 2011 (7.9)</b>
	<ul style="list-style-type: none"> <li>- Other uses in agreement with right holders.</li> <li>- VoD: <a href="http://www.filmotech.com/">http://www.filmotech.com/</a></li> <li>- Edition of DVDs of films on the civil war with subtitles.</li> <li>- Specific screenings for young audiences.</li> </ul>	and special subtitling systems.	<ul style="list-style-type: none"> <li>heritage.</li> <li>- International annual workshop on film archives.</li> <li>- Welcomes stagiaires.</li> </ul>	public or private entities to promote knowledge of and disseminate cinema in various educational contexts.	<ul style="list-style-type: none"> <li>ask for cooperation from FHI.</li> <li>- BP: Increasing number of visits from Secondary schools to the Filmoteca.</li> </ul>	
<b>Sweden</b>	<ul style="list-style-type: none"> <li>- Viewing copies accessible at SFI's premises. They are loaned to external uses with permission of the right holders.</li> <li>- DVD releases/loans of restored films, in agreement with right holders.</li> <li>- DVD copies of state</li> </ul>	- 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.	- Internship program in the photochemical laboratory.	<ul style="list-style-type: none"> <li>- Material for teachers on how to use the website <a href="http://www.filmarchive.se">www.filmarchive.se</a> <a href="http://www.filmarivet.se">www.filmarivet.se</a></li> <li>- Cooperation between the SFI and the Swedish municipalities in film education activities for the production of film guides<sup>17</sup>.</li> </ul>	<ul style="list-style-type: none"> <li>- BP: <a href="http://www.filmarchive.se">www.filmarchive.se</a></li> </ul>	- Internship in the photochemical laboratory.

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

<b>MEMBER STATE</b>	<b>Access to and promotion of FH</b>	<b>Accessibility for people with disabilities (7.5)</b>	<b>Professional training (7.6)</b>	<b>Film literacy (7.7)</b>	<b>Problems / Best practices (7.8)</b>	<b>Changes in relation to 2011 (7.9)</b>
	<p>funded films available in the SFI Library.</p> <ul style="list-style-type: none"> <li>- In-house screenings at the SFI's Cinemathèque.</li> <li>- 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.</li> </ul>			<p>- Strategy on film for children and young people (2012-2014).</p>		
<b>United Kingdom</b>	<ul style="list-style-type: none"> <li>- Archival material accessible through DVD and theatrical releases; no subtitling.</li> <li>- BFI Mediatheques allow to browse thousands of digitised films on demand.</li> </ul>	<ul style="list-style-type: none"> <li>- Financed films must contain a subtitle file and audio description track.</li> </ul>	<ul style="list-style-type: none"> <li>- Creative Skillset<sup>18</sup>: provides a small amount of funding for archive skills.</li> </ul>	<ul style="list-style-type: none"> <li>- £26 million committed to film education over 4 years, through "Film Nation UK".</li> <li>- BFI National Youth Academy.</li> <li>- Screenonline: online resource for</li> </ul>	<ul style="list-style-type: none"> <li>- BP: Film Nation UK and BFI National Youth Academy.</li> </ul>	<ul style="list-style-type: none"> <li>- Film Nation UK and BFI National Youth Academy.</li> </ul>

<sup>18</sup> <http://creativeskillset.org/>

MEMBER STATE	Access to and promotion of FH	Accessibility for people with disabilities (7.5)	Professional training (7.6)	Film literacy (7.7)	Problems / Best practices (7.8)	Changes in relation to 2011 (7.9)
	<p>- BFI channel on Youtube:  <a href="http://www.youtube.com/bfi/films">www.youtube.com/bfi/films</a></p>			<p>British television and film history – is accessible in all educational establishments and some public libraries.</p> <p><a href="http://www.screenonline.org.uk/">http://www.screenonline.org.uk/</a></p> <p>- InView: over 2,000 non-fiction film and television titles available divided in 6 categories for education:</p> <p><a href="http://www.bfi.org.uk/inview">www.bfi.org.uk/inview</a></p>		

**TABLE 8 – EUROPEAN AND INTERNATIONAL ACTIVITIES**

<b>MEMBER STATE</b>	<b>Bilateral co-operation (8.1, 8.2)</b>	<b>European (8.3)</b>	<b>International (8.4)</b>
<b>Austria</b>	- Cooperation with the German, Dutch and Slovenian film archives. Exchanges with Italian Universities and laboratories.	- EFG1914	- United States Holocaust Memorial Museum and, the Museum of Modern Art (New York) and Gosfilmofond (Moscow).
<b>Belgium</b>	- Cooperation with all relevant institutions in the country. RFA and its Director are at the centre of several networks of collaboration within Europe and outside.	- EFG1914  - FORWARD	- FIAF, AMIA (Association of Moving Image Archivists), SMPTE (D-Cinema standards committee).
<b>Belgium French Community</b> :	- Coordination between the bodies at the level of the Federal State and the Communities implemented in 2009. Sonuma participates in EIG with the French National Audiovisual Institute (INA), Teleevision Suisse romande and Radio Canada.	- Archimedia, First project, EDCine Project, Midas project.  - ACE, EFG  - European Audiovisual Observatory.	- FIAF
<b>Belgium Flemish Community</b> :	N.C.	- Editorial contributions to the European Audiovisual Observatory (EAO).  - European Digital Library.	N.C.
<b>Bulgaria</b>	- 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

<b>MEMBER STATE</b>	<b>Bilateral co-operation (8.1, 8.2)</b>	<b>European (8.3)</b>	<b>International (8.4)</b>
			resources. - USA, Argentina.
<b>Croatia</b>	- Cooperation with the Archival Department of the Croatian Radio TV, with numerous museums and libraries and with regional audiovisual centres.	-ACE, FIAF	- Standing Committee of European Convention for the Protection of the AVheritage and Cinema Experts Group.
<b>Cyprus</b>	- Cooperation with the Cyprus Broadcasting Corporation (CyBC) and the Press and Information Office (PIO) and support of the "Cyprus Film Archive / Pelathousa", a private initiative to salvage and preserve cinematographic material.	Not yet	Not yet
<b>Czech Rep.</b>	Yes	- ACE, EFG, EFG1914, FORWARD	- FIAF
<b>Denmark</b>	- At <a href="http://www.danskkulturarv.dk">www.danskkulturarv.dk</a> all major Danish cultural bodies share content.  - Nordic Film archive workshop.	- ACE, FORWARD, EFG1914, PRESTO4U	- FIAF
<b>Estonia</b>	- Cooperation with the the Film Archive, the Estonian Broadcasting Corporation, the Estonian Film Institute, the Film Museum, the Estonian Movie Database and the Baltic Film and Media School at Tallinn University.  - Cooperation with the National	- EFG1914	- FIAF, IASA, BAAC

<b>MEMBER STATE</b>	<b>Bilateral co-operation (8.1, 8.2)</b>	<b>European (8.3)</b>	<b>International (8.4)</b>
	Audiovisual Archive of Finland and the archives of the other Baltic States.		
<b>Finland</b>	- KAVA cooperates with other cultural institutions, with television broadcasting operators, and with Nordic film archives.	- EFG 1914 - FORWARD	- FIAF
<b>France</b>	- Actively involved in work with heritage institutions in southern hemisphere countries.  - Co-operation with all French Cinematheques.	- ACE  - Participated in European standardization on interoperability of film databases in CEN.  - EFG (Cinematèque Française).	- FIAF
<b>Germany</b>	-German Cinematheque Foundation.  - Cooperation with TV broadcasters, the German Radio Archive, Deutsche Welle and the Federal Agency for Civic Education.	- ACE, EFG1914, FORWARD, filmarchives-online COLLATE, EFG.	- FIAF
<b>Greece</b>	The Greek Film Centre, the International Thessaloniki Film Festival, the Greek Directors' Guild, the Short Film Festival in Drama, the International Athens Film Festival, the Museum-Archive of the transitional public television body, the National Book Centre of Greece, the Contemporary Social History Archives (ASKI), the National Centre for Social Research, the	- ACE  - EFG  - Participation in European projects through the project 'Cinephilia in the new age' which was included in the Regional Operational Programme of Attica (ROP Attica 2007-2013) under the NSRF	- FIAF

<b>MEMBER STATE</b>	<b>Bilateral co-operation (8.1, 8.2)</b>	<b>European (8.3)</b>	<b>International (8.4)</b>
	National Theatre, the Benaki Museum, the Onassis Cultural Centre, Educational Foundations and Institutes: the British Council, the French Institute of Athens, the Goethe-Institute Athens, the Italian Cultural Institute of Athens, the National and Kapodistrian University of Athens, the Athens School of Fine Arts, Panteion University, Aristotle University-Cinematography Department.		
<b>Hungary</b>	<ul style="list-style-type: none"> <li>- Cooperation with image and audio archives, the MTVA and public media service providers, cooperation between image and audio archives and other cultural institutions, such as museums, theatres and cinemas.</li> <li>- Many bilateral co-operators.</li> </ul>	<ul style="list-style-type: none"> <li>- European projects: MIDAS, EFG, EFG1914.</li> <li>- "P2P-Fusion" European Project (completed in 2009).</li> <li>- NAVA: COMMUNIA thematic network cooperation.</li> </ul>	- FIAF
<b>Ireland</b>	Yes	- Europeana	- FIAF
<b>Italy</b>	- Cooperation with national and international FIAF archives and public and private archiving institutions.	- ACE	- FIAF

<b>MEMBER STATE</b>	<b>Bilateral co-operation (8.1, 8.2)</b>	<b>European (8.3)</b>	<b>International (8.4)</b>
<b>Latvia</b>	- Cooperation with the Russian State Audiovisual Document Archive.	- APEX	- BAAC, IASA
<b>Lithuania</b>	- The public body National Radio and Television of Lithuania, a limited company “Lietuvos Kinas”, UAB, the Lithuanian Theatre, Music and Film Museum and also other foreign and national institutions.	- Participated in European standardization on interoperability of film databases in CEN/TC 372.  - EUScreenXL	- IASA, FIAT/IFTA.BAAC
<b>Luxemburg</b>	- Cooperation with the national television channel and the City of Luxembourg Film Library, the University of Luxembourg and with various cultural institutions.	No	- FIAF  - Administrative Board of the association ‘Inédits – Amateur films/Memory of Europe’.
<b>Malta</b>	- Cooperation with the University of Hull, UK.	- Europeana  - APENet	
<b>Netherlands</b>	- EYE: Co-operation with archives and distributors from different Member States in the field of (digital) distribution, conservation and restoration.	- EYE: EFG1914, FORWARD, ACE  - Sound and Vision: PrestoPrime, Presto Centre, CineXPRES, EUScreen, EUScreen XL, EuropeanaV2, Europeana Awareness, Europeana Fashion, ECLAP, DigiBIC, AXES, LinkedTV,	- FIAF  - FIAT  - Association of Moving Image Archivists.  - Dutch Institute for Sound and Vision is

<b>MEMBER STATE</b>	<b>Bilateral co-operation (8.1, 8.2)</b>	<b>European (8.3)</b>	<b>International (8.4)</b>
		Polimedia and Europeana Creative.	also active in IASA and EBU.
<b>Poland</b>	<ul style="list-style-type: none"> <li>- Cooperation with the National Audiovisual Institute in France (INA), Sound and Vision and EUNIC Warszawa association for media education.</li> <li>- Partner of the web portal <a href="http://www.lost-films.eu">www.lost-films.eu</a></li> <li>- Search queries in Sweden and Russia.</li> </ul>	<ul style="list-style-type: none"> <li>- Europeana Awareness and EUscreenXL, PrestoCentre, Hack4Europe, Europeana 1989, Europeana Remix, PrestoCentre.</li> <li>- 'Digitisation project: "Preservation and digitisation of 43 pre-War feature films', co-financed by EU regional funds – <a href="http://www.nitrofilm.pl">www.nitrofilm.pl</a></li> </ul>	- FIAT/IFTA, BAAC
<b>Portugal</b>	- Bilateral cooperation with other FHI members of FIAF and ACE.	<ul style="list-style-type: none"> <li>- Co-founder of ACE</li> <li>- EU projects: EFG</li> </ul>	- FIAF
<b>Romania</b>	- Co-operations with broadcasting and TV organisations, museums, the national library, cultural institutions and the cultural centres of embassies.	- ACE, EFG 1914	- FIAF
<b>Slovakia</b>	<ul style="list-style-type: none"> <li>-Slovak Radio and Television (RTVS).</li> <li>- National Film Archive in Prague.</li> </ul>	<ul style="list-style-type: none"> <li>- European Audiovisual Observatory.</li> <li>- European Film Promotion.</li> <li>-National project No 5- Digital Audiovision (funded by ERDF).</li> </ul>	- FIAF
<b>Slovenia</b>	- Cooperation with the Archives of the Republic of Slovenia/SFA, the	- ACE, MIDAS and potentially EFG	- FIAF

<b>MEMBER STATE</b>	<b>Bilateral co-operation (8.1, 8.2)</b>	<b>European (8.3)</b>	<b>International (8.4)</b>
	<p>Slovenian Cinemathèque, the Slovenian national broadcaster (RTV), the Slovenian Film Centre (a public agency), the Academy of Theatre, Radio, Film and Television, film producers and museums/audiovisual departments.</p> <p>- International: the Yugoslav Film Archive, the Croatian Film Archives, the Cinematheque of Macedonia and the Central Film Archive of Austria.</p>		
<b>Spain</b>	<p>- Yes, with all the film libraries in the Autonomous Communities, with the public television channel RTVE, with cultural institutions and with museums.</p>	<p>- ACE</p> <p>- Member of the CEN Technical Committee that drafted the European standards on interoperability of film databases.</p> <p>- EFG1914, FORWARD</p>	<p>- FIAF</p> <p>- Active co-operation with Latin-American film archives.</p>
<b>Sweden</b>	<p>- Collaboration with the National Library of Sweden and with FHIs in other Member States.</p>	<p>- ACE and EFG</p>	<p>- FIAF, Nordic Film Archive meetings.</p>
<b>United Kingdom</b>	<p>- Yes with other FHI. Sound and Vision Group to ensure full cooperation between film and TV heritage organised in UK.</p>	<p>- Member of the CEN Technical Committee that drafted the European standards on interoperability of film databases.</p>	<p>- FIAF</p>

**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](http://www.archivesportaleurope.eu) (2009-2012)

APEX: <http://www.apex-project.eu/index.php/en/> . It continues the work of APEnet

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

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

EFG: eContentplus project "European Film Gateway", <http://www.europeanfilmgateway.eu/><sup>19</sup>

EFG 1914: [www.europeana1914-1918.eu](http://www.europeana1914-1918.eu)<sup>20</sup>

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

EUScreenXL: <http://blog.euscreen.eu/euscreenxl>

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

FIRST: Film Restoration and Conservation strategies,

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

FORWARD: Framework for a EU-wide Audiovisual Orphan Works Registry: [www.project-forward.eu](http://www.project-forward.eu)<sup>21</sup>

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<sup>19</sup> Participating Film Archives: Association des Cinémathèques Européennes, Cinemateca Portuguesa, Cineteca del Comune di Bologna, Deutsches Filminstitut – DIF, Det Danske Filminstitut, Filmarchiv Austria, Cinecittà Luce (former Istituto Luce), La Cinémathèque Française, Lichtspiel – Kinemathek Bern, Lithuanian Central State Archive, Magyar Nemzeti Filmarchívum, Národní Filmový Archiv, Nasjonalbiblioteket Norway, National Audiovisual Archive Finland, eye Film Institute Netherlands (former Nederlands Filmmuseum), Tainiothiki tis Ellados

<sup>20</sup> EFG1914 Project partners and associated partners: Arhiva Nacionala de Filme, Bucharest | Association des Cinémathèques Européennes, Brussels/Frankfurt | Athena Research and Innovation Center in Information, Communication and Knowledge Technologies, Athens | Bundesarchiv, Berlin | Centre National du Cinéma et de l'Image Animée-Archives françaises du film, Bois d'Arcy | Centro Sperimentale di Cinematografia, Rom | Cinecittà Luce S.p.A, Rome | Cinémathèque royale de Belgique, Brussels | Fondazione Cineteca di Bologna | CNR-ISTI, Pisa | Det Danske Filminstitut, Copenhagen | Deutsche Kinemathek - Museum für Film und Fernsehen, Berlin | Deutsches Filminstitut - DIF, Frankfurt | Estonian Film Archive, Tallinn | EYE Film Institute Netherlands, Amsterdam | Filmarchiv Austria, Vienna | Filmoteca Española, Madrid | Fondazione Cineteca Italiana, Milan | Fraunhofer IIS, Erlangen | Friedrich-Wilhelm-Murnau-Stiftung, Wiesbaden | Imperial War Museums, London | IVAC, Valencia | Jugoslovenska Kinoteka, Belgrade | La Cineteca del Friuli, Gemona | Landesfilmsammlung Baden Württemberg, Stuttgart | Magyar Nemzeti Digitalis Archivum És Filmintezét, Budapest | Museo Nazionale del Cinema, Turin | Národní filmový archiv, Prague | Nasjonalbiblioteket, Oslo | Österreichisches Filmmuseum, Vienna | reelport GmbH, Cologne

<sup>21</sup> Project partners: Cinémathèque Royale de Belgique/Koninklijk Belgisch Filmarchief, Co-ordinator (Brussels), Association of European Film Archives and Cinémathèques (Brussels, Frankfurt) EYE Film Institute Netherlands (Amsterdam), Consorzio Interuniversitario – CINECA, Centre national du cinéma et de l'image animée – AFF (Bois d'Arcy), Det Danske Filminstitut (Copenhagen), Kansallinen audiovisuaalinen instituutti– National Audiovisual Institute (Helsinki), Instituto de la Cinematografía y Artes Audiovisuales – Filmoteca Espanola (Madrid), Fondazione Cineteca di Bologna (Bologna), Deutsches Filminstitut – DIF (Frankfurt), FOCAL International LTD (Middlesex), Filmoteka Narodowa (Warsaw), Národní filmový archiv (Prague)

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

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

PRESTO4U: <https://www.prestocentre.org/4u>

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

**TABLE 9.1 – FOLLOW-UP OF PRIORITIES - COLLECTION AND DATABASES**

<b>MEMBER STATE</b>	<b>(1) Enforcement of mandatory forms of deposit?</b>	<b>(2) Quality checks of deposited material?</b>	<b>(3) Promoting voluntary deposit? Use of standard contracts? Use of ACE/FIAFP model contract?</b>	<b>(4) Film databases on-line? (5) EN 15744:2009 and EN 15907:2010?</b>
<b>Austria</b>	Yes		- The Austrian Film Archive is actively promoting voluntary deposit of cinematographic works and related film material. Its uses its own contracts which satisfy the international standards.	- (4) Austrian Film Museum: 2 non-film collections available online since 2008.  - Austrian Film Archive: Newsreels Archive and Film library available online.
<b>Belgium</b>	- Contractual deposit of FR subsidised works as from 2015.	Yes	- Voluntary deposit encouraged.  - FIAPF-ACE model contract is used.	(4) Only for books.  (5) No budget.
<b>Belgium: French Community</b>	- Yes, for the contractual deposit of works supported by the Centre du Cinema.	Yes	- Voluntary deposit subject to properly concluded contracts.	(4) Yes, <a href="http://www.cinematheque.cfwb.be">www.cinematheque.cfwb.be</a> .
<b>Bulgaria</b>		No	- BNF encourages this.	(4) No  (5) No
<b>Croatia</b>	Yes	Yes	- Yes. Use of ACE/FIAFP model	(4) No

<b>MEMBER STATE</b>	<b>(1) Enforcement of mandatory forms of deposit?</b>	<b>(2) Quality checks of deposited material?</b>	<b>(3) Promoting voluntary deposit? Use of standard contracts? Use of ACE/FIAFP model contract?</b>	<b>(4) Film databases on-line? (5) EN 15744:2009 and EN 15907:2010?</b>
			contract is underway.	(5) Planned
<b>Cyprus</b>	Yes	Yes	No	(4) They will be available in 2014-2015. (5) No
<b>Czech Rep.</b>	Not necessary	Yes	- Yes. In process of revising contracts for all material deposited. No use of a model contract.	(4) No. Only certain information available at <a href="http://web.nfa.cz/CeskyHranyFilm/cz/obsah/index.html">http://web.nfa.cz/CeskyHranyFilm/cz/obsah/index.html</a> . (5) ENs implemented
<b>Denmark</b>	- Payment of the final tranche of subsidy is linked to the deposit according to the law.	Yes	Yes	(4) Yes (5) Yes
<b>Estonia</b>	- "Guidelines for the Granting of Support" are updated. As from 2014, EFI will start checking the depositing of films.	- Good quality not define by law.	- A contract or an act of transfer are being signed.	(4) Yes: - <a href="http://www.filmi.ee/fis/">www.filmi.ee/fis/</a> - <a href="http://www.ra.ee/fotis/">www.ra.ee/fotis/</a> - <a href="https://www.efis.ee/">https://www.efis.ee/</a>

<b>MEMBER STATE</b>	<b>(1) Enforcement of mandatory forms of deposit?</b>	<b>(2) Quality checks of deposited material?</b>	<b>(3) Promoting voluntary deposit? Use of standard contracts? Use of ACE/FIAPF model contract?</b>	<b>(4) Film databases on-line? (5) EN 15744:2009 and EN 15907:2010?</b>
				(5) EN 15907 implemented.
<b>Finland</b>	Yes	- Films must be of original quality.	- Yes but not possible so far to conclude bilateral agreements. Negotiations are about to start with 20 <sup>th</sup> Century Fox.	(4) Yes at Elonet.fi, but without information on collections (5) Yes
<b>France</b>	Yes	Yes	- There is promotion and use of contracts but no use of ACE/FIAPF.	(4) Yes, some information is available through restricted access. (5) Yes
<b>Germany</b>	- No statutory provisions yet, but film funding institutions have tied the fund to the physical deposit.	Yes	Yes  - Application of the ACE/FIAPF model and contracts based on this model.	(4) Yes at <a href="http://www.filmportal.de">www.filmportal.de</a> and <a href="http://www.europeanfilmgateway.eu">www.europeanfilmgateway.eu</a> (5) Yes
<b>Greece</b>	N.C.	N.C.	- Application of the model contract of ACE and FIAPF.	(4) Yes to a limited extent. (5) Implemented under EFG.
<b>Hungary</b>	Yes since 2011	Yes, since 2011.	N.C.	(4) Entire feature film stock of MaNDA is available via the Internet. (5) The first one is implemented and the

<b>MEMBER STATE</b>	<b>(1) Enforcement of mandatory forms of deposit?</b>	<b>(2) Quality checks of deposited material?</b>	<b>(3) Promoting voluntary deposit? Use of standard contracts? Use of ACE/FIAFP model contract?</b>	<b>(4) Film databases on-line? (5) EN 15744:2009 and EN 15907:2010?</b>
				implementation of the second one is ongoing.
<b>Ireland</b>	No	Yes	No	(4) No (5) No
<b>Italy</b>	- Work proceeded on the planned check of mandatory forms of deposit.		N.C.	(4) N.C. (5) Participated in the CEN standardization group.
<b>Latvia</b>	Yes	Yes	-Voluntary deposit foreseen in the law.	(4) Yes, <a href="http://www.filmas.lv">www.filmas.lv</a> . - The Unified National Archive Information System will be accessible online. (5) Implementation of EN 15907:2010 in progress.
<b>Lithuania</b>	Yes	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) Yes at <a href="http://www.e-klinas.lt">www.e-klinas.lt</a> . (5) Yes
<b>Luxemburg</b>	Yes	- Yes, but quality assessment is not	- The voluntary deposit of	(4) No

<b>MEMBER STATE</b>	<b>(1) Enforcement of mandatory forms of deposit?</b>	<b>(2) Quality checks of deposited material?</b>	<b>(3) Promoting voluntary deposit? Use of standard contracts? Use of ACE/FIAFP model contract?</b>	<b>(4) Film databases on-line? (5) EN 15744:2009 and EN 15907:2010?</b>
		established by law.	amateur films is encouraged.  - Deposit contract not entirely based on the ACE and FIAPF model.	(5) Ongoing
<b>Malta</b>	- 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.
<b>Netherlands</b>	Yes	Yes	Yes	(4) Yes, EYE Library collection and complete Sound and Vision catalogue.  (5) Implementation in progress.
<b>Poland</b>	No	No	- Yes: Preparing to promote voluntary deposit.	(4) A growing part of NFA's collection is available online.  - The databases of Silesia Film archive are available online (photos, film posters, digital depository).  - NInA: only a selected portion available at <a href="http://www.ninateka.pl">www.ninateka.pl</a> .  (5) No
<b>Portugal</b>	- Compulsory	- Quality checks	- Yes: letters to municipalities to	(4) Only "Cinamateca Digital" through EFG.

<b>MEMBER STATE</b>	<b>(1) Enforcement of mandatory forms of deposit?</b>	<b>(2) Quality checks of deposited material?</b>	<b>(3) Promoting voluntary deposit? Use of standard contracts? Use of ACE/FIAFP model contract?</b>	<b>(4) Film databases on-line? (5) EN 15744:2009 and EN 15907:2010?</b>
	deposit of films that received aid.	for works subsidized by the State or deposited on voluntary basis.	encourage voluntary deposit, agreement with right-holders.  - Deposited agreement similar to the ACE-FIAPF model contract.	(5) To be implemented in the framework of EFG.
<b>Romania</b>	- The number of voluntary deposit contracts has increased, legal deposit is provided for through the Cinematography Law.	- Yes, but "good quality" not defined by law.	- VD has been actively promoted and more VD contracts have been signed.  - All deposits accompanied by contracts similar to the ACE/FIAPF.	(4) Some data available in the Internet: <a href="http://www.cnc.gov.ro">www.cnc.gov.ro</a> , <a href="http://www.anf-cinematea.ro">www.anf-cinematea.ro</a>  (5) A digital database for non-film materials will be created in accordance with these standards in 2013-2015.
<b>Slovakia</b>	No	Yes	Yes	(4) Yes, since November 2013.  (5) They plan to implement European standards EN 15477 and EN 15907 in the SK CINEMA information system. They attended the workshop.
<b>Slovenia</b>	Yes	Yes	Yes  - All deposits accompanied by a contract.	(4) Slovenian Cinematheque:No  (5) No

<b>MEMBER STATE</b>	<b>(1) Enforcement of mandatory forms of deposit?</b>	<b>(2) Quality checks of deposited material?</b>	<b>(3) Promoting voluntary deposit? Use of standard contracts? Use of ACE/FIAFP model contract?</b>	<b>(4) Film databases on-line? (5) EN 15744:2009 and EN 15907:2010?</b>
<b>Spain</b>	- Measures are already in place: certification of the perfect condition of the copy deposited is required in order to receive payment of public aid.	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 <sup>22</sup>  (5) Applied
<b>Sweden</b>	- Yes. Payments are conditional to deposit of good quality material.	Yes	- SFI encourages the voluntarily deposit of material..  - The model contracts of ACE and FIAPF has not been used so far.	(4) Yes at <a href="http://www.svenskfilmdatabas.se">www.svenskfilmdatabas.se</a> ,  - <a href="http://www.filmarkivet.se/">www.filmarkivet.se/</a> .  - The National Library Catalogue <a href="http://smdb.kb.se/">http://smdb.kb.se/</a> completely searchable on the internet.  (5) First steps towards implementation.

<sup>22</sup> - Joint catalogue of Latin American film libraries: [http://ccfib\\_opac.mcu.es/cgi-brs/AbsysNetFilmoteca/abnetopac/O9656/ID3d2f4573?ACC=301](http://ccfib_opac.mcu.es/cgi-brs/AbsysNetFilmoteca/abnetopac/O9656/ID3d2f4573?ACC=301)

- Library catalogue of the Spanish Film Library : <http://www.mcu.es/cgi-brs/AbsysNetFilmoteca/abnetopac2/O9629/IDe7f83c33?ACC=101>

- The integral database for managing the materials deposited at the Spanish Film Library - ARCADIA- is for internal access only

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<b>MEMBER STATE</b>	<b>(1) Enforcement of mandatory forms of deposit?</b>	<b>(2) Quality checks of deposited material?</b>	<b>(3) Promoting voluntary deposit? Use of standard contracts? Use of ACE/FIAFP model contract?</b>	<b>(4) Film databases on-line? (5) EN 15744:2009 and EN 15907:2010?</b>
<b>United Kingdom</b>	- Already in place.	No	- Yes but no use of the ACE/FIAPF model. All deposits accompanied by a deposit agreement.	(4) Yes at <a href="http://collections-search.bfi.org.uk">http://collections-search.bfi.org.uk</a> . (5) Fully implemented in BFI Collections Information Database. <sup>23</sup>

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<sup>23</sup> <http://www.adlibsoft.com/news/bfioveradlib>

**TABLE 9.2 – FOLLOW-UP OF PRIORITIES : PRESERVATION**

<b>MEMBER STATE</b>	<b>(6) Long-term strategy for national film heritage</b>
<b>Austria</b>	- 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.
<b>Belgium</b>	- RFA only develops internal plans.
<b>Belgium : French Community</b>	- Looking into ways to implement the OAIS standard.
<b>Bulgaria</b>	- BNF: ‘Development Strategy to 2014’, prepared and submitted to the Ministry of Culture and updated annually.
<b>Croatia</b>	- Preparation of detailed proposals to be sent for review and approval by the Ministry of Culture.
<b>Cyprus</b>	- There is a forthcoming strategy and there are specific digital preservation works in progress.
<b>Czech Rep.</b>	- Only as part of the general digitisation of cultural content.
<b>Denmark</b>	- There is an action plan mainly for Danish films. Financing will be applied on a project-by-project basis.
<b>Estonia</b>	- Preservation strategy of the National Archives of Estonia also includes film heritage. "Developments in Estonian Film 2012-2020" is a plan approved in 2011.
<b>Finland</b>	Yes
<b>France</b>	Yes

<b>MEMBER STATE</b>	<b>(6) Long-term strategy for national film heritage</b>
<b>Germany</b>	- Further development of a national film strategy is needed.
<b>Greece</b>	Not yet
<b>Hungary</b>	Yes
<b>Ireland</b>	No
<b>Italy</b>	N.C.
<b>Latvia</b>	N.C.
<b>Lithuania</b>	- In the new version of the Cinema Act, the collection and preservation of film heritage is a priority for State funding.
<b>Luxemburg</b>	- The CNA is currently working to establish a medium-term strategy for the transfer and digitisation of audiovisual works and on a long-term strategy for the migration of cinematographic and audiovisual works.
<b>Malta</b>	- "Creative Economy Strategy" aims in improving governance and reducing fragmentation. Priorities set out in the Government Programme, the Cultural Policy and the Creative Economy Strategy.
<b>Netherlands</b>	<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 for multiple long-term storage of digital files.</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>

<b>MEMBER STATE</b>	<b>(6) Long-term strategy for national film heritage</b>
<b>Poland</b>	N.C.
<b>Portugal</b>	<ul style="list-style-type: none"> <li>- 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.</li> <li>- 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.</li> <li>- Digital heritage (2K) is not preserved due to lack of funding and structures.</li> </ul>
<b>Romania</b>	- Digital restoration of films made up to 1930 planned for the 2013-2015 period. Digitisation of Romanian feature-length motion pictures continues.
<b>Slovakia</b>	- Yes, the Project for the Systematic Restoration of the Audiovisual Heritage of the Slovak Republic.
<b>Slovenia</b>	Yes
<b>Spain</b>	- Yes. New preservation and restoration center in operation since 2013.
<b>Sweden</b>	- There is a directive on " a living film heritage, to be preserved, developed, and made available" as well as a Collection Policy. (last update in 12/2012).
<b>United Kingdom</b>	- Yes, there is a new Master Film Store since 2012.

**TABLE 9.3 – FOLLOW-UP OF PRIORITIES: RESTORATION**

<b>MEMBER STATE</b>	<b>(7) Restoration plans? Priorities?</b>	<b>(8) Fund-rising efforts?</b>	<b>(9) Partnership with other FHI?</b>
<b>Austria</b>	- Annual strategy plans and opening-up projects.	- The Austrian Film Museum has developed a sponsorship model which is being implemented.	Yes
<b>Belgium</b>	- No specific budget. Restoration projects decided on the basis of physical condition, historical importance, on demand.	N.C.	Yes since the 60s
<b>Belgium : French Community</b>	No	No	Yes
<b>Bulgaria</b>	N.C.	No	N.C.
<b>Croatia</b>	- Program of protection and restoration of AV heritage and individual programs.	- Yes with producers and other institutions/companies.	Planned

<b>Cyprus</b>	- Planned.	No	No
<b>Czech Rep.</b>	Yes	Yes	Yes
<b>Denmark</b>	Yes	- Yes, but co-financing requirements are typically set so as to obtain partial project aid.	Yes
<b>Estonia</b>	- Yes, under the document "Developments in cultural policy to 2020".	Yes	No
<b>Finland</b>	- Yes, according to a plan agreed between KAVA and film researchers.	No	No
<b>France</b>	Yes	Ongoing	No
<b>Germany</b>	- Prioritisation system established (film history value, risk of lost, children films).  - Further work on strategy planned.	Yes	No
<b>Greece</b>	Yes	- Yes, for instance from the Greek organisation of Football prognostics.	- Lumiere programme and bilateral cooperation with European film archives for the restoration of

			Greek films.
<b>Hungary</b>	Yes	Yes	Yes
<b>Ireland</b>	Yes	Yes	No
<b>Italy</b>	No	N.C.	N.C.
<b>Latvia</b>	- There is a list of priorities but not specific plans due to lack of funding.	No	No
<b>Lithuania</b>	Yes	Yes	- No such initiatives so far.
<b>Luxemburg</b>	- Funding is sufficient, given the size of the heritage.	No need	No
<b>Malta</b>	Foreseen	Foreseen	Foreseen
<b>Netherlands</b>	- Reduced budget for Images for the future will imply further prioritisation. Prioritisation will be based on the Collection Policy	- 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.	Yes, under EFG1914

	Plan 2013-2016. Film restoration project launched in 2011.		
<b>Poland</b>	- Yes: strategic digitisation plan activities for 2013-2015.	- Yes. National Bank of Poland and the Polish Energy group are now donors.	No
<b>Portugal</b>	Yes	- Yes, with other public and private institutions.	- Yes, with European archives.
<b>Romania</b>	- Yes, annual restoration plans.	Yes	No
<b>Slovakia</b>	Yes	- None at present. The SFU's restoration activities are funded only by the State.	No
<b>Slovenia</b>	Yes	No	- The Slovenian Cinematheque carries out joint projects.
<b>Spain</b>	Yes	- Efforts made but not success due to the crisis.	Yes
<b>Sweden</b>	- Yes, annual restoration - duplication and an annual digitisation plan.	No	No
<b>United Kingdom</b>	Yes	Yes	No

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

<b>MEMBER STATE</b>	<b>(10) For non-commercial exploitation of restored works?</b>	<b>(11) for cultural use of films and related material?</b>	<b>(12) for educational use of films?</b>
<b>Austria</b>	Yes	Yes	Yes
<b>Belgium : French Community</b>	- Yes in specific cases.	- Yes. For laplataforme.be	No
<b>Bulgaria</b>	Yes	Yes	Yes
<b>Croatia</b>	No	No	Yes
<b>Cyprus</b>	No	- Provisions in contracts signed with film producers that have received public funding.	No
<b>Czech Rep.</b>	Yes	Yes	Planned
<b>Denmark</b>	Yes	Yes	Yes
<b>Estonia</b>	No	Yes	- Rightholders have not a clear position and schools act in good faith.
<b>Finland</b>	- Yes. KAVA has assured rights to many Finnish films.	- Yes. Some film makers authorised to show films for free.	No
<b>France</b>	Yes	Yes	Yes

<b>MEMBER STATE</b>	<b>(10) For non-commercial exploitation of restored works?</b>	<b>(11) for cultural use of films and related material?</b>	<b>(12) for educational use of films?</b>
<b>Germany</b>	Yes	Yes	- Yes. For the children's film festival LUCAS and for DVDs for schools.
<b>Greece</b>	Yes	Yes	Yes
<b>Hungary</b>	No	No	Yes
<b>Ireland</b>	Yes	Yes	No
<b>Italy</b>	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.
<b>Latvia</b>	Yes		No
<b>Lithuania</b>	Yes	Yes	-Yes, with 15 national film producers.
<b>Luxemburg</b>	Yes	Yes	Yes
<b>Malta</b>	Foreseen	- Done in the framework of the National Memory Project.	No
<b>Netherlands</b>	Yes	Yes	Yes
<b>Poland</b>	- Yes, for NINATEKA.pl	Yes	- Yes. The Polish Film Institute has concluded agreements for two projects:

<b>MEMBER STATE</b>	<b>(10) For non-commercial exploitation of restored works?</b>	<b>(11) for cultural use of films and related material?</b>	<b>(12) for educational use of films?</b>
			<ul style="list-style-type: none"> <li>- 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.</li> <li>- Polish Film Academy.</li> </ul>
<b>Portugal</b>	- Sporadic agreements with rightholders for publishing on DVD.	Yes	Not yet
<b>Romania</b>	Yes	Yes	Yes
<b>Slovakia</b>	Yes	- The SFU exercises the rights of authors for audiovisual works produced before 1991 under certain conditions.	<ul style="list-style-type: none"> <li>- The SFU exercises the rights of authors for audiovisual works produced before 1991 under certain conditions.</li> <li>- Exception for educational uses under Section 28 of the Copy-right Act.</li> </ul>
<b>Slovenia</b>	- Licences for Europe statement will be used in the future.	Yes	Yes
<b>Spain</b>	- Agreements with right-holders, so they give non-commercial rights to the archive for restored films.	- Active and fruitful relationship with rights-holders, which allows screenings in the Cinematheque and lending to other FIAF archives.	In progress
<b>Sweden</b>	- Yes. SFI has an agreement with the	- Yes, to allow films to be made freely	- Any film has to be cleared on a case-by-case

<b>MEMBER STATE</b>	<b>(10) For non-commercial exploitation of restored works?</b>	<b>(11) for cultural use of films and related material?</b>	<b>(12) for educational use of films?</b>
	largest right-holder, AB Svensk Filmindustri: no screening fee is charged for screenings at the Cinematek.	available at <a href="http://www.filmarkivet.se">www.filmarkivet.se</a> .	basis. SFI has an agreement with major rights holder AB Svensk Filmindustri but some heritage films are available thanks to collective licencing agreements.
<b>United Kingdom</b>	Yes	- Yes. This is a longstanding practice.	- Yes, for Screenonline ( <a href="http://www.screenonline.org.uk">www.screenonline.org.uk</a> ) and BFI mediatheques.

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

<b>MEMBER STATE</b>	<b>(13) Strategies for film and young people?</b>	<b>(14) Exchange of professionals? Other professional training?</b>
<b>Austria</b>	- Yes: numerous guided tours and themed lectures for schools and educational institutions; communication programmes and cooperation with partner organisations.	Yes
<b>Belgium</b>	- Several educational activities.	- Internships for EU and non EU archives.
<b>Belgium : French Community</b>	Yes, many initiatives.	No
<b>Bulgaria</b>	N.C.	N.C.
<b>Croatia</b>	- Croatian Cinematheque to assist the creation of a national strategy for film and young people.	Yes
<b>Cyprus</b>	- Yes: web with pedagogical films ( <a href="http://paragoges.pi.ac.cy">http://paragoges.pi.ac.cy</a> ).	No
<b>Czech Rep.</b>	No	- Considering a temporal exchange of professionals.
<b>Denmark</b>	Yes	- In the framework of ACE and FIAF.
<b>Estonia</b>	- No but work has begun at Tallinn university.	No
<b>Finland</b>	Yes	- Discussions are taking place but no exchanges yet.
<b>France</b>	- Yes the CNC operates with the National Education several	No

<b>MEMBER STATE</b>	<b>(13) Strategies for film and young people?</b>	<b>(14) Exchange of professionals? Other professional training?</b>
	pedagogical devices.	
<b>Germany</b>	- Vision Kino is promoting film and media literacy.	Yes
<b>Greece</b>	N.C.	Yes
<b>Hungary</b>	No	No
<b>Ireland</b>	In process	- Yes but cannot afford to.
<b>Italy</b>	- 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.
<b>Latvia</b>	No	Yes
<b>Lithuania</b>	No	Yes
<b>Luxemburg</b>	- Occasional initiatives but no national film strategy.	No
<b>Malta</b>	- Yes, in the framework of the Cultural Policy.	Yes
<b>Netherlands</b>	No	Yes
<b>Poland</b>	- Yes. School Film Archive and Coalition for Film Education/ NINATECA EDU website.	N.C.

<b>MEMBER STATE</b>	<b>(13) Strategies for film and young people?</b>	<b>(14) Exchange of professionals? Other professional training?</b>
<b>Portugal</b>	- National cinema programme.	- This was part of Archimedia, but MEDIA funding was stopped.
<b>Romania</b>	- Yes, through the Romanian Cinematheque.	- No but they intend to do so.
<b>Slovakia</b>	N.C.	- None at present. It would be good, provided that there would be enough human and financial resources.
<b>Slovenia</b>	Yes	Ongoing
<b>Spain</b>	- Yes. There are various initiatives such as prizes for teachers and educational centres. A new draft law stresses out the need to improve AV education and culture.	Not at present
<b>Sweden</b>	- Yes. There is an action plan for Children & Youth issues and a school cinema grant available.	- Bilateral study visits from/to other FHI.
<b>United Kingdom</b>	Yes	Yes

**TABLE 10.1 – MEASURES FACING THE CHALLENGES OF THE DIGITAL ERA**

<b>MEMBER STATE</b>	<b>(10.1) Collection and acquisition of digital material</b>	<b>(10.2) Storage / preservation / long-term accessibility of digital material</b>
<b>Austria</b>	<ul style="list-style-type: none"> <li>- The Archive advocates for open standards.</li> <li>- Archiving of digital media in the framework of existing deposit obligations.</li> </ul>	<ul style="list-style-type: none"> <li>- The Austrian Film Museum has invested in digital storage facilities and training and continues to do so.</li> </ul>
<b>Belgium</b>	<ul style="list-style-type: none"> <li>- Contractual deposit of DCDM and DCP since 2014.</li> </ul>	<ul style="list-style-type: none"> <li>- Insufficient budget for digital preservation.</li> </ul>
<b>Belgium : French Community</b>	<ul style="list-style-type: none"> <li>- Yes the standards are specified and incorporated but harmonisation is advisable.</li> </ul>	<ul style="list-style-type: none"> <li>- Coordination as from January 2014: every financed film will be deposited in DCDM and DCP.</li> <li>- Use of two separate storage places and pen formats for greater safety.</li> </ul>
<b>Belgium : Flemish Community</b>	N.C.	N.C.
<b>Bulgaria</b>	N.C.	N.C.
<b>Croatia</b>	Underway	<ul style="list-style-type: none"> <li>- Not for the moment but there is consideration of establishing a digital mass storage system.</li> </ul>
<b>Cyprus</b>	No	N.C.
<b>Czech Rep.</b>	<ul style="list-style-type: none"> <li>- Legislation has been updated and standards have been established to specify the conditions for digital film submission.</li> </ul>	<ul style="list-style-type: none"> <li>- NFA is working on a strategy for LTP and conducting a benchmarking exercise.</li> </ul>

<b>MEMBER STATE</b>	<b>(10.1) Collection and acquisition of digital material</b>	<b>(10.2) Storage / preservation / long-term accessibility of digital material</b>
		- Investment of budgetary resources in research, facilities, training and working with CESNET but budget is not enough
<b>Denmark</b>	Yes	Yes
<b>Estonia</b>	- The updated "Archival Formats" with requirements for deposited digital materials to entry into force from 2014.	- Separate unit in the national Archives. - Policy on digital preservation. - Cooperation among memory and academic institutions.
<b>Finland</b>	- All films covered under legislation regardless of support used.	- KAVA has developed the archiving of its digital material with the granted funding. The LTDP the digital films is secured.
<b>France</b>	- Digital films are collected.	- <input checked="" type="checkbox"/> According to a CNC study the solutions for digital preservation inefficient for at least a dozen years.
<b>Germany</b>	- Compulsory deposit includes digital formarts. The federal Archives have adopted guidelines governing which digital formats can be deposited.	- Strategy established by the Federal Archives and film heritage institutions benchmark. - Investment in equipment and professional training has been made but financing is needed.
<b>Greece</b>	- Currently, there are no institution nominated to collect the deposit of cinematographic works.	- Regular contact with bodies facing the same problems concerning the equipment and professional training.
<b>Hungary</b>	- Digitisation allowed by copyright law.	- Studies have been made and a comprehensive strategy possibly in the form of legislation is awaited.

<b>MEMBER STATE</b>	<b>(10.1) Collection and acquisition of digital material</b>	<b>(10.2) Storage / preservation / long-term accessibility of digital material</b>
<b>Ireland</b>	N.C.	- IFA does not have digital file storage capabilities nor the funds to create them. Current applications for funding.
<b>Italy</b>	No	No
<b>Latvia</b>	N.C.	- Work is proceeding within the limited budget available.  - The "Made in Latvia" guidelines for 2014-2020 contain chapters on archives, digital cultural heritage and films.
<b>Lithuania</b>	- Deposit of original national film material irrespective of the technology used to make the movie.	No
<b>Luxemburg</b>	- Legal deposit covers also digital material. At present digital productions are deposited on magnetic tape. Filmes much be compatible with the CNA's digital library.  - It would be useful to establish European standards.	- Regular migration of material on magnetic tape, which is stored in an automated back-up library (Storagetek).
<b>Malta</b>	- 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.
<b>Netherlands</b>	Yes	- New positions for digital technology and digital access in EYE.  - EYE and Sound and Vision are currently working with partner institutions on a joint strategy for long-term storage of digital files (National Coalition for Digital Preservation).

<b>MEMBER STATE</b>	<b>(10.1) Collection and acquisition of digital material</b>	<b>(10.2) Storage / preservation / long-term accessibility of digital material</b>
<b>Poland</b>	<ul style="list-style-type: none"> <li>- Collection of films on digital media.</li> <li>- European standards would be beneficial if updated regularly.</li> <li>- Nina requires deposit of DCDMs.</li> </ul>	<ul style="list-style-type: none"> <li>- Plans to create archives of material recorded on digital media.</li> <li>-NInA runs the Multi-Annual Programme Culture + which aims in implementing projects relating to the creation of technical infrastructure for digital material, digitisation of cultural material and national heritage.</li> <li>- OAIS implemented.</li> <li>- Need to join forces with other institutions for LTDP and to ensure stable financing of digital archives.</li> </ul>
<b>Portugal</b>	<ul style="list-style-type: none"> <li>- A law on deposit of films existing exclusively in digital format was never promulgated.</li> </ul>	<ul style="list-style-type: none"> <li>- Lack of infrastructures for digital preservation in Portugal.</li> <li>- Only minimal storage equipment.</li> <li>- Seeking shared digital archive platforms at national level.</li> </ul>
<b>Romania</b>	<ul style="list-style-type: none"> <li>- Compulsory deposit does not yet updated to cover films on all media.</li> <li>- European standards would be useful.</li> </ul>	<ul style="list-style-type: none"> <li>- Digital conservation policy in place.</li> <li>- Cooperation with heritage institutions in other sectors.</li> <li>- Two new telecines.</li> </ul>
<b>Slovakia</b>	<ul style="list-style-type: none"> <li>- Covered under legislation.</li> <li>- Plans to upgrade the specifications for accepted digital formats according to the FIAF recommendations.</li> </ul>	<ul style="list-style-type: none"> <li>- Not yet. This will be partially addressed by the "Digital Audiovisual Products" project.</li> </ul>

<b>MEMBER STATE</b>	<b>(10.1) Collection and acquisition of digital material</b>	<b>(10.2) Storage / preservation / long-term accessibility of digital material</b>
<b>Slovenia</b>	<ul style="list-style-type: none"> <li>- Collection of film archive material on various types of media is authorised by law.</li> <li>- Common technical requirements adopted in 2011 for the creation, receipt and the use of audiovisual material.</li> <li>- In favour of introducing European Standards.</li> </ul>	<ul style="list-style-type: none"> <li>- The National Archives have a strategy on digital storage. They also invest in hardware and software and act as the regulatory body for e-archiving.</li> <li>- Slovenian Cinematheque hasn't developed a policy on digital storage.</li> </ul>
<b>Spain</b>	<ul style="list-style-type: none"> <li>- 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.</li> <li>- Draft law about legal deposit in the National Library of AV resources published on the WEB.</li> </ul>	<ul style="list-style-type: none"> <li>- Preservation of digital supports is already a current practice of the Cinematheque.</li> <li>- New preservation center fully equipped for digital preservation. Staff has also been trained.</li> <li>- Contact with other European archives and the AV industry is maintained.</li> </ul>
<b>Sweden</b>	<ul style="list-style-type: none"> <li>- The specifications of the elements to be deposited have been revised in 2012 to accommodate for the deposit of D-cinema elements.</li> </ul>	<ul style="list-style-type: none"> <li>- Since 2012 the SFI has a LTDP in place, including migration plan.</li> <li>- Archival file formats have been determined and robotised, taped libraries have been set-up.</li> <li>- No joint efforts with other institutions.</li> </ul>
<b>United Kingdom</b>	<ul style="list-style-type: none"> <li>- BFI Collection Policy sets out technical standards for acquisition in digital form.</li> <li>- Legal deposit of digital cinema materials is put forward.</li> </ul>	<ul style="list-style-type: none"> <li>- BFI Collection Policy sets about technical standards and techniques for digital preservation.</li> <li>- Work on specification of digital preservation infrastructure</li> </ul>

<b>MEMBER STATE</b>	<b>(10.1) Collection and acquisition of digital material</b>	<b>(10.2) Storage / preservation / long-term accessibility of digital material</b>
		ongoing.

**TABLE 10.2 – MEASURES FACING THE CHALLENGES OF THE DIGITAL ERA**

<b>MEMBER STATE</b>	<b>(10.4) Digitisation / Integration in Europeana</b>	<b>A - % digitised</b> <b>B - % on line</b> <b>C - Budget for digitisation since 2010</b> <b>D - Use of structural funds?</b>	<b>(10.5) Access via internet to the collections</b>	<b>(6) Digital projection</b>
<b>Austria</b>	- FilmArchiv Austria and the Austrian Film Museum are active partners in EFG 1914. They contributed many film sources, also available through the Europeana portal.	A – N.C. B – N.C. C – N.C. D – N.C.	- The Austrian Film Museum has been uploading parts of its collection in its website since 2008. Since 2012, film available online: Newsreels Archive. Several non-film collections are also available.  - Film Archiv Austria has a strategy for improving and increasing the accessibility of digital material.	- Digital projector since 2013 at the Austrian Film Museum.
<b>Belgium</b>	- Yes, through EFG1914 project but it came to an end since Europeana is not funding digitisation anymore.	A – N.C. B – N.C. C – 0 D – N.C.	- YouTube channel (some hundreds views).	- RFA is equipped with digital projector.

<b>MEMBER STATE</b>	<b>(10.4) Digitisation / Integration in Europeana</b>	<b>A - % digitised B - % on line C - Budget for digitisation since 2010 D - Use of structural funds?</b>	<b>(10.5) Access via internet to the collections</b>	<b>(6) Digital projection</b>
<b>Belgium : French Community</b>	None		<a href="http://www.laplateforme.be">www.laplateforme.be</a>	- No but cinemas and distributors are encouraged to screen heritage films.
<b>Bulgaria</b>	N.C.	A – N.C. B – N.C. C – N.C. D – N.C.	N.C.	N.C.
<b>Croatia</b>	- Creating preconditions for approaching the Europeana: Project for digital restoration of national AV heritage and other digitisation projects.	A – N.C. B – N.C. C – N.C. D – N.C.	- Planned in cooperation with the right holders.	- No but a project on digitisation of cinemas has been launched and Film Archives cinema will be equipped with digital projectors.

<b>MEMBER STATE</b>	<b>(10.4) Digitisation / Integration in Europeana</b>	<b>A - % digitised B - % on line C - Budget for digitisation since 2010 D - Use of structural funds?</b>	<b>(10.5) Access via internet to the collections</b>	<b>(6) Digital projection</b>
<b>Cyprus</b>	- Agreements reached but no digitised material yet. Plan to use structural funds but no allocated budget at the moment.	A – N.C. B – N.C. C – N.C. D – Planned.	Not yet	No
<b>Czech Rep.</b>	- Ongoing work on digitisation strategy for the NFA as well as digitisation projects. - Participation in the EFG and EFG1914 projects. - Film regulations for application in TV stations is being created.	A – less than 1% B – less than 1% C – 2011: CZK 1.750.000, 2012: CZK 1.000.000, 2013: CZK 1.000.000 D – Planned	- Current use of website but other means to be used in the future.	- NFA's not equipped with digital projector.
<b>Denmark</b>	- Digitization strategy	A – N.C.	- Widespread use of digital platforms.	- The Cinematheque is both

MEMBER STATE	(10.4) Digitisation / Integration in Europeana	A - % digitised B - % on line C - Budget for digitisation since 2010 D - Use of structural funds?	(10.5) Access via internet to the collections	(6) Digital projection
	<p>established.</p> <p>- Some films have been digitised for dissemination purposes.</p> <p>- EFG and EFG1914.</p> <p>- 8.5 million DKK was spent for storage purposes. The Danish Film Institute has a user-financed educational website.</p>	<p>B – N.C.</p> <p>C – 8.5 million DKK</p> <p>D – N.C.</p>	<p>- Since April 2014: FILMCENTRALEN <a href="http://filmcentralen.dk/alle/om-filmcentralen-1">http://filmcentralen.dk/alle/om-filmcentralen-1</a></p>	<p>analogue and digital.</p>
<b>Estonia</b>	<p>- Plans for digitisation on the basis of preservation and copyright and use of resources from structural funds.</p> <p>- No separate budget for digitisation, only 20% of the</p>	<p>A – 20%</p> <p>B – 20%</p> <p>C – No</p> <p>D – Yes</p>	<p>- Newsreels from 1920 to 1998 are freely accessible by agreement with the Authors's society.</p> <p>- The digitised films of the Estonian Film Institute are available through VoD services.</p>	<p>No</p>

<b>MEMBER STATE</b>	<b>(10.4) Digitisation / Integration in Europeana</b>	<b>A - % digitised</b> <b>B - % on line</b> <b>C - Budget for digitisation since 2010</b> <b>D - Use of structural funds?</b>	<b>(10.5) Access via internet to the collections</b>	<b>(6) Digital projection</b>
	collection has been digitised.			
<b>Finland</b>	<p>- KAVA digitises systematically and actively and sometimes makes the material available to the public.</p> <p>- KAVA is involved in the EGF and the National Digital Library, both Europeana aggregators.</p>	<p>A – 30-40 films per year.</p> <p>B – over 1000 newsreels and a some silent films</p> <p>C – 1 M € a year</p> <p>D – N.C.</p>	- Collections will soon start being published on the internet. Material for which KAVA owns the copyright will be published first. Material can be found at <a href="http://elonet.fi">elonet.fi</a> and <a href="http://europeanfilmgateway.eu">europeanfilmgateway.eu</a> .	- Nearly 100% of cinemas have been digitised.
<b>France</b>	<p>- Strategic plan for the restoration and digitisation of film heritage:</p> <p>- CDC: 125 million EUR to digitise 2500 films in 5 years.</p>	<p>A – N.C.</p> <p>B – N.C.</p> <p>C – N.C.</p> <p>D – N.C.</p>	- CINECULT' platform.	Yes

MEMBER STATE	(10.4) Digitisation / Integration in Europeana	A - % digitised B - % on line C - Budget for digitisation since 2010 D - Use of structural funds?	(10.5) Access via internet to the collections	(6) Digital projection
	- CNC: 400 million EUR to digitise 7000 films and 4000 shorts in 6 years.			
<b>Germany</b>	<p>- The Film Subsidy Act (FFG) of 1.1.2014 added the digitisation of film heritage to the list of responsibilities of the Federal Film Board (FFA).</p> <p>- All content which is part of EFG 1 and EFG 1914 is available via Europeana.</p> <p>- The German Film Institute is involved in establishing the German Digital Library (DDB).</p>	<p>A – less than 0,5%</p> <p>B – N.C.</p> <p>C – 430.000 € in 2012 and 1 M € in 2013 and in 2014.</p> <p>D – N.C.</p>	<p>- All content on <a href="http://www.filmportal.de">www.filmportal.de</a> and the <a href="http://www.europeanfilmgateway.eu">www.europeanfilmgateway.eu</a> is available online for free.</p> <p>- Plans to open the archive of the German Film and TV Academy in an online archive in 2015 but for the moment collections can be viewed in various websites:</p> <p>- <a href="http://www.lost-films.eu">www.lost-films.eu</a></p> <p>- <a href="http://breloer.deutsche-kinemathek.de/">http://breloer.deutsche-kinemathek.de/</a></p> <p>- <a href="http://www.berlin-ecke-bundesplatz.de/">http://www.berlin-ecke-bundesplatz.de/</a></p> <p>- <a href="http://www.deutsche-kinemathek.de/de/publikationen/online-">http://www.deutsche-kinemathek.de/de/publikationen/online-</a></p>	Yes

MEMBER STATE	(10.4) Digitisation / Integration in Europeana	A - % digitised B - % on line C - Budget for digitisation since 2010 D - Use of structural funds?	(10.5) Access via internet to the collections	(6) Digital projection
			<a href="#">publikationen/murnaus-tabu</a> - www.wir-waren-so-frei.de - http://www.first-we-take-berlin.de/	
<b>Greece</b>	- Under EFG programme, the Greek Film Archive provides digital material and metadata also to Europeana.	A – N.C. B – N.C. C – N.C. D – N.C.	- Access via the Greek Film Archive's website or via the new platform of the EFG programme which has been fully incorporated into Europeana.	- 2K projector in the Greek Film Archive. - Member of Europa Cinemas.
<b>Hungary</b>	- EFG since 2008.	A – N.C. B – N.C. C – N.C.	- Use of social media (MaNDABLOG, Facebook). - YouTube channel <a href="http://www.youtube.com/user/NemzetiFilmarc">http://www.youtube.com/user/NemzetiFilmarc</a>	- 3 year programme to support the installation of digital projectors.

MEMBER STATE	(10.4) Digitisation / Integration in Europeana	A - % digitised B - % on line C - Budget for digitisation since 2010 D - Use of structural funds?	(10.5) Access via internet to the collections	(6) Digital projection
		D – N.C.	<a href="#">hivum.</a> <a href="http://www.filmarchiv.hu">-www.filmarchiv.hu.</a> - Kultúrkincs (Cultural Treasures): <a href="http://www.kulturkincs.hu">www.kulturkincs.hu.</a>	
<b>Ireland</b>	No budget	A – N.C. B – N.C. C – No. D – N.C.	- Currently impossible under current Irish copyright legislation.	- Yes, full equipment ofr digital projection.
<b>Italy</b>	- Plans to use structural funds.	A – N.C. B – N.C. C – N.C.	Not quantifiable	No

MEMBER STATE	(10.4) Digitisation / Integration in Europeana	A - % digitised B - % on line C - Budget for digitisation since 2010 D - Use of structural funds?	(10.5) Access via internet to the collections	(6) Digital projection
		D – Planned		
<b>Latvia</b>	- No budget. Obstacles in digitising in Europeana due to copyright rules.	A – 15% B – 0,05% C – No D – Yes	- The internet platform <a href="http://www.balticuniverse.com">www.balticuniverse.com</a> is set up as part of the INTERREG project and contains digitised historical material.  - YouTube.  - Facebook.	N.C.
<b>Lithuania</b>	- Large-extent digitisation performed in 2011-2013 according with the Lithuanian strategy for digitisation.  - Digitisation of archives and online access thanks to the project "Lithuanian documentaries on the	A – N.C. B – 13%. C – 2.7 M € D – Yes	- <a href="http://www.e-kinas.lt">www.e-kinas.lt</a>  - Epaveldas, a virtual system for cultural heritage.  - <a href="http://www.balticway.net">www.balticway.net</a> offers access to some Lithuanian video and audio documents.	No

<b>MEMBER STATE</b>	<b>(10.4) Digitisation / Integration in Europeana</b>	<b>A - % digitised</b> <b>B - % on line</b> <b>C - Budget for digitisation since 2010</b> <b>D - Use of structural funds?</b>	<b>(10.5) Access via internet to the collections</b>	<b>(6) Digital projection</b>
	Internet (e-cinema)": 1000 Lithuanian documentaries from 1919 to 1959 were digitised and made available online in <a href="http://www.e-kinas.lt">www.e-kinas.lt</a> , co-funded by EU structural funds.  - EFG.			
<b>Luxemburg</b>	- Almost all the archive has been digitized; not made available through Europeana but envisage with the new database.	A – Almost all B – N.C. C – N.C. D – N.C.	- Plan to create a new database that would allow to make works available on internet.  - Hesitant to use YouTube or Vimeo.	- The two CNA cinemas and the Cinematheque of the City of Luxembourg are equipped with digital projectors.
<b>Malta</b>	- A platform for digital content, the national Memory Portal, is under	A – N.C. B – N.C.	N.C.	N.C.

MEMBER STATE	(10.4) Digitisation / Integration in Europeana	A - % digitised B - % on line C - Budget for digitisation since 2010 D - Use of structural funds?	(10.5) Access via internet to the collections	(6) Digital projection
	development.	C – N.C. D – N.C.		
<b>Netherlands</b>	<p>- Sound and Vision: 17.000 films digitised. Participation in Europeana through EUscreen. Also responsible for the national aggregator.</p> <p>- EYE has digitised 20% of its film collection in the framework of Images for the future project. Participation in Europeana through EFG1914.</p>	<p>A – 20% of the unique film titles and 27% of the film-related and library collections.</p> <p>B – More than 10%.</p> <p>C – N.C.</p> <p>D – N.C.</p>	<p>- Teaching: Telebli, Les 2.0, Academia and ED*IT Basis.</p> <p>- Public: 15 websites and eMobile Apps.</p> <p>- EYE: <a href="http://www.filminnederland.nl">www.filminnederland.nl</a></p> <p>- <a href="http://www.instantcinema.org">www.instantcinema.org</a></p> <p>- <a href="http://www.scenemachine.nl">www.scenemachine.nl</a></p> <p>- European Film Gateway.</p> <p>- Openbeelden.nl (distribution platform).</p> <p>- YouTube channel.</p>	Yes

MEMBER STATE	(10.4) Digitisation / Integration in Europeana	A - % digitised B - % on line C - Budget for digitisation since 2010 D - Use of structural funds?	(10.5) Access via internet to the collections	(6) Digital projection
<b>Poland</b>	<p>- SILESIA FILM ARCHIVE: no rights to films. Material available in the Europeana portal.</p> <p>- NInA's digitisation activities may be covered by the operational programme "DIGITAL POLAND".</p> <p>- NATIONAL FILM ARCHIVE: Film Photo database interoperable and accessible via the EFG.</p>	<p>A – N.C.</p> <p>B – Nearly 20%</p> <p>C – 1.3 M €</p> <p>D – N.C.</p>	<p>- Silesian Film Archive's website.</p> <p>- NINATEKA.pl.</p> <p>- YouTube.</p> <p>- Facebook.</p> <p>- EUScreen and ECLAP to be used in the future.</p> <p>- National Film Archive: <a href="http://www.fototeka.fn.org.pl">www.fototeka.fn.org.pl</a></p> <p>- <a href="http://www.gapla.fn.org.pl">www.gapla.fn.org.pl</a></p> <p>- <a href="http://www.repozytorium.fn.org.pl/?q=en">http://www.repozytorium.fn.org.pl/?q=en</a>.</p> <p>- <a href="http://www.iluzon.fn.org.pl">www.iluzon.fn.org.pl</a></p> <p>- <a href="http://www.nitrofilm.pl/strona/lang:en/index.ht">http://www.nitrofilm.pl/strona/lang:en/index.ht</a></p>	<p>- Silesia Film Archive has a digital projector.</p>

MEMBER STATE	(10.4) Digitisation / Integration in Europeana	A - % digitised B - % on line C - Budget for digitisation since 2010 D - Use of structural funds?	(10.5) Access via internet to the collections	(6) Digital projection
			<a href="#">ml</a> - <a href="http://en.fn.org.pl/page/">http://en.fn.org.pl/page/</a>	
<b>Portugal</b>	- No significant investment in digitisation.	A – 12.6% of film 10.1% of non-film  B – 0.49% of film and 0.04% of non-film  C – N.C.  D – N.C.	- Slow progress: access through the website of Cinemateca Portuguesa- Museu do Cinema and EFG/Europeana.	- 2K digital projector purchased in 2013 to put in use in 2014.
<b>Romania</b>	- EFG 1914	A – 20% Films, 30% non-film.  B – 876.000 €  C – N.C.	- Access via the National Centre for Cinematography's and the National Film Archive's website: <a href="http://www.cnc.gov.ro">www.cnc.gov.ro</a> and <a href="http://www.anf-cinematea.ro">www.anf-cinematea.ro</a> .	- 2K projector in one cinema auditorium and film distribution agreements.

<b>MEMBER STATE</b>	<b>(10.4) Digitisation / Integration in Europeana</b>	<b>A - % digitised</b> <b>B - % on line</b> <b>C - Budget for digitisation since 2010</b> <b>D - Use of structural funds?</b>	<b>(10.5) Access via internet to the collections</b>	<b>(6) Digital projection</b>
		D – N.C.		
<b>Slovakia</b>	<ul style="list-style-type: none"> <li>- Planned digitisation (2K or 4K) of 1000 cinematographic works.</li> <li>- Digitisation strategy up to 2020.</li> <li>- 15.4 million € allocated to digitisation from the structural funds</li> </ul>	<ul style="list-style-type: none"> <li>A – 1.25% in 2K resolution.</li> <li>B – N.C.</li> <li>C – N.C.</li> <li>D – N.C.</li> </ul>	- The 1 000 films or extracts will be available online through SK CINEMA.	- Yes, cinema is equipped with a digital projector and a cooperation and licencing contract was signed with the firm Kinoservis.
<b>Slovenia</b>	<ul style="list-style-type: none"> <li>- Efforts to create a fund for digitisation of film heritage.</li> <li>- No integration in Europeana.</li> </ul>	<ul style="list-style-type: none"> <li>A – N.C.</li> <li>B – neglectable</li> <li>C – 288.457 €</li> <li>D – No</li> </ul>	<ul style="list-style-type: none"> <li>- Restrained access due to copyright rules.</li> <li>- The Slovenian Cinematheque to provide access in the future.</li> </ul>	- The Cinematheque received in 2013 fund to purchase a digital projection system.

MEMBER STATE	(10.4) Digitisation / Integration in Europeana	<p>A - % digitised</p> <p>B - % on line</p> <p>C - Budget for digitisation since 2010</p> <p>D - Use of structural funds?</p>	(10.5) Access via internet to the collections	(6) Digital projection
<b>Spain</b>	<p>- Objective: allow free streaming of all State-owned or public domain's materials.</p>	<p>A – N.C.</p> <p>B – more than 7 hours of film heritage</p> <p>C – N.C.</p> <p>D – N.C.</p>	<p>- Access via <a href="http://www.rtve.es/filmoteca/">http://www.rtve.es/filmoteca/</a> due to partnership with Radio Television Española.</p>	No
<b>Sweden</b>	<p>- Digitisation for online publication is carried out since 2010.</p> <p>- High-end digitisation project launched in 2013.</p> <p>- 4,3 million € allocated for digitisation of 500 films (2014-18).</p> <p>- Material from</p>	<p>A – N.C</p> <p>B – more than 750 films</p> <p>C – N.C.</p> <p>D – N.C.</p>	<p>- Access via <a href="http://www.filmarkivet.se">www.filmarkivet.se</a> to the collections of SFI and the National Library.</p>	<p>- Planned to create DCPs of classic films that can be screened in any cinema with digital projection.</p> <p>- SFI to adopt a strategy for distribution.</p>

MEMBER STATE	(10.4) Digitisation / Integration in Europeana	<b>A - % digitised</b> <b>B - % on line</b> <b>C - Budget for digitisation since 2010</b> <b>D - Use of structural funds?</b>	(10.5) Access via internet to the collections	(6) Digital projection
	filmkivet.se will be available on Europeana.			
<b>United Kingdom</b>	- 3.8 million € per year to invest in digitisation of 10.000 titles.  - Integration in Europeana not considered yet.	A – 3.8% of moving image collections, 11.9% of Library material, 6.9% of stills and 45.5% of posters and desings.  B – N.C.  C – 3.8 M € per year: 2013/14.  D – Considered.	- BFI Screenonline: <a href="http://www.screenonline.org.uk">www.screenonline.org.uk</a> (since 2003).  - BFI channel on Youtube (since 2007): <a href="http://www.youtube.com/bfilms">www.youtube.com/bfilms</a> .  - VoD platform: BFI-Player (since 2013).	Yes

**TABLE 11 – FILM POLICY AND FILM HERITAGE**

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

(2) Are contractual deposit obligations enforced by provisions related to film funding? (See also TABLE 3)

MEMBER STATE	(1)	(2)	Is use of funded films contractually allowed for financed films for the following:?			Changes in relation to the last report 2011
			Cultural use	Educational use	Comments	
<b>Austria</b>	N.C.	N.C.	N.C.	N.C.	- Support of the use of works in public domain for educational purposes and for Europeana.	N.C.
<b>Belgium</b>	N.C.	N.C.	N.C.	N.C.	- Contractual deposit since 1.1.2014.	N.C.
<b>Belgium : French Community</b>	N.C.	N.C.	N.C.	N.C.	- Contractual deposit since 1.1.2014.  - When the Centre for Cinema and Audio-visual Media supports the production of a cinematographic work, it concludes a contract whereby the producer has to deposit a copy of the work.	N.C.
<b>Belgium : Flemish Community</b>	X	N.C.	N.C.	N.C.	N.C.	- With the new Flemish Institute for Preservation and Distribution of Multimedia Data in Flanders and in consultation with the Cinematek film heritage

MEMBER STATE	(1)	(2)	Is use of funded films contractually allowed for financed films for the following:?			Changes in relation to the last report 2011
			Cultural use	Educational use	Comments	
						will be incorporated into film policy even more closely.
<b>Bulgaria</b>	No	No	- In agreement with rightholders.	N.C.	N.C.	N.C.
<b>Croatia</b>	Yes		Yes	N.C.	- After 1 <sup>st</sup> year of production, the producer must deliver one copy of the film with subtitles in a foreign language for non-commercial showing at the Croatian Culture Days or for international promotion of Croatian cinematography.	N.C.
<b>Cyprus</b>	Yes	No	N.C.	N.C.	- Specific provisions in funding contracts.	N.C.
<b>Czech Rep.</b>	Yes	Yes	N.C.	N.C.	N.C.	- New Audiovisual Act in 2012.
<b>Denmark</b>	Yes	Yes	- DFI has right to screen subsidized films in its own cinemas.	- Subsidised documentaries are available in Filmstriben.	N.C.	No

MEMBER STATE	(1)	(2)	Is use of funded films contractually allowed for financed films for the following:?			Changes in relation to the last report 2011
			Cultural use	Educational use	Comments	
<b>Estonia</b>	Yes	Yes	- Yes, as estipulated in the grant agreement, with the aim of promoting Estonian culture.		-EFI will begin to check the depositing of films when processing funding applications.  - EFI has the right to use films to which a grant was awarded for promoting Estonian culture.	- Update of "Guidelines for the Granting Support" in 2014.
<b>Finland</b>	Yes	Yes	- Discussion and common position needed. Necessary to be limited to festivals with film heritage theme.	N.C.	- Educational use is possible thanks to an agreement between schools and Tuotos (copyright association for audiovisual producers in Finland).	N.C.
<b>France</b>	N.C.	N.C.	N.C.	N.C.	- System of agreements with depositors and right-holders enabling relatively broad use of the films preserved by national heritage institutions.	N.C.
<b>Germany</b>	Yes	No	No	No	- It is common practice to reach agreement for a producer for a film to be screened in a school, on case by case basis.	N.C.
<b>Greece</b>	N.C.	N.C.	N.C.	N.C.	- Film screenings in cultural clubs in	N.C.

MEMBER STATE	(1)	(2)	Is use of funded films contractually allowed for financed films for the following:?			Changes in relation to the last report 2011
			Cultural use	Educational use	Comments	
					Greece and around the world and in Consulates. Fees are symbolic or zero.	
<b>Hungary</b>	N.C.	N.C.	N.C.	- Producers authorize films to be screened for educational use without paying a fee.	N.C.	N.C.
<b>Ireland</b>	No	No	- IFI must pay fees.	- IFI uses films but must pay fees.	N.C.	No
<b>Italy</b>	Yes	N.C.	- Italian law allows the National Film Archive to use the deposited copies for cultural and educational purposes, after 3 years of the time of deposit and on a non-profit-making basis.		N.C.	N.C.
<b>Latvia</b>	Yes	Yes	- The National Film Centre acquires the non-commercial distribution rights through the funding agreements with right-holders. This includes screenings in schools.		N.C.	N.C.
<b>Lithuania</b>	Yes	N.C.	N.C.	N.C.	N.C.	- New Law No XI-1987 which defines clearly the competence of institutions

MEMBER STATE	(1)	(2)	Is use of funded films contractually allowed for financed films for the following:?			Changes in relation to the last report 2011
			Cultural use	Educational use	Comments	
						responsible for film heritage.
<b>Luxemburg</b>	Yes	N.C.	Yes	Yes	- Copyright law allows cultural institutions to screen in public AV works in their premises, for promotion of the national cultural heritage.	N.C.
<b>Malta</b>	Yes	Yes	- If work is funded, it can be screened during cultural events free of charge.	N.C.	- Clause 14 on the non-commercial screening included the Malta Film Fund Guidelines <sup>24</sup> .	N.C.
<b>Netherlands</b>	Yes	Yes	N.C.	N.C.	- Final instalment of the grant is paid only once EYE declares that it has received the material, and that this is of satisfactory quality.	N.C.
<b>Poland</b>	Yes	N.C.	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.	N.C.

<sup>24</sup> <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	(1)	(2)	Is use of funded films contractually allowed for financed films for the following:?			Changes in relation to the last report 2011
			Cultural use	Educational use	Comments	
<b>Portugal</b>	Yes	No	N.C.	N.C.	N.C.	N.C.
<b>Romania</b>	Yes	Yes	- Films funded by the public are made available for cultural and educational purposes in film libraries.	N.C.	N.C.	N.C.
<b>Slovakia</b>	Yes	Yes	N.C.	N.C.	- Audiovisual Act: One copy of publicly funded films to be submitted to SFU and may be used for non-commercial purposes within SFU. Its cultural or educational use at European level has not yet been resolved with regard to copyright.	N.C.
<b>Slovenia</b>	Yes	N.C.	Yes	Yes	- All dissemination by the Archives for educational, cultural or research purposes is free of charge.	N.C.
<b>Spain</b>	Yes	Yes	- Yes, two years after the premiere and if this does not prejudice the exploitation of the film.	N.C.	- 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	N.C.

<b>MEMBER STATE</b>	<b>(1)</b>	<b>(2)</b>	<b>Is use of funded films contractually allowed for financed films for the following:?</b>			<b>Changes in relation to the last report 2011</b>
			<b>Cultural use</b>	<b>Educational use</b>	<b>Comments</b>	
					introduce conditions, if he considers that it prejudices the exploitation of the film.	
<b>Sweden</b>	Yes	Yes	N.C.	N.C.	<ul style="list-style-type: none"> <li>- The contractual deposit gives SFI permission to:</li> <li>- Use the auxiliary material in its daily activities.</li> <li>- Migrate onto new formats and carriers for long-term preservation and access.</li> </ul>	N.C.
<b>United Kingdom</b>	Yes	Yes	N.C.	N.C.	N.C.	- Compliance level with contractual deposit obligation is very high.

**TABLE 12 – MEASURES ADDRESSING PROBLEMS ENCOUNTERED**

<b>MEMBER STATE</b>	<b>Problems encountered / Weak areas</b>	<b>Measures taken addressing these problems</b>
<b>Austria</b>	- Issues of Media and Film Education.	- Organisation of various activities focusing on "media literacy".
<b>Belgium</b>		
<b>Belgium : French Community</b>	N.C.	- Implementation of an educational and community platform for accessing documentary works.
<b>Belgium : Flemish Community</b>	N.C.	- Media Literacy Centre to be set up.
<b>Bulgaria</b>	<ul style="list-style-type: none"> <li>- Lack for resources for enforcing the legal deposit.</li> <li>- Urgent need to find appropriate storage facilities.</li> <li>- Shortage of funding prevents participation in large European projects.</li> <li>- It is impossible to restore and take new high-quality copies of the source materials stored at the BNF.</li> </ul>	- Evaluation of the BNF focusing on preservation, restoration, conservation, circulation and digitisation and providing financial parameters for future digitisation and preservation strategy.
<b>Croatia</b>	N.C.	N.C.

<b>MEMBER STATE</b>	<b>Problems encountered / Weak areas</b>	<b>Measures taken addressing these problems</b>
<b>Cyprus</b>	- Insufficient financial resources.	- Policy development in progress, problems are being discussed.
<b>Czech Rep.</b>	No problems for 2011.	N.C.
<b>Denmark</b>	- 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.	- A digital strategy and the establishment of digital storage are under way.  - Some problems raised in 2009 have been solved or improved via EFG.
<b>Estonia</b>	- Funding for restoration of film heritage remains limited.  - Systematic collection not yet in place.	- Mass digitisation is planned.  - Some fund is used for restoration and digitisation.
<b>Finland</b>	- No particular problems were encountered.	N.C.
<b>France</b>	N.C.	N.C.
<b>Germany</b>	- Long time digital deposit is difficult to provide for at this point due to the short product lifespan of digital products.  - No solutions to the issues of mandatory deposit.  - No retrospective digitisation strategy for analogue films.	- It has not been possible to solve completely the problems in the long-term archiving. However, digital preservation is high on the political agenda.

<b>MEMBER STATE</b>	<b>Problems encountered / Weak areas</b>	<b>Measures taken addressing these problems</b>
<b>Greece</b>	N.C.	N.C.
<b>Hungary</b>	- MaNDA website is only available in Hungarian.	- Research and digital preservation strategy are devised. Implementation is under way.  - MaNDA makes most of its data available on the internet. The suitable part of the MaNDA database will also be made available via Europeana.
<b>Ireland</b>	- 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.	N.C.
<b>Italy</b>	N.C.	N.C.
<b>Latvia</b>	- 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	N.C.

<b>MEMBER STATE</b>	<b>Problems encountered / Weak areas</b>	<b>Measures taken addressing these problems</b>
	<p>does not have access to an integral part of the Latvian film culture.</p> <p>- The "Programme for the digitisation of and accessibility to Latvia's film heritage 2009-2013" is not being developed due to lack of funding.</p>	
<b>Lithuania</b>	<p>- Nitrate films with no safety copies.</p> <p>- Lacks of the technology for restoration of film heritage.</p> <p>- Limited access to some part of film heritage because of poor physical conditions of film tapes.</p> <p>- Not all the digital video films or files are available in the portal due to copyright restrictions.</p>	<p>- Update of the digitisation equipment started in 2010 solved some of the issues.</p> <p>- Former computerised databases were merged in a new single publicly accessible database in 2012.</p> <p>- The project "Lithuanian documentaries on the Internet" resulted in the creation of a new database which contains digital videos and film descriptions.and is available online: <a href="http://www.e-kinas.lt">www.e-kinas.lt</a>.</p>
<b>Luxemburg</b>	<p>- Database not yet available on the Internet.</p>	<p>- New HD channel was acquired for the processing of film. A call for tenders for a new database was made and the selection to be made at the beginning of 2014.</p>
<b>Malta</b>	<p>Fragmentation at administrative level.</p>	<p>- Priority is given to the cultural heritage sector to strengthen collaboration between different public bodies.</p>
<b>Netherlands</b>	<p>N.C.</p>	<p>N.C.</p>
<b>Poland</b>	<p>- No obligation to deposit negatives.</p>	<p>N.C.</p>

<b>MEMBER STATE</b>	<b>Problems encountered / Weak areas</b>	<b>Measures taken addressing these problems</b>
<b>Portugal</b>	- 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.
<b>Romania</b>	- Budget and staff in the NFA were reduced in relation with 2009.	- No legislative changes, but preservation, restoration and access to film heritage have been implemented.
<b>Slovakia</b>	- 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.
<b>Slovenia</b>	N.C.	- 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.
<b>Spain</b>	- Database not available online due to unresolved copyright issues.	- Library catalogue of the Spanish Film Library: <a href="http://www.mcu.es/cgibrs/AbsysNetFilmoteca/abnetopac2/O9629/IDe7f83c33?ACC-101">http://www.mcu.es/cgibrs/AbsysNetFilmoteca/abnetopac2/O9629/IDe7f83c33?ACC-101</a>
<b>Sweden</b>	- No specific problems.	- SFI Policy of the Archival Film Collection (March 2011).
<b>United Kingdom</b>	N.C.	N.C.

**TABLE 13 – EXAMPLES OF BEST PRACTICES**

<b>MEMBER STATE</b>	<b>Examples of best practices</b>
<b>Austria</b>	<ul style="list-style-type: none"> <li>- The specialist publication "work(s) in Progress" which demonstrates the collective discussions and efforts dedicated in film heritage.</li> <li>- Making popular collections available on DVD that can be purchased on-line.</li> <li>- The popular collection 'Wochenschau' has been made available on DVD to the public. The Austrian Film Museum devises research and educational projects and cooperates with other museums- Cooperation between the Austrian Film Archive, the Austrian Film Museum and the Krems Film Gallery (<a href="http://www.kinoimkesselhaus.at">www.kinoimkesselhaus.at</a>) in the area of digital film restoration.</li> <li>- Construction of a new nitrate film depot enabled by the funding from the Ministry for Education in 2011.</li> <li>- Cooperation projects in the areas of preservation, presentation, research.</li> <li>- Training events in cooperation with university institutes and specific school projects.</li> </ul>
<b>Belgium</b>	<ul style="list-style-type: none"> <li>- Participation in dissemination of knowledge on digital preservation at the European level.</li> <li>- Courses and other educational initiatives to promote local knowledge of cinematographic heritage.</li> </ul>
<b>Belgium : French Community</b>	<ul style="list-style-type: none"> <li>- <a href="http://www.laplateforme.be">www.laplateforme.be</a>: educational and community platform for accessing works that form part of the film heritage.</li> <li>- Campaigns addressed to pupils ('Secondary school pupils' prize', 'Films on file', 'Big screen on a blackboard') and in cooperation with producers and distributors.</li> </ul>
<b>Belgium : Flemish Community</b>	N.C.

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

<b>MEMBER STATE</b>	<b>Examples of best practices</b>
<b>Finland</b>	<ul style="list-style-type: none"> <li>- Encouragement and funding of archives to acquire exploitation rights and simplify digitisation and availability. 450 films are now held by KAVA.</li> </ul>
<b>France</b>	<ul style="list-style-type: none"> <li>- Special Unit for checking compliance with legal deposit obligation.</li> <li>- Database available online.</li> <li>- Excellent storage facilities; storage of materials systematized according to both type of support and type of materials.</li> <li>- System of agreements with depositors and rights-holders is addressing most of the issues arising in relation to access to the works held by heritage institutions.</li> </ul>
<b>Germany</b>	<ul style="list-style-type: none"> <li>- <a href="http://www.filmportal.de">www.filmportal.de</a> has led to increased awareness of Germany's film heritage. - Lost Films project: <a href="http://www.lost-films.eu">www.lost-films.eu</a>.</li> <li>- School cinema weeks organised by Vision Kino with other institutions and cinema industry.</li> <li>- Training sessions for teachers.</li> <li>- Voluntary deposit schemes in operation for national films not covered by deposit obligation and for foreign films.</li> <li>- <a href="http://www.filmportal.de">www.filmportal.de</a> has led to increased awareness of Germany's film heritage. - Lost Films project: <a href="http://www.lost-films.eu">www.lost-films.eu</a></li> <li>- Annual Schulkinowochen promote youth media literacy by bringing the classrooms into the cinema.</li> </ul>
<b>Greece</b>	<ul style="list-style-type: none"> <li>- Management and accessibility practices adopted together with partners in ACE and FIAF.</li> <li>- Database available online.</li> <li>- EU programme: 'Digital Archive of Greek Film'.</li> </ul>

<b>MEMBER STATE</b>	<b>Examples of best practices</b>
	<ul style="list-style-type: none"> <li>- International Documentary Festival on Disability.</li> <li>- Implementation of ACE management and accessibility practices by the Greek Film Archive.</li> </ul>
<b>Hungary</b>	<ul style="list-style-type: none"> <li>- BP: Hungarian Film History Photo Collection.</li> <li>- BP: NAVA points through which audiovisual is accessible for educational and research use.</li> </ul>
<b>Ireland</b>	<ul style="list-style-type: none"> <li>- DVD publishing and distribution.</li> <li>- Cooperation with third level institutions in the Ireland and America; possible long terms projects to make material available online..</li> </ul>
<b>Italy</b>	N.C.
<b>Latvia</b>	<ul style="list-style-type: none"> <li>- The National Film Centre acquires the non-commercial distribution rights through the funding agreements with right-holders. This includes screenings in schools.</li> <li>- "Latvian films in Latvian libraries" – 80 Latvian films available for free at <a href="http://www.filmas.lv">www.filmas.lv</a></li> </ul>
<b>Lithuania</b>	<ul style="list-style-type: none"> <li>- 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.</li> </ul>
<b>Luxemburg</b>	<ul style="list-style-type: none"> <li>- Collection of amateur films.</li> <li>- Presentation of the film heritage on Luxembourg television (under the CNA's responsibility).</li> <li>- Legal deposit foresees explicitly deposit of digital material.</li> </ul>

<b>MEMBER STATE</b>	<b>Examples of best practices</b>
	<ul style="list-style-type: none"> <li>- Almost all the archives has been digitised.</li> <li>- Digital preservation system in place.</li> </ul>
<b>Malta</b>	<ul style="list-style-type: none"> <li>- New cinema digitisation scheme to improve exhibitors' facilities.</li> <li>- To introduce educational initiatives for young audiences and facilitate attendance by vulnerable groups.</li> <li>- A sound and film archive is part of the National Memory Project.</li> <li>- Project of the Department of Information: annual events to screen unseen footage and educational DVD with films of historical events.</li> </ul>
<b>Netherlands</b>	<ul style="list-style-type: none"> <li>- Online platforms with content for teaching purposes and for the general public.</li> <li>- Open Beelden as a distribution platform.</li> <li>- 'Images for the future': long-term project involving 6 Dutch audiovisual heritage institutions: 22.510 hours of film will be digitised and made available for the public. Includes contextualization for general adult audiences and educational use.</li> <li>- VoD Ximon.nl</li> <li>- New EYE museum building.</li> <li>- Netherlands coalition for Digital Preservation.</li> </ul>
<b>Poland</b>	<ul style="list-style-type: none"> <li>- Project 'School Film Archive': providing educational packages on film for students and teachers, interactive website: <a href="http://www.filmotekaszkolna.pl">www.filmotekaszkolna.pl</a></li> <li>- Website for teachers and pupils: <a href="http://www.filmotekaszkolna.pl">www.filmotekaszkolna.pl</a> as a source of material.</li> </ul>

<b>MEMBER STATE</b>	<b>Examples of best practices</b>
	<ul style="list-style-type: none"> <li>- Projects promoting good practices and presenting lessons and ways of using films, including free online and intramural courses</li> <li>- The 28 - lesson topics.</li> <li>- Support for the traditional cinema: providing of digital equipment, support of programme activities.</li> </ul>
<b>Portugal</b>	<ul style="list-style-type: none"> <li>- FH preservatio policy, already established in the 80's and 90's.</li> <li>- 'Cinemateca junior' programme for primary and secondary students.</li> </ul>
<b>Romania</b>	<ul style="list-style-type: none"> <li>- Financial support of the CNC for preservation and restoration (3% allocation of national cinematographic fund).</li> <li>- Development of new storage facility for related materials (scripts, posters, photographs, etc.).</li> <li>- A 2K telecine for in-house restoration.</li> <li>- Programmes for younf people in the auditoria of the Cinematheque.</li> </ul>
<b>Slovakia</b>	<ul style="list-style-type: none"> <li>- SFU has the rights of films produced under the former State monopoly.</li> <li>- Project for the Systematic Restoration of the Slovak audiovisual heritage – long term strategy.</li> <li>- SFU has issued methodological guidelines for the deposit of non-film material.</li> <li>- SK CINEMA project cataloguing the items of the audiovisual heritage and increasing system interoperability.</li> <li>- Inclusion of the digitisation in the "Information Society" operational programme for 2007-2013.</li> </ul>
<b>Slovenia</b>	<ul style="list-style-type: none"> <li>- Legal requirement of deposit.</li> </ul>

<b>MEMBER STATE</b>	<b>Examples of best practices</b>
	<ul style="list-style-type: none"> <li>- Increase of voluntary deposits.</li> </ul>
<b>Spain</b>	<ul style="list-style-type: none"> <li>- Beneficiaries of production aid authorise the Cinematheque cultural use of films after two years from the premiere.</li> <li>- New preservation center, including digital laboratory.</li> <li>- Financial support for preservation given to producers.</li> <li>- Active policy to promote voluntary deposit.</li> <li>- Joint Spanish-Portuguese project for restoring the 'Sagarmina Collection' (120 films from 1896 to 1906).</li> <li>- International annual workshop on film archives. 2011 workshop devoted to digital preservation.</li> <li>- Regular meetings with copyright holders associations.</li> <li>- Cultural dissemination work: monthly programme in its public screening rooms.</li> </ul>
<b>Sweden</b>	<ul style="list-style-type: none"> <li>- SFI's specifications for the contractual deposit of D-cinema elements.</li> <li>- The in-house digitisation of 5000 films in high resolution.</li> <li>- Longterm preservation of digitally born films.</li> <li>- Self-run photochemical laboratory work.</li> <li>- Optimum design of depositories for the best possible long-term preservation of film material.</li> <li>- The DVD anthology with excerpts from silent films to be used by teachers in lower and upper secondary schools.</li> <li>- The cooperation between the SFI and National Library on <a href="http://www.filmarkivet.se">www.filmarkivet.se</a>.</li> </ul>

<b>MEMBER STATE</b>	<b>Examples of best practices</b>
	<ul style="list-style-type: none"> <li>- Digitisation of cinema films available only in video format.</li> <li>- SFI Policy of the Archival Film Collections, March 2011 (available online).</li> <li>- Declaratation of Deposit by Contractual Obligation, September 2012 (available online).</li> <li>- Strategy for children and young people.</li> </ul>
<b>United Kingdom</b>	<ul style="list-style-type: none"> <li>- Master store in Gaydon.</li> <li>- Launch of Collections Information database.</li> <li>- Development of BFI- Player to make available archve material.</li> <li>- New BFI Master Film Store.</li> <li>- New BFI CID Database.</li> <li>- BFI Collection Policy (November 2011).</li> <li>- Educational projects:  <a href="http://www.screenonline.org.uk/">www.screenonline.org.uk/</a>  <a href="http://www.bfi.org.uk/inview">www.bfi.org.uk/inview</a> </li> <li>- Film restoration in partnership with the commercial sector and philanthropists.</li> <li>- BFI channel on Youtube: <a href="http://www.youtube.com7bfffilms">www.youtube.com7bfffilms</a></li> </ul>

**TABLE 14 – SUGGESTED FURTHER EU ACTION**

<b>MEMBER STATE</b>	<b>Suggested action</b>
<b>Austria</b>	<ul style="list-style-type: none"> <li>- In favour of all the suggested measures.</li> <li>- There is a need for greater focus under the next framework programme on the issues of digitisation and basic access and there is also a need to increase the focus on maintaining film "as film" and supports the L4E initiative.</li> </ul>
<b>Belgium</b>	- Digitisation is an urgent necessity and leaving it in the hands of Europeana is a major mistake. Creative Europe must have included heritage.
<b>Belgium : French Community</b>	N.C.
<b>Belgium : Flemish Community</b>	- European action should be taken on harmonizing copyright and protecting the rights of titleholders with special attention being paid to exceptions.
<b>Bulgaria</b>	<ul style="list-style-type: none"> <li>- 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.</li> <li>- EU Monitoring of action taken at the national level by each Member State in relation to film heritage.</li> <li>- EU should draft a recommendation on film heritage preservation with a specific time-limit.</li> </ul>
<b>Croatia</b>	N.C.
<b>Cyprus</b>	No
<b>Czech Rep.</b>	- Exchanges of professional knowledge and best practices.

MEMBER STATE	Suggested action
	<ul style="list-style-type: none"> <li>- Support for training in the preservation of AV materials.</li> <li>- Resolve the issues of copyright and orphan works.</li> <li>- Give priority in public financing.</li> <li>- Creation of standards for digitisation and long-term preservation.</li> </ul>
<b>Denmark</b>	<ul style="list-style-type: none"> <li>- The orphan works Directive.</li> </ul>
<b>Estonia</b>	<ul style="list-style-type: none"> <li>- Copyright harmonisation.</li> <li>- expanding the exceptions for effective digitisation for educational purposes.</li> <li>- Support research, for instance in the framework of H2020.</li> <li>- Promote the existing format of meetings of experts.</li> <li>- Promote the interoperability of databases.</li> </ul>
<b>Finland</b>	<ul style="list-style-type: none"> <li>- Extend the use of orphan works to photos and posters and other materials.</li> <li>- Contextualise the films online.</li> </ul>
<b>France</b>	N.C.
<b>Germany</b>	<ul style="list-style-type: none"> <li>- The EU to continue running funding programmes for film digitisation.</li> <li>- Digitisation programmes in national levels.</li> </ul>

<b>MEMBER STATE</b>	<b>Suggested action</b>
<b>Greece</b>	- Harmonisation of the legislative framework on protecting film heritage
<b>Hungary</b>	- Harmonisation of copyright and access to film heritage as soon as possible. - Implementation of the Orphan Works Directive . - Cooperation between Member States in education and research and drwing up standards to meet the challenges of the digital age. - Funds to support the presrvation of the European Film heritage
<b>Ireland</b>	- More funding and agreed standards for digital preservation.
<b>Italy</b>	N.C.
<b>Latvia</b>	- Targeted programmes for film digitisation.
<b>Lithuania</b>	N.C.
<b>Luxemburg</b>	- Initiatives to enhance the interoperability and the exchange of information in EU level.
<b>Malta</b>	- Help and support under the new Creative Europe programme. - Collaboration between public bodies and NGOs
<b>Netherlands</b>	- The Cinema expert group is welcomed. - Contribution to the long-term preservation, mutual exchange and use of digital AV heritage in 2014-20 by means of various programmes, in particular Creative Europe, H2020 and Europeana.
<b>Poland</b>	- Implementation of the Orphan Works Directive.

MEMBER STATE	Suggested action
	<ul style="list-style-type: none"> <li>- Copyright harmonisation enabling accessibility.</li> <li>- Exchange of experience and good practices and the provision of resources.</li> <li>- Implementation of European educational programmes.</li> </ul>
<b>Portugal</b>	<ul style="list-style-type: none"> <li>- Creation of a unified technical-scientific research centre and a possible unified digital conservation service amongst the EU Member States.</li> <li>- 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.</li> </ul>
<b>Romania</b>	<ul style="list-style-type: none"> <li>- Further harmonisation of copyright.</li> <li>.Development of European filmography.</li> <li>- Development of European digitisation standards.</li> </ul>
<b>Slovakia</b>	<ul style="list-style-type: none"> <li>- 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.</li> <li>- 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.</li> <li>- 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</li> </ul>

<b>MEMBER STATE</b>	<b>Suggested action</b>
	taken in this area at EU level.
<b>Slovenia</b>	- Slovenia supports the harmonisation of the legal framework to increase public access to important archive film heritage.
<b>Spain</b>	- 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 righ-holders that can now exploit these works in a digital enviroment. Could they be asked to compensate through providing rights for cultural and education uses to the public sector?
<b>Sweden</b>	- A steering committee as proposed in the study "Challenges in the digital era for film heritage Institutions". - Copyright reform. - Voluntary deposit should exist in all Member States.
<b>United Kingdom</b>	- 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**

<b>MEMBER STATE</b>	<b>Policy changes following the Council Conclusions of 18-19 November 2010</b>
<b>Austria</b>	- 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. The participation in EU projects is also guaranteed but institutions are to always be able to fund or to offer price offers to the national institutions for restoration.
<b>Belgium</b>	N.C.
<b>Belgium : French Community</b>	No
<b>Belgium : Flemish Community</b>	No
<b>Bulgaria</b>	N.C.
<b>Croatia</b>	N.C.
<b>Cyprus</b>	Not yet
<b>Czech Rep.</b>	- The invitations were taken into account through the preparation of the new audiovisual law - A digitisation strategy has been drawn up and the new act on AV works was adopted.
<b>Denmark</b>	- The Orphan Works Directive is implemented.
<b>Estonia</b>	- Film heritage has become part of overall cultural policy , a massive digitisation project is planned together with the objective of re-use of heritage in education and other areas. Deposit requirement for funded works.

<b>MEMBER STATE</b>	<b>Policy changes following the Council Conclusions of 18-19 November 2010</b>
<b>Finland</b>	- The digitisation of film heritage furthers and continues the development of the National Digital Library project.
<b>France</b>	N.C.
<b>Germany</b>	- Film policy measures and introduction of mandatory registration for cinematographic works. Funding was provided under the digitisation initiatives of 2012 and 2013. New statutory provision for participation of the film industry in funding digitisation measures in the future.
<b>Greece</b>	N.C.
<b>Hungary</b>	- No policy change has been introduced.
<b>Ireland</b>	None
<b>Italy</b>	N.C.
<b>Latvia</b>	- The invitations were taken into account when drawing up the archives of " <i>Radošā Latvija</i> " ( <i>'Creative Latvia'</i> ).
<b>Lithuania</b>	- There has been greater focus on film heritage and the collection of the original material of cinematographic films.
<b>Luxemburg</b>	- No significant changes because the objectives are not clear.
<b>Malta</b>	- Future implementation of the Government programme for cultural heritage and of the Creative Economy Strategy.
<b>Netherlands</b>	- Measures taken by The Netherlands in relation to digital collection, preservation and access are in line with the Council Conclusions.

<b>MEMBER STATE</b>	<b>Policy changes following the Council Conclusions of 18-19 November 2010</b>
<b>Poland</b>	<ul style="list-style-type: none"> <li>- The Council of Ministers has adopted a multi-annual programme called Kultura+ for the years 2011–2015.</li> <li>- Poland responded enthusiastically to The New Renaissance Report by the Comite 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 Comite des Sages has become the basis for establishing audiovisual priorities of the Polish Presidency.</li> <li>- 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 proces.</li> <li>- 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.</li> </ul>
<b>Portugal</b>	<ul style="list-style-type: none"> <li>- The Council's conclusions are taken under consideration when investigating specific possibilities for developments.</li> </ul>
<b>Romania</b>	<ul style="list-style-type: none"> <li>- Investments for digital restoration, digital access to the Film Archive's collection, and digital projection equipment have been included in restoration, preservation and digital film projection.</li> </ul>
<b>Slovakia</b>	<ul style="list-style-type: none"> <li>- 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.</li> <li>- Implementation of mass digitisation projects in Slovakia using the structural funds and subsequently making the results accessible via Europeana.</li> </ul>
<b>Slovenia</b>	No
<b>Spain</b>	<ul style="list-style-type: none"> <li>- The Council Conclusiosn increased the political sensitivity towards activities carried out by Film Heritage Institutions.</li> </ul>
<b>Sweden</b>	<ul style="list-style-type: none"> <li>- Instruments on contractual deposit were adapted to the digital era and preservation is fully part of the national film policy.</li> </ul>

<b>MEMBER STATE</b>	<b>Policy changes following the Council Conclusions of 18-19 November 2010</b>
	<ul style="list-style-type: none"> <li>- There is Long-term strategy for the national film heritage both analogue and digital and contractual deposit of public funded films which are being made available for research and public. Reproduction on any media for preservation purposes is allowed, so is restoration of the material by the SFI. There is exchange of material with other institutions and efforts to digitise are being intensified. Vocational training is developed, policies for long-term digital preservation are established and co-operation and exchange of good practice continues.</li> <li>- 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.</li> <li>- A separate national strategy for the digitisation of cultural heritage (including audiovisual heritage) is being produced by the Ministry of Culture.</li> </ul>
<b>United Kingdom</b>	- Implementation of a major 5 year investment programme from lottery funding for digitisation.

**TABLE 16.1 – COPYRIGHT – EXCEPTION 5(2)(C) – REPRODUCTION BY LIBRARIES**

MS	Exception 5(2)(c) – Reproduction by libraries				
	Implementation	Is digital copy allowed?	Who (FHI)?	What kind of material is covered?	Overridden by contract?
<b>Austria</b>	Yes	N.C.	- Any person can make individual copies for their own use; also institutions open to public.	- Paper or similar medium for own use; other media as long as no commercial nor economic purposes.	N.C.
<b>Belgium</b>	Yes	N.C.	N.C.	- N.C.	N.C.
<b>Belgium: French Community</b>	Yes	N.C.	N.C.	- N.C.	N.C.
<b>Bulgaria</b>	N.C.	N.C.	N.C.	N.C.	N.C.
<b>Croatia</b>	Yes	N.C.	- Public archives, libraries, educational and scientific institutions, preschool educational institutions and social institutions.	- Any media, no more than one copy.	N.C.
<b>Cyprus</b>	Yes	N.C.	- Cultural Services.	N.C.	N.C.

MS	Exception 5(2)(c) – Reproduction by libraries				
	Implementation	Is digital copy allowed?	Who (FHI)?	What kind of material is covered?	Overridden by contract?
<b>Czech Rep.</b>	Yes	N.C.	N.C.	N.C.	N/C.
<b>Denmark</b>	Yes	N.C.	N.C.	N.C.	N.C.
<b>Estonia</b>	Yes	Yes	- Public libraries, archives and museums whose collections also contain audiovisual heritage.	- Change in format may be implied by the wording of legislation, permitting digitisation.	N.C.
<b>Finland</b>	Yes	Yes	<ul style="list-style-type: none"> <li>- Archives pursuant to the Archives Act and public archives.</li> <li>- Scientific and university libraries, libraries for the visually handicapped.</li> <li>- State-owned museums and museums receiving state aid.</li> <li>4- The National Audiovisual Archive.</li> <li>- The National Library of</li> </ul>	N.C.	N.C.

<b>MS</b>	<b>Exception 5(2)(c) – Reproduction by libraries</b>				
	<b>Implementation</b>	<b>Is digital copy allowed?</b>	<b>Who (FHD)?</b>	<b>What kind of material is covered?</b>	<b>Overridden by contract?</b>
			Finland and other legal deposit libraries.		
<b>France</b>	N.C.	N.C.	N.C.	N.C.	N.C.
<b>Germany</b>	- Yes but not relevant to cinematographic works.	Yes	- Archive institutions that act in the public interest.	N.C.	N.C.
<b>Greece</b>	- Not yet (draft legislation).	Yes	- Libraries, archives, museums, educational establishments, film and sound heritage institutions and public radio stations.	N.C.	N.C.
<b>Hungary</b>	Yes	N.C.	- Public libraries, institutions providing school education, museum institutions, archives, and image and audio archives regarded as public collections.	N.C.	- No. Exceptions permitted only by law.
<b>Ireland</b>	Yes	N.C.	N.C.	N.C.	N.C.

<b>MS</b>	<b>Exception 5(2)(c) – Reproduction by libraries</b>				
	<b>Implementation</b>	<b>Is digital copy allowed?</b>	<b>Who (FHI)?</b>	<b>What kind of material is covered?</b>	<b>Overridden by contract?</b>
<b>Italy</b>	No				
<b>Latvia</b>	Yes		- Publicly accessible libraries or archives .	N.C.	N.C.
<b>Lithuania</b>	- Yes, when the copy is made for preservation or replacement reasons.	N.C.	- Libraries, education and training establishments, museums, archives.		N.C.
<b>Luxembourg</b>	Yes	No	- Library, a film library, a documentation centre or another scholarly or cultural not-for-profit institution; aim of preserving heritage.	N.C.	N.C.
<b>Malta</b>	Yes	- Yes.	- National libraries.	N.C.	N.C.
<b>Netherlands</b>	Yes	Yes	- Libraries and archives.	- N.C.	N.C.
<b>Poland</b>	Yes	Yes	- Libraries, archives and schools; FHI not explicitly covered for now.	N.C.	N.C.

<b>MS</b>	<b>Exception 5(2)(c) – Reproduction by libraries</b>				
	<b>Implementation</b>	<b>Is digital copy allowed?</b>	<b>Who (FHI)?</b>	<b>What kind of material is covered?</b>	<b>Overridden by contract?</b>
<b>Portugal</b>	Yes	N.C.	- Public libraries, non-commercial documentation centres, scientific institutions.	N.C.	N.C.
<b>Romania</b>	Yes	N.C.	- N.C.	N.C.	N.C.
<b>Slovakia</b>	Yes	Yes	- Library, archive or museum; FHI included (only one in Slovakia, the Slovak Film Institute).	- Any medium.	N.C.
<b>Slovenia</b>	Yes	N.C.	- Public archives, public libraries, museums and educational and scientific institutions	- No, any medium.	N.C.
<b>Spain</b>	Yes	N.C.	- Museums, libraries, audio archives, film libraries, newspaper libraries or archives that are publicly-owned or integrated in cultural or scientific institutions; FHI included.	N.C.	N.C.

MS	Exception 5(2)(c) – Reproduction by libraries				
	Implementation	Is digital copy allowed?	Who (FHI)?	What kind of material is covered?	Overridden by contract?
<b>Sweden</b>	- No but provisions already existed enabling copying.	N.C.	<ul style="list-style-type: none"> <li>- Governmental and municipal authorities.</li> <li>- Scientific and research libraries operated by public authorities.</li> <li>- Public libraries.</li> <li>- FHI may be included as certain archives or libraries can have the right to make copies.</li> </ul>	N.C.	Yes (in specific cases)
<b>UK</b>	- No (expected to be incorporated in UK law during current Parliamentary session).	Yes	(to be adopted) All public FHI	N.C.	N.C.

**TABLE 16.2 - COPYRIGHT - EXCEPTION 5(3)(N) - IN SITU CONSULTATION**

<b>MS</b>	<b>Exception 5(3)(n) – In situ consultation</b>			
	<b>Implementation</b>	<b>Who? How?</b>	<b>Where?</b>	<b>What?</b>
<b>Austria</b>	Yes	- For not more than two visitors at time, for public presentations, screenings and exhibitions of the works; to the public, from school and universities for educational purposes.	- Institutions open to the public (libraries, image or sound archive collections and similar); schools and universities.	- Image or sound media; film works and the associated sound works.
<b>Belgium</b>	Yes	- Private persons can access for research purposes or private studies; closed circuit consultation exempted.	- Public libraries, teaching or research establishments, museums or archives.	- Works that are neither offered for sale nor subject to licencing conditions.
<b>Bulgaria</b>	N.C.	N.C.	N.C.	N.C.
<b>Croatia</b>	Yes	- Researchers for purpose of scientific research.	- Croatian Film Archive.	- Audiovisual material.
<b>Cyprus</b>	No (not yet)	N.C.	N.C.	N.C.
<b>Czech</b>	Yes	N.C.	N.C.	N.C.

<b>MS</b>	<b>Exception 5(3)(n) – In situ consultation</b>			
	<b>Implementation</b>	<b>Who? How?</b>	<b>Where?</b>	<b>What?</b>
<b>Republic</b>				
<b>Denmark</b>	N.C.	N.C.	N.C.	N.C.
<b>Estonia</b>	Yes	N.C.	N.C.	N.C.
<b>Finland</b>	Yes	- Communicate to a Members of the public for purposes of research or private study on a device reserved for this purpose on the premises of the institution (body that has a shared organisation, administration and/or ownership structure and that may operate in several different locations, communicating with each other through close network).	- In the premises of archives, museums, libraries.	- Work in its collections.
<b>France</b>	Yes	- Legal deposit: by accredited researchers. - Voluntary deposit: for the purposes of research or private study by individuals.	- In the premises of the establishment and on dedicated terminals.	- Deposited cinematographic works.
<b>Germany</b>	Yes	- Individual members of the public with research and private study purposes can use the collection of institutions both at dedicated terminals and in analogue form. Users of	- Public libraries, museums or non-commercial archives.	- Works in the collection of institutions.

<b>MS</b>	<b>Exception 5(3)(n) – In situ consultation</b>			
	<b>Implementation</b>	<b>Who? How?</b>	<b>Where?</b>	<b>What?</b>
		libraries, museums and non-commercial archives can make use in the same way as in analogue form.		
<b>Greece</b>	N.C.	N.C.	N.C.	N.C.
<b>Hungary</b>	Yes	- Individuals for research and private study purposes via computer terminals installed for this purpose and may be freely transmitted to; NAVA closed network for AV content (news programmes, documentaries, cinematographic works, advertisement films, etc.) available in certain institutions with downloading disabled.	- Premises of libraries offering public services, institutions providing school education, museum institutions, archives, and image and audio archives qualifying as public collections.	- Works in the collection of institutions.
<b>Ireland</b>	No	N.C.	N.C.	N.C.
<b>Italy</b>	Yes	Close networks	N.C.	N.C.
<b>Latvia</b>	Yes	N.C.	N.C.	N.C.
<b>Lithuania</b>	Yes	- Public has access to works available in public libraries, libraries of training and education establishments, museums or archives for non-	- Computer networks in dedicated terminals of the institutions.	- Works in the collection of institutions.

<b>MS</b>	<b>Exception 5(3)(n) – In situ consultation</b>			
	<b>Implementation</b>	<b>Who? How?</b>	<b>Where?</b>	<b>What?</b>
		commercial purposes of research or study if they are available to the public.		
<b>Luxembourg</b>	Yes	- To the public with aim to spread the country's cultural heritage.	- In institutions recognised by minister for culture by means of Grand-Ducal Regulation.	- Audiovisual works
<b>Malta</b>	- Not clear.	N.C	N.C	N.C
<b>Netherlands</b>	- Yes, but can be overridden by contract.	- Making available by means of a closed network, such as dedicated terminals in the buildings of the institutions, to individual members of the public for research or private study.	- Publicly accessible libraries and museums or archives.	- Works forming part of collections.
<b>Poland</b>	Yes	- Making available to individuals for research or private study purposes via terminals; closed networks not covered.  - Pupils and teachers via NInA's educational websites after logging in.	- Libraries, Archives and schools.	- Collections.
<b>Portugal</b>	Yes	- Cinemateca provides access to archived material by means of	- Cinemateca, via its Departamento de Arquivo	- Archived material.

MS	Exception 5(3)(n) – In situ consultation			
	Implementation	Who? How?	Where?	What?
		screenings.	Nacional das Imagens em Movimento (National Archive of Moving Images Department).	
<b>Romania</b>	Yes	- Special areas set up in the institution.	- In special areas in the Film Archive.	- Any type of material from the Film Archive's collection.
<b>Slovakia</b>	No	N.C	N.C	N.C
<b>Slovenia</b>	No	N.C	N.C	N.C
<b>Spain</b>	No	N.C	N.C	N.C
<b>Sweden</b>	Yes	- In situ in the SFI Library; researchers and general public can consult and, after agreement with rights holders, any film from SFI can be copied and made available for research on-site in the SFI library after agreements with the right holders.  - More than 750 films available from anywhere via website <a href="http://www.filmarkivet.se">www.filmarkivet.se</a> .	- In the premises of certain libraries and archives.	- All contractually deposited films, films subject to high-end digitisation.
<b>UK</b>	- Not yet	- Consultation to be available from	N.C.	N.C.

MS	Exception 5(3)(n) – In situ consultation			
	Implementation	Who? How?	Where?	What?
	(expected to be incorporated) in UK law during current Parliamentary session).	mobile devices within BFI premises requested.		

**TABLE 16.3 – COPYRIGHT – EXCEPTION 5(3)(A) TEACHING**

<b>MS</b>	<b>Exception 5(3)(a) Teaching</b>		
	<b>Implementation</b>	<b>Who? How?</b>	<b>Are cinematographic works covered?</b>
<b>Austria</b>	N.C.	N.C.	N.C.
<b>Belgium</b>	(FR) Yes	N.C.	N.C.
<b>Bulgaria</b>	N.C.	N.C.	N.C.
<b>Croatia</b>	Yes	- Public performance or display of copyright works in school or events connected with instructions provided that the work is not used for financial/commercial gain, the performers are not reimbursed and that admission is free for teaching purposes, without direct or indirect financial gain.	No
<b>Cyprus</b>	Yes	- Only with the producer's consent.	N.C.
<b>Czech Republic</b>	Yes, partly	- For teaching at higher educational institutions.	- If cinematography is part of the syllabus.
<b>Denmark</b>	N.C.	N.C.	N.C.
<b>Estonia</b>	Yes	N.C.	N.C.
<b>Finland</b>	Yes	- Extended collective licenses (reproduction, communication to public) can be applied to cinematographic works; works in	Not clear

MS	Exception 5(3)(a) Teaching		
	Implementation	Who? How?	Are cinematographic works covered?
		collections of National Audiovisual Archive (except for those deposited by a foreign producer) can be used for purposes of research and higher education in cinematography.	
<b>France</b>	Yes	- Through a digital space at a public composed mainly of pupils, students, teachers or researchers directly involved in the act of teaching , training or research activity.	- Yes, except those which have been designed for educational purposes.
<b>Germany</b>	Yes	- Limitations do not apply to cinematographic works, as their use is only possible with the consent of the right holder.	No
<b>Greece</b>	N.C.	N.C.	N.C.
<b>Hungary</b>	Not clear	N.C.	N.C.
<b>Ireland</b>	No	N.C.	- More funding for digital infrastructure and agreed standards for digital preservation.
<b>Italy</b>	No	No	N.C.
<b>Latvia</b>	Yes	Yes (under conditions)	Yes
<b>Lithuania</b>	Yes	- Reproducing, publishing and displaying in public as long as it is related to training programmes and does not exceed the extent justified by the purpose.	Yes

<b>MS</b>	<b>Exception 5(3)(a) Teaching</b>		
	<b>Implementation</b>	<b>Who? How?</b>	<b>Are cinematographic works covered?</b>
<b>Luxembourg</b>	Yes	- Reproduction and communication of works for purposes of illustration, teaching or scientific research, to the public, to the extent justified by the stated goal and subject to compliance with good practice.	N.C.
<b>Malta</b>	Not clear	N.C.	N.C.
<b>Netherlands</b>	Yes	- Yes, but only for teaching purposes and restricted to "parts" of works.	Yes
<b>Poland</b>	Yes	- Provided by the right to quote.	Yes
<b>Portugal</b>	N.C.	N.C.	N.C.
<b>Romania</b>	Yes	- Yes, for teaching or scientific research.	Yes
<b>Slovakia</b>	Yes	- No consent of the author required provided that the use does not exceed what is justified for teaching and is not done for material gain.	Yes
<b>Slovenia</b>	Yes	- Public performance of published works in direct teaching and schools with free admittance provided that there is no remuneration, broadcasts of radio and TV school programmes.	No

<b>MS</b>	<b>Exception 5(3)(a) Teaching</b>		
	<b>Implementation</b>	<b>Who? How?</b>	<b>Are cinematographic works covered?</b>
<b>Spain</b>	No	N.C.	N.C.
<b>Sweden</b>	No	N.C.	N.C.
<b>UK</b>	Yes	N.C.	N.C.

**TABLE 16.4 – COPYRIGHT - LICENCING PRACTICES / TRANSPOSITION OF ORPHAN WORKS DIRECTIVE**

<b>MS</b>	<b>Licensing practice</b>	<b>Orphan Directive transposed?</b>
<b>Austria</b>	- Projection of films for teaching purposes; right holders cannot prohibit the showing of a film for educational purposes, but can be entitled to claim equitable remuneration levied by collecting societies; State concluded contractual agreement with collection societies on 1/1/2003.	No
<b>Belgium</b>	- RFA: No.  - BE FR: standard contracts with rights holders to use films for educational purposes.	No
<b>Bulgaria</b>	N.C.	No
<b>Croatia</b>	- Authors' approval needed for any use of a cinematographic work.	No
<b>Cyprus</b>	- Children's Film Festival where children participate in workshops and a training programme for teachers on cinema and film literacy, Union of Cypriot Directors organises screenings of films by Cypriot and other European directors, Nicosia, Limassol and Paphos cinema clubs also screen European and other films not commercially distributed all year round, provided they have the producer's consent.	No
<b>Czech Rep.</b>	No	No
<b>Denmark</b>	N.C.	No
<b>Estonia</b>	No	No

<b>Finland</b>	- Agreement made to license films for educational purposes directly through the producer or organisations representing the producer.	Yes
<b>France</b>	- A renewable agreement on the use of cinematographic works for illustration, teaching and research purposes was signed in 2009.	No
<b>Germany</b>	- Licenced educational films can be lent out via municipal or church media centres.	Yes
<b>Greece</b>	No	Yes
<b>Hungary</b>	- A statutory regulation is in place.	Yes
<b>Ireland</b>	No	No
<b>Italy</b>	N.C.	No
<b>Latvia</b>	Yes	No
<b>Lithuania</b>	No	No
<b>Luxembourg</b>	- In most cases cinematographic works are made available for non-commercial uses on non-binding conditions.	No
<b>Malta</b>	- Not clear.	No
<b>Netherlands</b>	- Sound and Vision concludes agreements with collecting societies for consultation for cultural and educational purposes.	No
<b>Poland</b>	No	No
<b>Portugal</b>	N.C.	No

<b>Romania</b>	- Assignment of Film screening rights is granted under law, usually free of charge, by the rights holder, i.e. the producer, while the authorisation of the copyright collecting society is also needed for films produced before 1990.	No
<b>Slovakia</b>	- Essentially no but new licencing practice: authors offer licences by means of a legal act.	No
<b>Slovenia</b>	- Such works can be accessed at the Archives of the Republic of Slovenia/SFA in accordance with ZVDAG and the Copyright and Related Rights Act (ZASP).	No
<b>Spain</b>	No	No
<b>Sweden</b>	- New extended collective licensing scheme facilitating collective agreements when regular licencing is not possible.	No
<b>UK</b>	- Cinematographic works not covered by the current licencing practice that allows the copyright exception for education purposes to be overridden.	No