

Questionnaire on the implementation of the Recommendation¹ of the European Parliament and the Council of 16 November 2005 on "Film heritage and the competitiveness of related industrial activities" (hereafter referred to as 'The Recommendation')

Notes:

1. The questionnaire refers to all public film heritage institutions in the Member States, including those of local or regional character.
2. After each question, it is indicated in brackets its correspondence with the information already reported in the first implementation report. The aim is to facilitate your reporting, in case that the situation has not changed.

Questions:

1. LEGISLATIVE AND ADMINISTRATIVE MEASURES PROMOTING THE OBJECTIVES OF THE FILM HERITAGE RECOMMENDATION (TABLE 8)

What legislative, administrative or other appropriate measures have you adopted to ensure that cinematographic works forming part of your audiovisual heritage are systematically collected, catalogued, preserved, restored and made accessible for educational, cultural, research or other non-commercial uses of a similar nature, in all cases in compliance with copyright and related rights?

In Austria these tasks are carried out by two publicly-funded institutions: The 'Austrian Film Archive' and the 'Austrian Film Museum':

AUSTRIAN FILM ARCHIVE – REMIT:

The main activities of the Austrian Film Archive relate to the preservation, restoration, communication and accessibility to the public of all moving image works produced in Austria. In addition to the collection of Austrian film heritage, which represents the majority of materials preserved worldwide, the Archive also holds significant collections of international works, in particular unique nitrate copies from the early years of cinema. The tasks of the Austrian Film Archive include:

- *Collection, preservation and opening-up of Austrian film heritage in the form of films and audio-visual works and the archiving of documents, objects and accompanying materials relating to films funded with public resources (see 4.1 for a more detailed explanation)*
- *Documentation of Austrian film production from the outset to the present. The Austrian Film Archive has produced a dedicated film archive database to provide extensive documentation of the works held.*
- *International research and repatriation of Austrian film heritage in close cooperation with partner archives.*
- *Participation in international restoration and reconstruction projects relating to Austrian film works or works with relevance for Austria.*
- *Ongoing restoration and transferral/conversion of film heritage.*
- *Provision of film collections for national and international film productions, as well as various projects in the fields of culture, education, science and research (e.g.*

exhibitions, museums, seminars, school and university events) in accordance with the relevant legal possibilities and conditions.

- *Operation of a film study centre on the Augarten site with public user infrastructure for the extensive opening-up of the diverse collections.*
- *Production of an extensive range of publications on the subject of film heritage in the form of books and audio-visual media (particularly DVDs at present) published under the Archive's publication name.*
- *Operation of a cinema (Metro Kino) for public screenings of cultural film heritage.*
- *Development of digital film restoration in conjunction with the Austrian Film Museum and Austrian Film Gallery.*

AUSTRIAN FILM MUSEUM – REMIT:

The Austrian Film Museum collects, researches, preserves, restores and presents the international film heritage including independent and avant garde Austrian films. The museum also houses a significant library, a photo and poster collection, a documentation archive and a film library with viewing facilities. The museum provides research resources for the public for all of these collections.

2. DEFINITION OF CINEMATOGRAPHIC WORKS FORMING PART OF THE NATIONAL FILM HERITAGE (TABLE 8)

How do you define the notion of cinematographic works forming part of your audiovisual heritage?

The audio-visual heritage includes all moving image works produced in Austria in all technical formats, irrespective of whether they are intended for screenings in cinemas or not. It also includes all audio-visual 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. Finally, film-related materials linked to the production, presentation and research of works also form part of the audio-visual heritage (photos, posters, scripts, documents, etc.).

3. FILM HERITAGE INSTITUTIONS (TABLE 1)

What appropriate bodies have you designated to carry out the public interest tasks described in point 2 with independence and professionalism, ensuring that they are provided with the best available financial and technical resources? What is their budget for 2009? What is their workforce for 2009 (staff directly related to film heritage)?

Please list of all the Film Heritage Institutions, including also those of regional or local character, as well as their websites.

AUSTRIAN FILM ARCHIVE:

The Austrian Film Archive receives EUR 1 075 000 from the State.

Total budget for 2009: approximately EUR 2.6 million (including all funding, sponsors and own revenue).

Personnel resources in the area of restoration/preservation of film heritage: 10 staff – full-time equivalent. In total, 20 full-time and 27 part-time staff are employed by the Austrian

Film Archive for the archiving, opening-up, communication and presentation of the Austrian film heritage.

AUSTRIAN FILM ARCHIVE ADDRESS:

*Austrian Film Archive
Obere Augartenstraße 1
1020 Vienna
filmarchiv.at/*

AUSTRIAN FILM MUSEUM

The financial resources allocated by the State to the Austrian Film Museum for 2009 are as follows:

- *EUR 500 000 (for all annual activities, including all the measures mentioned above relating to film heritage)*
- *EUR 100 000 (specific allocation for training and communication projects)*

The total budget for 2009 (including city funding and own funds) stands at EUR 1 864 000. As all of the Film Museum's work is dedicated to film heritage, it is to be considered that all of its employees are also dedicated to film heritage. The Film Museum employs 12 full-time and 24 part-time staff.

FILM MUSEUM ADDRESS:

*Austrian Film Museum
Augustinerstraße 1, 1010 Vienna
www.filmmuseum.at*

Institutes in the Austrian provinces:

*Training and Media Centre of Upper Austria (BIMEZ)
<http://www.bimez.at/>*

*Carinthia Provincial Archive:
www.landesarchiv.ktn.gv.at*

4. COLLECTION

4.1. Deposit of cinematographic works forming part of national audiovisual heritage (Table 2)

- 1) What steps have been taken to systematically collect cinematographic works forming part of your audiovisual heritage?

AUSTRIAN FILM ARCHIVE:

The following publicly-funded films are being collected at present:

- a. *Film productions funded by the Austrian Film Institute*
- b. *Film productions funded by the culture departments of the provinces, provided that the terms of the funding and the legal deposit requirement have been*

complied with. A recommendation to this end was adopted by the liaison office of the Austrian provinces in 2004.

- c. The Austrian Film Archive is also actively involved in the acquisition of works which are considered part of the Austrian film heritage.*
- d. The archiving procedure involves the extensive documentation of works held in a relational archive database. Several EU projects have influenced the development of the database and numerous examples of international best practice have been included. The database currently contains approximately 70 000 data sets. Some parts of the database can be accessed online on the Archive's homepage.*

AUSTRIAN FILM MUSEUM

The Austrian Film Museum archives the films acquired by the Federal State and consistently encourages deposits by film artists, producers and distributors; consequently it has been able to report a considerable increase in the number of works deposited in recent years. The deposit contracts provide for the right to screen the films deposited during film programmes and training activities. The Film Museum stores its collections in a database. A new database has been produced over recent years and is being developed constantly. A site for the maintenance of the database has been created and all the films held have been entered. Scientific classifications and new research results are regularly incorporated into the database. Photos and posters held are also entered.

2) Would you describe the type of deposit in your Member State as

i. ~~Legal Deposit~~

ii. **Compulsory Deposit of all funded films**

The following publicly-funded films are being collected at present:

- *Film productions funded by the Austrian Film Institute*
- *Film productions funded by the culture departments of the provinces, provided that the terms governing the funding and the legal deposit requirement have been complied with. A recommendation to this end was adopted by the liaison office of the Austrian provinces in 2004.*

iii. Voluntary Deposit

iv. Other (please specify)

The Austrian Film Archive is also actively involved in the acquisition of film works which are considered part of the Austrian film heritage. 15 000 new entries have been indexed and documented in the database since 2004.

The Austrian Film Museum consistently encourages deposits by film artists, producers and distributors; consequently it has been able to report a considerable increase in the number of works deposited in recent years. The deposit contracts provide for the right to screen the films deposited during film programmes and training activities.

3) What material has to be deposited?

Films funded by the Austrian Film Institute are currently subject to a requirement to deposit an exhibition copy free from technical defects at the Austrian Film Archive.

What is the deadline for deposit? Do you ensure that deposit takes place when the film is made available to the public and in any case not more than two years later?

In the vast majority of cases, deposits as described above are made on time. Work is in progress to improve the deposit requirement and the provisions are scheduled to be introduced in 2010.

- 4) Is there a compliance checking for the deposit obligation and for the quality of the material? Which measures have been taken to ensure good technical quality of the deposited cinematographic works (with accompanying metadata as appropriate)?

The Austrian Film Archive and the Austrian Film Museum check all materials deposited.

4.2. Collection of cinematographic works not forming part of national audiovisual heritage (Table 9)

- 1) Is there any provision / practice in your Member State concerning the collection of cinematographic works not forming part of the national audiovisual heritage?

There are no provisions of this kind. The Austrian Film Archive documents on a voluntary basis all international productions intended for cinema distribution in Austria. A dedicated 'Film documentation' department has been set up in the Austrian Film Archive for this extensive documentation work.

- 2) And about moving-image material other than cinematographic works?

See 4.2.1.

4.3. Collection of non-film material (Table 9)

Is there any provision / practice in your Member State concerning the collection of non-film material?

The Austrian Film Museum acquires film-related materials on a regular basis (by means of purchase, deposits, donations and endowments) and enters the objects into its database.

The Austrian Film Archive set up its own film documentation department in 2001 for the archiving and opening-up of film-related documents and objects. These include some special collections such as film programmes (largest collection worldwide), posters, endowments, film technology collection, magazine extract collection, photograph/film stills archive, etc.

See also 4.2.1.

5. CATALOGUING AND DATABASES (TABLE 3)

- 1) What measures have been taken to promote the cataloguing and indexing of deposited cinematographic works and to encourage the creation of databases containing information about the films, making use of European and international standards?

The Austrian Film Archive has been involved in several EU projects on the development of uniform database and data collection standards for European film archives.

- 2) What measures have you taken to promote European standardization and interoperability of film databases and their availability to the public, for instance through the internet?

The Austrian Film Archive's catalogue has been further developed with a view to interoperability and taking account of cinematographic standards.

- 3) Have you contributed to the setting-up of a network of databases encompassing the European audiovisual heritage together with the relevant organizations, in particular the Council of Europe (Eurimages and the European Audiovisual Observatory)?

The Austrian Film Archive participated in two EU projects which have now been completed (FAETHON; COLLATE) and is currently work package leader in the EFG (EUROPEAN FILM GATEWAY) Research and Development project under the European Commission's eContentPlus programme. A key aspect of all three projects was/is the development of best practice methods for technical cooperation between prominent and significant European umbrella organisations; a further objective relates to the opening-up of archived material and making it accessible at European level via central access points on the internet.

- 4) Have you invited archiving bodies to add value to stocks by organizing them in collections at EU level, for instance, by theme, author and period?

Both institutions archive their stocks on the basis of these reference criteria.

The Austrian Film Archive is represented by a technical member on the management board of the Austrian Media Archive (MAA) association, which works on the definition, development and critical analysis of standardised structures at both national and international level. Internally, the Austrian Film Archive is involved in extensive awareness-raising and collection work, both between the institutions and with private representatives, and by providing technical input has promoted the value of the material held.

- 5) Could you describe the databases that are used by your Film Heritage Institutions? Are they searchable via internet?

The Austrian Film Archive uses several relational databases to collect the different material in an appropriate manner and is currently working on combining all the data files in a central database which makes extensive use of all film-specific cataloguing standards.

The Austrian Film Museum's database was designed in accordance with the FIAF Cataloguing Rules for Film Archives and, in addition to the basic data and cinematographic data, contains a technical report on the condition of the audio-visual media, as well as research findings of all types and a precise classification for research purposes. The database also includes data on technical particularities of old or rarely used production processes and information which would otherwise be difficult to research, in order to facilitate investigations for researchers and other interested audiences.

6. PRESERVATION (TABLE 4)

- 1) What measures/programmes have been taken in order to ensure preservation of deposited cinematographic works? In particular:

- The reproduction of films on new storage media;

The reproduction of films on new storage media does not yet offer a sustainable strategy for ensuring the posterity of film heritage. New storage media play a key role in the work of the Austrian Film Archive and the Austrian Film Museum however, with regard to the simplification of access and usage conditions. The Austrian Film Archive has set up its own study centre for such usage. The Austrian Film Museum provides workspaces for this purpose in its library. These reproductions are also used for commercial and cultural purposes.

- The preservation of equipment for showing cinematographic works on different legacy storage media.

The Austrian Film Archive has expanded its historical film technology collection systematically since 1998. Particular emphasis has been placed in this context on the early years of cinema, an era which has generally been poorly documented. The collection is not limited exclusively to projection equipment; rather it covers all aspects of film production, distribution and screening. Targeted purchases, regular attendance of international auctions and the acquisition of collections held by Austrian as well as international institutions have resulted in the creation of a collection which is unique not only in Austria and which provides an apposite overview of the technical development of the medium with original exhibits.

Some parts of the Austrian Film Archive's film technology collection are currently available in the form of a study collection in Laxenburg; work is in progress to organise an exhibition in a suitable museum space. The Film Museum is working on the acquisition of projection equipment in order to continue to be able to screen legacy works in their original formats.

- 2) Does the national copy-right law implement the exception 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 society¹? This exception allows Member States to authorise acts of reproduction made by publicly accessible libraries or archives which are not for direct or indirect economic commercial advantage.

Yes.

The corresponding regulations are laid down in § 42 of the copyright law, the relevant section of which reads as follows:

'Reproduction for individual and private use

§ 42. All parties may produce individual reproductions of works on paper or other media for their own use.

[...]

(7) Institutions which are open to the public and which collect works may produce individual reproductions on media other than those specified in paragraph 1, provided

¹ OJ L 167, 22.6.2001, p. 10.

that the reproductions are not intended for direct or indirect economic or commercial purposes (reproduction of collections for individual use), namely:

1. One reproduction each of their own works; reproductions of this kind may be issued (§ 16(2)) and loaned (§ 16a) under the same conditions as the reproduced work and be used in accordance with § 56b;

2. Single reproductions of works which have been published but not released or which are out of print; provided that the work has not been released or is out of print, such reproductions may be issued (§ 16(2)) and loaned in accordance with § 16a and used in accordance with § 56b.

(8) The following reproductions are authorised – without prejudice to Article 6 – subject to the authorisation of the rights-holder:

1. reproduction of entire books, magazines or music scores. This shall also apply in cases where the work to be reproduced is not the book, magazine or music score itself but a reproduction of the book, magazine or music score, irrespective of the procedure used for the original reproduction; in such cases reproduction in the form of a copy, reproduction of works which have not been released or are out of print and reproduction under the conditions laid down under Article 7 Z 1 shall be authorised;...'

7. RESTORATION (TABLE 4)

- 1) What measures have been adopted in order to permit, within your legislation, the reproduction of deposited cinematographic works for the purpose of restoration while allowing rights-holders to benefit from the improved industrial potential of their works resulting from that restoration on the basis of an agreement between all interested parties?

Both institutions have incorporated corresponding regulations into the deposit contracts.

- 2) How have you encouraged projects for the restoration of cinematographic works with high cultural or historical value?

The restoration of films with high cultural or historical value is based on a prioritisation system in accordance with the budget available and in application of the latest standards.

8. ACCESSIBILITY (TABLE 5)

- 1) Have you adopted legislative or administrative measures to allow designated bodies to make deposited cinematographic works accessible for educational, cultural, research or other non-commercial uses of a similar nature, in compliance with copyright and related rights? Please give details of the measures taken.

Yes.

The corresponding regulations are laid down in §§ 42b and 56c of the copyright law, the relevant section of which reads as follows:

Use of image or sound media in libraries

§ 56b (1) Institutions open to the public (libraries, image or sound archive collections and similar) may use image or sound media for public presentations, screenings and exhibitions of the works stored in this manner for not more than two visitors to the institution in each case, provided that the activity is not intended for commercial purposes. In such cases, the copyright-holder shall be entitled to appropriate remuneration. Such claims may be asserted by collecting societies only.

(2) Paragraph 1 shall not apply when an image or sound medium is used which has been produced or distributed in violation of an exclusive right governing the reproduction or distribution of the work stored on the medium in question.

Public presentations for teaching purposes

§ 56c. (1) For educational purposes, schools and universities may present film works and the associated sound works to the public on a scale justified by the educational purpose in question.

(2) The copyright-holder shall be entitled to appropriate compensation for the public presentation under paragraph 1. Such claims may be asserted by collecting societies only.

(3) Paragraphs 1 and 2 shall not apply:

1. to film works which are intended for use in schools or for educational purposes by virtue of their subject matter and designations;

2. when an image or sound medium is used which has been produced or distributed in violation of an exclusive right governing the reproduction or distribution of the work stored on the medium in question.'

- 2) Have you taken measures to ensure access for people with disabilities to deposited cinematographic works, in compliance with copyright and related rights? Please give details of the measures taken.

The Austrian Film Archive provides barrier-free access to all public facilities, in particular for the use of individual workspaces in the study centre. The Austrian Film Museum provides barrier-free access to the office, library and cinema; the cinema is also equipped with an inductive loop system.

9. PROFESSIONAL TRAINING (TABLE 5)

What steps have been taken to promote professional training in all fields related to film heritage?

Both technical institutions offer an extensive range of training programmes for diverse personnel categories. The programmes relate in particular to the technical areas linked to film archiving (e.g. material science, technology history, photochemistry, digitisation, analogue and digital film restoration methods, preservation/storage technology, etc.) and film presentation. The Austrian Film Museum also offers further training programmes for teachers under the communication projects funded by the State.

10. EDUCATION AND MEDIA LITERACY (TABLE 6)

- 1) What steps have been taken to promote the use of film heritage as a way of strengthening the European dimension in education and promoting cultural diversity?

The Austrian Film Archive has organised a diverse range of publication projects (e.g. 'Austria Box', which opens up all relevant film documents on contemporary history for Austrian schools) and programmes on film heritage in the Archive's 'Metro cinema'.

- 2) What steps have been taken to foster and promote visual education, film studies and media literacy in education at all levels, in particular in professional training programmes or European programmes?

The Austrian Film Archive works in close cooperation with specialist training providers universities and higher education institutions in the field of cinema at national and international level.

- 3) What steps have been taken to promote close cooperation between producers, distributors, broadcasters and film institutes for educational purposes?

The Austrian Film Museum implements education and media-literacy projects under a special fund for a total of EUR 300 000 awarded by the Federal Ministry for Education, Arts and Culture.

The Austrian Film Museum organises the following activities in the field of education, communication and media-literacy on a regular basis:

- *Cinema school (film education for school groups)*
- *Summer school (training events for teachers)*
- *Kinder-Uni (extra-curricular film education for children)*
- *Film Focus (work on selected school projects over a semester)*
- *Teaching events in cooperation with university institutes*
- *Book publications (2- 4 volumes per year)*
- *DVD publications (archive DVDs with extensive additional features)*
- *Cyclical programmes (special review series relating to film history)*

The Film Museum has also received special funding from the State for these activities in recent years (e.g. 2008: EUR 212 000, 2009: EUR 100 000).

11. FOLLOW-UP OF PRIORITIES IDENTIFIED IN THE FIRST IMPLEMENTATION REPORT

What has been done in your Member State, in order to address the following priorities, identified in Point 24 of the first implementation report:

- 1) establishing a long-term strategy for their national film heritage and annual plans for specific issues (digitisation, restoration, education, etc);

The Austrian Film Archive produces annual strategy plans for restoration projects (analogue and digital) and opening-up projects. The Austrian Film Museum defines more long-term strategies in the areas in question; detailed measures are set out in the annual work programmes.

- 2) monitoring compliance with the mandatory forms of deposit (both with the obligation of deposit and the technical quality of the material);

See also points 3 and 4.

- 3) promoting voluntary deposit as a complement to legal deposit. Member States should encourage by all means agreements between film heritage institutions and right-holder associations covering the possible cultural uses of the deposited material by the archive.

The Austrian Film Museum successfully promotes voluntary film deposits as an ongoing activity. Where possible the individual agreements with depositors establish the right to use the works for cultural purposes. In addition to its ongoing efforts to encourage voluntary deposits, the Austrian Film Archive is committed to obtaining film collections of relevance for Austria held by Austrian as well as foreign institutions, with the objective of including entire collections in the Austrian Film Archive. Where possible, the storage contracts are drafted such as to provide for the use of the material for scientific and cultural purposes within the Austrian Film Archive.

See also points 3 and 4.

- 4) continuing efforts to achieve interoperability of film databases, and to make those databases accessible via the Internet;

See point 5.

- 5) establishing partnerships with the commercial sector and with other film archives for the restoration of cinematographic works, with the objective of sharing know-how and increase resources available;

The Austrian Film Museum is working in cooperation with the Krems Film Gallery and the Austrian Film Archive in the field of digital film restoration. The Film Museum is also in permanent contact with other archives, in order to avoid potential duplication of restoration-related work. A major reconstruction project with the German archives has been in progress for a number of years; other projects are under way, for example with the Dutch Film Museum. The Austrian Film Archive works in close cooperation with specialist film laboratories and rights-holders on restoration projects, as well as international film archives under the umbrella of FIAF. The Austrian Film Archive is currently leading three international reconstruction projects and is actively involved in four further projects.

- 6) seeking agreements with right-holders with a view to promote cultural access to film heritage as broadly as possible. 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?

Both institutions include corresponding provisions in their storage contracts as far as possible.

- 7) creating specialised courses at university level for all areas related to film archives;

The Austrian Film Archive provides its own staff for specialised university training sessions. The Austrian Film Archive organises one to two major training events per year in cooperation with university institutes, as well as numerous special presentations relating to screenings and seminars at the request of teaching staff.

- 8) giving higher priority and visibility to educational programmes and activities.

The Austrian Film Archive has been focusing on increased visibility, including in the area of training, for many years. The Austrian Film Museum has multiplied the number of training programmes on offer over recent years and continues to develop its programmes with great success.

12. CHALLENGES OF THE DIGITAL ERA FOR FILM HERITAGE INSTITUTIONS

What has been done or is planned to be done in order to face the challenges of the digital era, described in Point 25 of the first implementation report:

- 1) collection / acquisition of digital material (distributed in cinemas or via new channels);
- 2) storage / conservation of digital material, which could require regular migration to new formats or supports;
- 3) applying digital technologies for restoration;

The Austrian Film Museum and Austrian Film Archive are partners of the Austrian Film Gallery for the development and implementation of digital film restoration. In 2009, both partners received funding for this work for the first time from the Federal Ministry for Education, Arts and Culture.

- 4) giving access via internet to the collections, while ensuring respect of copyright laws;

The Austrian Film Museum made two non-film collections (special collections) available online in 2008; consequently the legal and financial aspects of copyright law had to be addressed: www.filmmuseum.at/jart/prj3/filmmuseum/main.jart?rel=de&content-id=1216730387587&reserve-mode=active

The Austrian Film Archive has made the following collections available online:

1. Newsreels archive:

http://filmarchiv.at/show_content.php?sid=94&menuaction=closeall

The collection includes 26 000 entries at present.

2. Film library:

http://filmarchiv.at/show_content.php?sid=93&menuaction=closeall

The collection includes 20 000 titles at present.

- 5) integration in the European digital library².

The Austrian Film Archive is currently pursuing the following activities:

- 1) Archiving of digital material under the current legal deposit requirements*
- 2) Transfer of analogue films into digital format and storage for use/opening-up in the study centre*
- 3) Operation of digital film restoration infrastructure in conjunction with the Austrian Film Museum and the Austrian Film Gallery, Krems*

² www.europeana.eu

- 4) *The frequently-requested Austrian newsreel material is now available on the internet*
- 5) *Incorporation into the European Digital Library as part of EU projects (currently EFG).*

13. FILM POLICY AND FILM HERITAGE

Is film heritage fully included in the film policy of your Member State? Have you considered linking funding film production and film heritage? For instance, it could be considered that films that have been financed with public funds are deposited and made available for cultural and education purposes by recognised film heritage institutions. This could be implemented in practice, for instance by requesting from producers that have received funding that they agree that:

- film heritage institutions make cultural screenings of those films without paying a fee;
- there is an educational use of their films (screenings made in schools, extracts made available for teaching purposes);

This is already the case.

- extracts of their films are made available in Europeana.

Austria welcomes the EUROPEANA project. Key questions relating to such matters as financing and copyright law will naturally have to be resolved. In addition, a customised solution will have to be found for this Platform for the area of audio-visual heritage, the digitisation of which is a resource-intensive procedure.

14. EUROPEAN AND INTERNATIONAL ACTIVITIES (TABLE 6)

- 1) Are your film heritage institutions involved in bilateral co-operation with Film Heritage Institutions of other Member States? Are they active in European associations and projects? Are they active at international level?

The Austrian Film Museum and the Austrian Film Archive are in technical contact with partner archives within FIAF. The Austrian Film Museum is also represented by a member of the FIAF Executive Committee (who is also Interlocutor of the Technical Commission). There are also specific areas of cooperation relating to international restoration and publication projects and, in the case of the Austrian Film Archive, formal cooperation as part of EU projects (currently EFG).

- 2) How are you encouraging and supporting designated bodies for the purpose of exchanging information and coordinating their activities at national and European levels in order for example to:
 - a) ensure the coherence of collection and conservation methods and the interoperability of databases;
 - b) release, for example on DVDs, archival material with subtitles in as many European Union languages as possible, in compliance with copyright and related rights;
 - c) compile a European filmography;
 - d) develop a common standard for electronic information exchange;

- e) produce common research and educational projects, while promoting the development of European networks of cinema schools and museums?

Both institutions are active in this area at European level and are regularly encouraged to participate in expert conferences. Cooperation in the area of digital film restoration is good. Both institutions are also members of FIAF and take part in research and education projects together with other European bodies.

15. PROGRESS IN RELATION TO PROBLEMS ENCOUNTERED IN THE FIRST IMPLEMENTATION REPORT (TABLE 7)

What has been done to address the problems encountered or weak areas identified in table 7 of the First Implementation report, in relation to your country?

It has not been possible to resolve the problem noted in table 7 relating to the absence of database interconnection to date, as some of the databases in question are still in the development phase. Moreover, this process is very costly and resource-intensive. In a first step, however, the Austrian Film Museum's budget has been increased somewhat by the Federal Ministry for Education, Arts and Culture and the City of Vienna.

16. BEST PRACTICES

Is there any specific good practice in the area of film heritage in your Member States that you would like to report?

Cooperation between the Austrian Film Archive, the Austrian Film Museum and the Krems Film Gallery in the area of digital film restoration has proved particularly successful. The following is also to be noted here: substantial funding from the Federal Ministry for Education, Arts and Culture in 2008 enabled the construction of a new nitrate film depot for the Austrian Film Archive. In addition, communication and cooperation activities with the Austrian education system were stepped up in the form of specific school projects, etc., as a result of targeted funding allocated to the Austrian Film Museum. This resulted in particular in cooperation projects in the areas of preservation, presentation, research and publication (DVDs, books, etc.).

17. NEED FOR FURTHER EU ACTION?

Is there a need of further action of the EU in any of the areas related to film heritage?

The important and indispensable exchange of expert knowledge at EU level is of great significance for the development of a coordinated and targeted film heritage policy in Europe. Austria will continue to play an active role by sending its experts to participate in such exchanges. In addition, the participation of Austrian institutions in EU projects is in principle guaranteed. However, the institutions in question are not always able to find the resources required for European projects from their own funds as a matter of course. The specialist institutions have also reported that a greater focus on film itself on the part of the EU would be desirable and that it would be more logical to address the accessibility of audio-visual collections in a second phase. A further subject which could be addressed here

is that of restoration laboratories in Europe which could offer the national institutions favourable conditions in terms of prices.

ANNEX on the PROVINCES

Five of the nine Austrian provinces are party to a legal deposit framework agreement with the Austrian Film Archive which stipulates that film productions funded by the provinces in question must be deposited at the Austrian Film Archive as part of the revenue-accounting procedure. The deposit is free of charge in principle; the depositor retains the ownership of the material.

However, deposits may theoretically be made in either institution.