

Subject:

**Finland's reply to DG Information Society and Media's letter of 4.10. 2007 and the questionnaire on Finland's steps to conserve film heritage and implement the recommendation on the competitiveness of related industrial activities**

## **1. Conservation and restoration of European film heritage – making film heritage accessible for industrial and cultural purposes; innovation, research and technological development?**

The basis of our activities is to salvage domestic films by copying them from a self-destructive nitrate base on to more stable film. The work to make salvage copies of nitrate film material (some 2.6 million metres) was carried out from 1972-2006. The conservation and further use of the older film heritage is thus ensured for several more centuries; acetate films are stored and archived in optimum conditions for prolonging their life.

Modern, state-of-the-art, long-term storage facilities have been built for the Finnish Film Archive (hereafter SEA, which as of 1 January 2008 will be known as the National Audiovisual Archive). The 2 000 m<sup>2</sup> storage area is dug into rock and equipped with humidity and temperature regulating devices. SEA's collections have all been transferred to an information system (Tenho), containing not only filmographic information but also technical data about the copies, including an analysis of their condition. Tenho is available to researchers and other customers at SEA's premises.

SEA has opened the Elonet internet data base ([www.elonet.fi](http://www.elonet.fi)), which contains filmographic information on domestic and foreign films and is available to the public. SEA is testing digital film restoration in collaboration with a commercial laboratory (Finnlab) and with companies that specialise in digital restoration (Digital Film Finland; Generator Post).

Domestic film posters have been completely digitised; pictures from the domestic photo collection are being systematically digitised (some 500 000 pictures): basic scanning on to the database has been completed up to films made in 1940, it is estimated that photos of 1945 films will be scanned by 2010; rescue scanning: some 100 gigabytes/year.

## **2. What legislative, administrative etc measures ... what cinematographic works form part of the Finnish audiovisual heritage?**

- Film Deposit Act (576/1984; now repealed by Act 1433/2007); Film Deposit Decree (662/1984)
- Act on the Deposit and Preservation of cultural material (1433/2007; Act adopted by the Finnish Parliament on 28 December 2007 – entry into force on 1 January 2008)
- The legislation establishes the requirement to deposit audiovisual heritage and preserve works, the right to reproduce works for restoration purposes and the use of deposited works for research and other purposes, while respecting copyright.
- Section 3 of Act 576/1984 states: "The negative, original positive or other similar original material pertaining to a film made by a domestic producer and sound material relating thereto shall not be destroyed ..."; Section 4: "The owner of the original material pertaining

to a film made by a domestic producer for purposes other than television alone shall, within five years of the film having been reviewed by censors, deposit the original material and the sound material relating thereto with the Archive ..."

### **3. What bodies carry out the tasks described in point 2, what is their budget and workforce for 2007?**

- Finnish Film Archive (Finnish Film Archive Act 891/1978; Finnish Film Archive Decree 228/1997)
- New Act: National Audiovisual Archive (Act adopted by the Finnish Parliament on 11 December 2007 – entry into force on 1 January 2008)
- The different sectors of SEA's budget together: € 371 000; total workforce: 58 person-years
  - film archive sector: €2 250 000
  - film archive sector: 39 person-years

### **4. Have you encouraged the designated bodies to specify, in agreement or by contract with rights-holders, the conditions under which deposited cinematographic works may be made available to the public?**

The purpose of the new Act on the Deposit and Preservation of Cultural Material is comprehensive preservation of national cultural products for use by researchers and other customers. The aim of the Act as regards films and related material is to preserve deposited cultural property in film form and promote film knowledge and research.

SEA raises awareness of film culture by showing films that illustrate the history of film and demonstrate the remarkable phenomena of film and films not on commercial release. In addition to its own screening activities, the SEA lends films to various film festivals and regional film centres. The SEA also has a special agreement with the Motion Picture Design Department of the University of Art and Design to show films as part of the University teaching programme.

### **5. Have you established or supported national film academies or similar bodies with a view to promoting film heritage?**

One of SEA's statutory tasks is promoting film heritage.

### **6. Which measures have you taken to increase the use of digital and new technologies in the collection, for the purposes of cataloguing, preservation and restoration of cinematographic work?**

SEA's collections have all been transferred to an information system (Tenho), containing not only filmographic information but also technical data about the copies, including an analysis of their condition. Tenho is available to researchers and other customers at SEA's premises.

SEA has opened the Elonet internet data base ([www.elonet.fi](http://www.elonet.fi)), which contains filmographic information on domestic and foreign films and is available to the public. SEA is testing digital film restoration in collaboration with a commercial laboratory (Finnlab) and with companies that specialise in digital restoration (Digital Film Finland; Generator Post).

The Ministry of Education is trying to increase SEA's appropriation for these activities. For 2010-2012 a special appropriation (nearly €1 million) has been earmarked in the state budget for the development of SEA's digital audiovisual archive.

More detailed questions:

### ***1. Collection***

- The deposit system covers both productions that have received public funding and those that have been produced with private funding – no distinction is drawn.
- The law provides for the deposit of a copy within three years of the first showing and the original material within five years; SEA's cataloguing unit systematically collects the metadata of all deposited films.
- SEA's "watchdog unit" monitors compliance with the deposit deadlines and reminds producers where necessary; the system works flexibly.

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

What measures have been taken to promote cataloguing and indexing...?

What measures have been taken to promote standardisation of databases ...?

- European network of databases:
- Organising stocks in collections at EU level

This work has only started in Finland and concrete actions have not yet been taken in this field:

The Ministry of Education has started a flagship project "The National Digital Library" 2007-2011. With this project, the state promotes both the digitisation of cultural heritage collection of museums, libraries and archives, and accessibility of cultural collections and cultural environment information. The aim of the project is to make the most essential Finnish collections both digitised and searchable through common access point that will be designed to be fully interoperable with the European Digital Library.

To implement the National Digital Library flagship project, to strengthen the dialogue, exchange of information and know how, and to promote consensus among the memory institution and other stakeholders, the Ministry of Education has set up a coordination mechanism. A new post of Secretary General responsible for strategic and coordination work in the field of libraries, archives and museums has been established at the Ministry of Education this November. The national strategy and work programme on digitisation, digital accessibility and long term preservation of digital cultural material is presently under preparation, and will be finalised in 2008. One of the cornerstones for the national strategic planning is the report of the high-level working group on long-term preservation of cultural material, to be published in the end of November 2007.

### ***3. Preservation***

Which measures have been taken in order to ensure preservation of deposited cinematographic works?

- So far SEA has not had the funds for a structured and systematic transfer of the domestic film collection to digital form; only a few trials have been carried out; transfer of copies to DVD for archive use and transfer of certain films to DVD for commercial distribution; Tulio films (SEA has the rights ); Winter War DVD.
- Preservation instruments: Museum of the Moving Image collects and receives film, TV and audiovisual equipment.

#### **4. Restoration**

What measures have been taken to permit, within your legislation, reproduction for the purposes of restoration while allowing rights-holders to benefit from the restored works...?

- Under our legislation, reproduction of deposited (domestic) films is allowed for the purpose of restoration. According to Section 8 of Decree 662/1984: "The Archive shall be entitled, after the film has been given a public showing, to make, at its expense, copies of a domestic film and its advertising and other publicity material."

- Right-holders have access to salvage copies by paying the so-called salvage fee.

• Support for film restoration projects:

The chief purpose of the state-funded project to rescue the domestic film heritage that began in 1972 is to copy nitrate-base films on to a more stable base; the project was completed in 2006; some 2.6 million metres of film have been saved.

#### **5. Making deposited cinematographic works accessible for educational, cultural, research or other non-commercial uses of a similar nature**

• Legislative and administrative measures.. cinematographic works accessible for educational, research or other non-commercial uses ...?

- Section 10 of Decree 662/1984: "The Archive shall not use a film or its advertising and other publicity material archived under this Act for purposes other than research and university-level film studies. The Archive may use a film or its advertising and other publicity material for other purposes only with the consent of the holder of the rights relating to the film and material."

• ...please give details of the measures taken:

SEA makes statutorily deposited material available for the above non-commercial purposes provided that: the material to be borrowed is technically in a condition to be shown, the borrower presents his right-holder permit and use of the material corresponds to the guiding principles of FIAF's Code of Ethics on respect for works and their creators.

•... access for people with disabilities ... details:

The Orion cinema has a hearing loop system and also wheelchair access.

#### **6. What steps have been taken to promote professional training in all fields related to film heritage in order to foster an enhanced exploitation of the industrial potential of film heritage?**

Film studies and media literacy are not included in the syllabus of comprehensive schools. Optional courses related to the subject exist in some schools.

The School Cinema Association, which is backed by the Ministry of Education, encourages the inclusion of media studies in schools. It helps teachers to organise film showings for pupils in their own localities. See also the School Cinema web pages: [www.koulukino.fi](http://www.koulukino.fi)

**The Education and Research Development Plan for 2007-2010** states the following as regards media education:

"Children and young people's use of the media has changed over the past few years. The use of interactive web services has rapidly increased among children and young people. Previously, however, television was children's favoured media. Responsible and social use of the internet, critical assessment of media content, the separation of commercial and non-commercial

communication, the separation of recreational and non-recreational use of media, the exploitation of learning games and the acquisition of other key competences in the use of media require good media education.

Ways and means of promoting media education and literacy are being developed for educational bodies. Development projects are being launched to improve equal access to media education and the media education skills of teachers. In international terms, Finnish children and young people feel they have limited influence in the school context. Developing a school community culture requires a strengthening of pupil influence and participation in the planning of school work, performance and assessment. Ways of increasing the involvement and influence of pupils and teachers should be an established part of school and education strategies."

The Ministry of Education carried out the 2006-2007 **Children and Media Action Programme**. The project had an educational focus and took account of the child protection aspect.

Media Muffin was targeted at children of eight and under and the adults working with them - staff at pre-school groups, primary schools and before and after-school activity centres – and the children's parents. The underlying objectives were to improve the media education and media literacy skills of parents and adults dealing with children and produce effective working methods and practical material in support of children's media education.

The Media Muffin project also produced material for media education tasks at home. The project conveyed a message about the safe use of media in a positive and non-frightening way. The specific goal was to influence the establishment of media education as a part of children's education.

The project was implemented in 2006–2007. The key actors were third sector agencies. Authorities and organisations concerned with media education, education and teaching were also involved.

### ***7. Deposit***

- Ancillary and publicity material, national stocks: Section 5 of Decree 662/1984: "The producer of a domestic film ... shall hand over to the Archive for permanent safekeeping a presentable copy of the film in a technical form corresponding to the original material and a copy of its advertising and other publicity material within three years ..."
- Ancillary and publicity material, voluntarily deposited foreign films: Section 9 of Decree 662/1984: "The copying and storage of a foreign produced film and its advertising and other publicity material given a public showing in Finland shall be agreed separately by the Archive and the copyright holder."
- Deposit Copy Act: recorded media containing film shall be deposited ... edition of more than 50 copies: 2 copies.
- Prior to the law, domestic films were stored voluntarily, by agreement.

### ***8. Cooperation between designated bodies***

At national level:

The Finnish Film Archive and the Finnish Board of Film Classification cooperate and the Tenho data base is shared by both bodies.

The Ministry of Education has set up a working group to address the long-term preservation and use of material. The working group's task is to examine the organisation, administration and finance of the long-term preservation of electronic cultural material and to draft national principles for long-term preservation. In addition to this, the working group will produce a plan for the bodies responsible for long-term preservation, their organisation and common technical infrastructure. The group will also produce a proposal for the administrative and financing models of the technical infrastructure and a report on the development of know-how and research in the area of long-term preservation. This is closely related to another of the Education Ministry's major projects - the development of a national digital library.

The aim is to establish a national digital library by digitising and transferring the essential cultural material of museums, archives and libraries to a network so that it is available in digital form through a multilingual digital portal. In the future the library will be incorporated in the European digital library. The European digital library is one component of the EU's i2010 Information Society Programme.

**The Finnish national filmography** is a 12 part series, which will cover the history of Finnish full-length films from the first feature film "*The Moonshiners*" (1907) until the present day. The national filmography will provide a full presentation of the subject based on clear and comprehensive production data, summaries, press reviews, essays and special commentaries.

The Finnish national filmography is one of the fullest film reference works in the world and also a comprehensive study of the whole of our national film production.

The Finnish Film Archive and Finnkino have released DVDs of all of Teuvo Tulio's existing films. The DVDs contain a lot of additional material:

- Presentation of Teuvo Tulio in all films
- Presentation of each separate film
- Parallel Swedish-language version of six films
- Trailers and additional different material for each film

The series has aroused considerable interest, both nationally and internationally and the DVDs are currently being dubbed into French.