

Brief presentation of speakers and abstracts of presentations

EU AND FILM HERITAGE

1.A Second Report on the implementation of the Film Heritage Recommendation¹

Mari Sol Pérez Guevara

Policy officer in the "Audiovisual and Media policies" at the Information Society and Media Directorate-General of the European Commission.

Abstract

This Report is the follow-up of the European Parliament and Council Recommendation on film heritage, adopted in 2005. In this Recommendation, Member States committed themselves to inform the Commission about the application of the Recommendation every two years. On the basis of Member State's reports, the Commission prepares an application report and considers the need of further action.

The Film Heritage Report is organised in 3 areas:

1. Analysis of the situation of film heritage in the EU
2. Review of EU activities related to film heritage
3. Summary of reports on film heritage from the 27 Member States

The analysis of the situation of film heritage in the EU is subdivided in 3 chapters:

Chapter I: This chapter deals with the situation in the analogue world. It contains an analysis of the situation in relation to collection, cataloguing and creation of databases, preservation, restoration, accessibility, education, media literacy and professional training.

Chapter II deals with the situation in the digital world. It describes the challenges for the collection, storage and long-term preservation of digital cinema. It also underlines the opportunities for digital restoration and increased public access to collections thanks to new technologies. It briefly mentions the impacts of transition to digital distribution and projection of cinema on film heritage.

Chapter III is devoted specifically to access: how to make possible cultural and educational access to works from the past and how to ensure access to future works.

1.B Draft Council Conclusions on European Film Heritage, including the challenges of the digital era

Jean-Louis Blanchard

Director of "Medias, Multimédias, Nouvelles technologies, Aide à la presse" in the "Service général de l'audiovisuel et des multimédias" in the French speaking community of Belgium.
Chairman of the Council Audiovisual Working Group during the Belgium Presidency

Abstract

¹ http://ec.europa.eu/avpolicy/docs/reg/cinema/report_2/2010_853.pdf

The Council will adopt Conclusions on film heritage on 18 November. This is the reply of the Council to the Second Implementation report on the Film Heritage Recommendation and in the context of the Digital Agenda Communication.

Inter alia, the following invitations will be made to the Commission:

- to continue its examination on how to ensure sufficient legal certainty to allow film heritage institutions to carry out their public interest missions, notably preservation, restoration and, where appropriate, provision of cultural and educational access to deposited works;
- to examine, in the context of ongoing works on orphan works, the issues arising in the audiovisual sector;
- to ensure that film heritage institutions may benefit from adequate rights in relation to preservation and cultural and non-commercial use films supported by national and regional funds as well as of related material;
- to continue the exchange of good practices in the Cinema Expert Group;
- continue to support research in the field of long-term preservation and accessibility of audiovisual digital material.

The following invitations will be made to Member States and the Commission:

- promote the application of the European standards on interoperability of film databases
- study in detail the challenges and the opportunities arising from the digital era for film heritage institutions.

1.B AVA21 – Conference on audiovisual archives in the 21 st Century ²

Evy Kempenaers

Policy Assistant, Department for Culture, Youth, Sports and Media of the Flemish Government.

Abstract

The conference "Audiovisual Archives in the 21st Century" takes place on 13 and 14 October in Art Centre Vooruit in Ghent. The conference is a joint initiative of Ingrid Lieten, Vice-Minister-President of the Flemish Government and Flemish Minister of Innovation, Public Investments, Media and Poverty Reduction and Joke Schauvliege, Flemish Minister for Environment, Nature and Culture. "Audiovisual Archives in the 21st Century" takes place within the framework of the Belgian Presidency of the Council of the European Union. 200 participants from 28 different countries are attended. Based on a broad vision on audiovisual heritage it seeks to be complementary to the new council conclusions regarding European film heritage and the challenges of the digital era, which are currently discussed during the Belgian EU presidency. The conference is aimed at discussing the digitization of film and audiovisual heritage in the framework of the European context (with the development of the European Digital Library Europeana) while focusing on the challenges regarding funding, business models, access, copyright and the interoperability of collections. The conference also wants to generate support for sectoral and cross-sectoral cooperation, contribute to policy recommendations and offer the opportunity to exchange good practices.

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<http://www.ava21.be>

2. RELEVANT EUROPEAN UNION'S INITIATIVES/PROJECTS

2.1 Orphans in film archives: 2009/2010 ACE Survey

Claudia Dillmann,
Director of the Deutsches Filminstitut-DIF
President of ACE

2.1 Orphans in [European Public Broadcasters Archives](#)³ (EBU)

Renate Doerr, EBU
Dr. **Renate Dörr** is working as an adviser for European Affaires for ZDF, one of the German public service broadcasters.

Abstract

European Public service broadcasters offer high quality, innovative and culturally diverse European content. Their archives contain more than 28 million hours of radio and television productions which, in principle, could be made available to their audiences. But in order to make these productions available online as non-linear services, broadcasters need to clear all the rights. In clearing these rights they meet various problems as for example the huge number of rightsholders, unknown rights, unknown or un-contactable rightsholders, orphan nature of items incorporated in audiovisual works etc. The European Broadcasting Union developed a set of instruments in order to modernize European Copyright Law. One of these proposals is the introduction of the extended collective licensing. This system works successfully since 50 years in the Nordic countries and could be an effective instrument in order to solve copyright problems with respect to broadcasters' archives and orphan works included in audiovisual productions.

2.1 EU proposed solutions

Elaine Miller
Policy Officer at the European Commission, Directorate-General Internal Market.

2.2 Involvement of European film archives: The European Film Gateway

Georg Eckes,
EFG Coordinator, Deutsches Filminstitut-DIF

2.2 Europeana Next Steps

Grazyna Piesiewicz,
Policy officer at the European Commission's Information Society and Media Directorate General

2.3 European Standardization to facilitate the interoperability of film databases⁴

³ http://www.ebu.ch/en/union/news/2009/tcm_6-68147.php

⁴ <http://www.filmstandards.org/index.php?p=cen-tf>

Ronny Loewy, Deutsche Filminstitut - DIF

Ronny Loewy was born in Tel Aviv in 1946. He studied Sociology and works for the "German Film Institute" in Frankfurt/Main. He was curating in the 1987 exhibition "From Babelsberg to Hollywood. Film Emigration out of Nazi Germany". He has written on "Film in Exile", "Holocaust & Film", "Yiddish Cinema", "Stanley Kubrick", "Max Ophüls", "Helmar Lerski", "Meyer Levin" and "Victor Vicas". In 1983 he directed *THE YIDDISH CINEMA*, in 1992 with Inge Classen *ONCE UPON A TIME IN YIDDISHLAND*. In 1995 he shared direction of *AUSCHWITZ - FIVE DAYS IN NOVEMBER* with Cilly Kugelmann and Hanno Loewy. In 1996 he co-directed *WILLI MÜNZENBERG OR THE ART OF PROPAGANDA*. From 1992 to 2005 he was co-publisher of the magazine "Filmexil". Since 1996 he is project manager of "Cinematography of the Holocaust" hosted by the "German Film Institute" in cooperation of the "German Film Institute" with the Fritz Bauer Institute. He lives in Frankfurt.

Marco Rendina

Since 1996 he held a researcher position in the *Consorzio Roma Ricerche*, where he is head of the R&D group of the digital libraries and archives division. Since 1997 he collaborates with leading Italian audiovisual institutions (including **Cineteca Nazionale** and **Cinecittà Luce**), where he followed the development and realization of various digitization projects and he contributed to the realization of their audiovisual databases. He has worked on various EC funded projects related to AV archives, including **ECHO**, **MayDay2002**, **Video Active** and **VIDI-Video**, and he is currently involved in **European Film Gateway** and **EUscreen**. Since 2009 he is member of the CEN/TC-372 Group and of the Europeana Data Model Group.

Abstract

Within the framework of the ICT 2009 Standardization Work Programme of the European Commission, a proposal for the promotion of the use of European Standards EN 15744 "Film Identification – Minimum set of metadata for cinematographic works" and EN 15907 "Film identification – Enhancing interoperability of metadata – Element sets and structures" has been accepted by the European Commission. This proposal will be executed under the umbrella of CEN/TC 372 Project Committee-Cinematographic Works.

In order to progress the proposal in a timely and efficient manner, it has been decided to create a project team in the field of film archives and cinematographic work metadata

The aims of this project team are as follows:

raising awareness of the cinematographic works standards and of what has motivated their creation,

explaining what is to be gained by using the cinematographic works standards (e.g. easier collaboration through joint cataloguing, increased visibility via information aggregators on the web, better ability to contribute to new and existing information services, less technology-dependent and more sustainable collections of filmographic records, etc.),

delineating strategies for adopting the cinematographic works standards, taking into account the constraints under which film archives usually operate,

providing a technological proof of concept that can serve both as a test bed for exploring adoption strategies, and as a set of functional components for building customised applications for film archives,

coaching film archivists and providing test beds for applications engineering and data modelling to technology providers working in the cultural heritage and media sector.

The dissemination activity will mainly consist of a series of four hands-on workshops with Q&A sessions, to be held at different places throughout Europe

FILM HERITAGE IN THE DIGITAL ERA

3. DIGITISATION AND PRESERVATION OF DIGITAL MATERIAL

3.1 - Polish Digitisation project [NITRO](#)⁵

Tadeusz Kowalski

Director of the Filмотека Narodowa (National Film Archive) Warsaw, POLAND, prof. of Warsaw University

Abstract

The project "Conservation and digitalisation of pre-war feature films at the National Film Archive in Warsaw" originated in 2006, following the recent recovery of several Polish pre-war movies, which were thought to have been lost. Due to their poor technical condition, they had to be quickly preserved and secured. As envisaged in the initial version of the project, a digital film reconstruction lab was to be set up within the structure of the National Film Archive and outfitted with basic equipment. In 2008, a grant awarded by the Ministry of Culture and National Heritage under the Operational Programme - Development of Cultural Infrastructure and Art Education made it possible to convert several rooms at the Archive into lab facilities and to purchase some of the equipment. In the same year, the project "Conservation and digitalisation of pre-war feature films at the National Film Archive in Warsaw" was drawn up in a new and much extended version. It was submitted for funding under the Operational Programme - Infrastructure and Environment, XI Priority Axis - Culture and Cultural Heritage, announced by the Minister of Culture and National Heritage and co-financed with EU funds. The project received the required amount of points in a competitive process.

3.1 - EU action in support of digitisation

Federic Milani,

Federico Milani is Deputy Head of Unit E-6 "eContent and Safer Internet" of the Commission's Information Society and Media Directorate General. He is responsible for the implementation of digital content policies under the Competitiveness and Innovation Programme (CIP). He has worked as a project officer for making accessible European digital content since October 2001 and was responsible for the implementation of the eContentplus programme (2005-2008). He is also responsible of several projects for the development of Europeana (the European Digital Library).

4. PROVIDING (NEW) AUDIENCES WITH WIDER ACCESS TO FILM HERITAGE THANKS TO NEW TECHNOLOGIES

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www.nitrofilm.pl

4.1 BFI YouTube Channel

Mark Duguid,

Senior Curator, Archive Online, British Film Institute – BFI

Mark Duguid is a senior curator in the BFI National Archive, responsible for the archive's programme online and in the BFI's network of mediatheques across the UK. He has worked at the BFI since 1998, and was the principle developer of BFI Screenonline, a website devoted to the history of British film and television, and has been its editor since its launch in late 2003.

Abstract

YouTube has changed the way the world consumes moving images. For this reason alone, it is of obvious interest to film historians and archivists. Used sensibly, it can be a powerful tool for communicating with audiences, raising awareness of our work and collections, and reaching those we could never have hoped to reach before. But YouTube raises at least as many questions as it answers, and it may be just the beginning of a new era of super-availability that could, if we don't equip ourselves, prove as much as a headache as a delight for archivists and users alike. This presentation draws on the BFI's two-year experience of running a successful YouTube channel, and highlights some of the possibilities and some of the challenges it has faced.

4.2 DUTCH "PICTURES FOR THE FUTURE" AND FILMOTECH.NL

Emjay Rechsteiner, EYE FILM INSTITUTE NETHERLANDS

Marc Jurgens, (FILMOTECH)

Emjay Rechsteiner is curator at EYE Film Institute Netherlands; one of the initiators of VoD platform 'Filmotech.nl'. As a producer he has 18 feature length films to his credit, oftentimes selected at festivals like Cannes, Venice, Rotterdam and IDFA. After studying media history and communication sciences at the University of Amsterdam Emjay attended the New York School of Visual Arts, the Binger Filmlab and the European Union's EAVE and Media Business School.

Abstract

In 2007 the Netherlands Filmmuseum (now EYE Film Institute), Sound & Image and National Archive received a substantial government investment to restore, digitize and make accessible the country's audiovisual heritage. IMAGES FOR THE FUTURE contained three conflicting objectives: to make all of these assets widely and freely available; AND to make a return on investment; AND to respect the makers and their rights. Now in its third year, EYE and Sound & Image are keen to share their experiences and propose ways of balancing these objectives. Taking aim at all three target groups of Education, the Creative Industry and General Consumers simultaneously, EYE attempts to combine cultural and educational objectives with a business model in public/private partnership. For the General Audience, EYE and Sound & Vision in co-production with the Dutch Producers Association initiated a Video-on-Demand platform tentatively called 'Filmotech.nl'. The name (to be changed at launch for Dutch consumers) honors a Spanish site which was the first to put a producer's rights organization in the driving seat rather than a commercial operator that is bound to disregard works with no immediate economic upside. Filmotech.nl gathered the support of the whole array of the Dutch filmmaking community, including the writer's union, director's

guild, the Filmfund and film festivals for the initiative and raised an additional subsidy from the Minister of Culture. Special mention deserves the model by which Filmotech.nl repartitions to the collective rights organizations for directors, writers, producers, actors and composers. Filmotech.nl, with Marc Jurgens appointed as managing director, will launch its platform by the end of 2010.

Marc Jurgens

Marc Jurgens is managing director of Filmotech, an initiative to make all Dutch feature films, documentairies and TV-drama available for the public on the internet. Marc is also consultant at Belgrano Consulting in Amsterdam. As manager and consultant, Marc has extensive experience in the areas of internet and online video. He has a law degree from the University of Leiden and holds an MBA from INSEAD.

Abstract

Filmotech is an initiative that aims to make all Dutch movies, documentaries and TV-series available for consumers. Consumers will be able to watch high-quality content on a device of their choice at a time of their convenience. Its initiators are the largest national repository institutions in the Netherlands. Filmotech will share its experience with setting up the venture to offer a paid video-on-demand service to consumers in the Netherlands. Critical success factors are identified and a sneak preview of the new website will be provided (the service is not yet live). Marc Jurgens, MD of Filmotech will be presenting.

4.3 FILM HERITAGE AND DIGITAL CINEMA IN NORWAY⁶

Lise Gustavson

Norwegian Film Institute, Senior Advisor Archival films and head of DVD production and distribution on DVD and VOD.

Until the Norwegian National Film Archive was transferred to the National Library in 2008, she was Director of The Film Archive in Norwegian Film Institute (NFI) and prior to that she was director of the department of Distribution in NFI.

Abstract

Digital cinema – bringing film classics back to the cinema screen

The Norwegian Film Institute in Oslo works with digital distribution of films. Our aim is to take the Norwegian film heritage out to a wider audience by employing new digital means. However, we do not work with Norwegian films only, but also with films from other countries, as a co-ordinator of the Norwegian Digital Cinematheque. Our presentation will very briefly look on new ways of presenting the film heritage, especially the feature films, to a wider public and in the cinema house.

With cinemas going digital, the Norwegian Film Institute in 2006 initiated a project to screen digitized classics in Cinematheques in seven cities all over Norway. The objectives of the project were: To increase the number of cinematheque cinemas, and partly to replace 35mm film with high quality digital formats (minimum 2K, DCI) for Cinematheque screenings. It was also to make more classic films from the whole world available for high quality Cinematheque screenings.

4.4 Projects in the television sector: Videoactive and EUScreen

Johan Oomen,

Netherlands Institute for Sound and Vision

EDUCATION and PROFESSIONAL TRAINING

5. FILM HERITAGE and EDUCATION

5.1 Film heritage teaching material - Sweden

Per Ericsson

Per Ericsson is in charge of Film Education at the Swedish Film Institute (SFI) and is the handling officer for the school cinema grant that is available for local school cinema initiatives. Per Ericsson has a master in Culture & Media Studies and his prior work-experience includes Film Festival Producer and Regional Film Consultant. He is one of the editors of the new DVD-anthology presented to schools by the SFI.

Abstract

Per Ericsson will present how Film Education in Sweden have come full circle and how new media have led schools to want to explore the early days of moving images. The School-cinema programme in Sweden started out as a way of teaching good cinema. In short; the idea was to try and learn the kids not to watch violent films. From that point school-cinema evolved into Film in School that tries to incorporate all aspects of the moving image. It's not just about seeing films; it's about analyzing what you see and creating on your own. This means that Film in school is not just about teaching about film, it is about teaching through film. Young creativity has been encouraged, even violent creativity. Now a study showed that there was a lack of film heritage knowledge in schools at the same time as more and more schools wanted to learn more. And so film heritage became a priority in this new media setting. This presentation will show what we want to do. The future will show what happened.

5.2 Educational tools in "European Film Treasures"

Serge Bromberg,

Producteur, réalisateur, directeur artistique, directeur de collection, LOBSTER Films

6. FILM HERITAGE and PROFESSIONAL TRAINING

6.1 Conclusions of the Spanish Conference – Filmoteca Espanola

Marc Vernet,

Institute National du Patrimoine, France.

Abstract

In its second report on the *Recommendation of the Film Heritage*, the European Commission had detected some problems in member countries on issues such as specific training of professionals and the lack of dialogue between archival institutions and those responsible for education.

Under the Spanish Presidency of the EU, following the tradition of the Workshop/Seminars organised by the Spanish Film Archive and dedicated to training and the exchange of experiences between Iberian and Latin American film archives, of which there have been 12 editions, we considered organising a conference to reflect, at European level, on the situation of the training of professionals in the field of preservation of the audiovisual heritage, and, if appropriate, to draw conclusions on the subject.

6.2 CNC's expert support and training in third countries

Béatrice de Pastre

Directrice Collections/Patrimoine, Centre National de la Cinématographie – CNC, France

Close of the meeting

Jean-Eric de Cockborne

Head of the Unit "Audiovisual and Media policies" at the Information Society and Media Directorate-General of the European Commission.