

Annex

Questionnaire on the implementation of the Recommendation¹ of the European Parliament and of 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 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?

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?

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

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?

Pursuant to Law 1597/1986, a National Film Archive has been established with the aim of collecting, preserving, archiving and conserving cinematographic films and also all types of documents, photographs and objects relating to the art and history of cinema, as well as supporting study and research into Greek cinema.

¹ OJ L 323, 09.12.2005

http://eur-lex.europa.eu/LexUriServ/site/en/oj/2005/l_323/l_32320051209en00570061.pdf

Given that no National Film Archive had been established, the collections of old Greek cinema have largely been handed over by and/or purchased from producers and rights-holders and are kept at the Greek Film Archive. Recent production is delivered on a contract basis to the Greek Film Centre, which in turn keeps most of its negatives and copies on the premises of the Greek Film Archive.

The producer of Greek cinema films and any other holder of the negative of a Greek film **are required** to deliver a copy to the Archive on request and the cost of producing the copy is paid.

The National Film Archive is required also to make the above copies available for the archive of the Greek Film Archive, provided that the author of the cinematographic work or the legal assignee of his or her rights agrees to this and the Greek Film Archive pays the costs of reproducing the copy.

The Greek Film Archive is recognised by the Ministry of Culture within the meaning of the law.

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

- i. Legal Deposit
- ii. Compulsory Deposit of all funded films
- iii. Voluntary Deposit

As regards the Greek Film Archive, it is a member of FIAF and has a large collection of copies and negatives. The aim is for the Greek Film Archive to sign a contract with all those who have deposited material using the models ratified by FIAPF and ACE.

- iv. Other (please specify). Under existing legislation **COMPULSORY** where requested by the National Film Archive. In practice, compulsory deposit with the Greek Film Centre exists for films funded by it.

3) What material has to be deposited?

Existing legislation makes no specific reference regarding the material. A positive copy on 35mm film is delivered to the Greek Film Centre.

4) 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?

Under existing legislation deposit with the National Film Archive takes place on request without deadlines being stated; however, a penalty is imposed in the event of failure to deposit, concerning non-return of taxes to the producer from the film being shown in cinemas. As regards deposit of a copy with the Greek Film Centre, this is directly linked to the penultimate payment instalment of funding.

5) 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)?

In the case of the National Film Archive no technical checking criteria are set or measures prescribed to ensure perfect technical quality of the deposited copy. For

films funded by the Greek Film Centre, the funding contracts provide that the copy will be of perfect technical quality (archivable) and will be accompanied by a certificate of suitability of that material, issued by the laboratory where it was printed, as well as a full international track, in order for the funding instalment to be paid.

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?

Under existing legislation, by decision of the Minister for Culture following an application by the owner and an opinion from the Cinematography Advisory Council, a collection of cinematographic films may be recognised as film archive. Such recognition requires a significant number of films to exist, artistic criteria to be applied in bringing them together and the terms concerning their proper keeping and conservation to be safeguarded, as well as systematic involvement with promotion of the art of cinema and advancement of cinema literacy.

- 2) Is there any similar provision/practice concerning moving-image material other than cinematographic works?

Included in reply 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?

Under Law 2557/1997 the Thessaloniki Film Museum has been established, aimed at the bringing together, rescue and museum promotion of the elements of the country's cinematographic life. Under a relevant provision of the Law the elements are defined as collections of cinematographic items, cinematographic equipment and cinematographic accessories, projection screens, documents, books, posters, giant posters, cinematographic advertising material, photographs, cinematographic films, cinematographic documentaries, videocassettes, disks and CDs of musical cinema, magnetic tapes.

The Greek Film Archive has run a museum since the 1970s, which also constitutes a small jewel of our cinematographic history and it is planned to transfer and run it at its headquarters in Lais. The museum has a rich collection of 'pre-cinematographic' image projection devices, such as zoetropes, kinetoscopes, magic lanterns, first cameras for capture and projection, and also a number of machines and objects relating to technical processing of sound and image. The categories of its exhibits relate to the following periods:

- a) Cinema prehistory
- b) Genuine mechanical devices used from the 17th to the end of the 18th Centuries to reproduce movement
- c) The after image (photograph) and its applications
- d) Cinema equipment – capture and projection – from 1910 to 1970 and objects relating to technical processing of sound and image.

Lastly, a digital tour of the museum is possible since, using the DVD issued by the Greek Film Archive Foundation within the framework of the Information Society

Programme but via the Greek Film Archive website, users have the opportunity to tour the museum premises and study three-dimensional models of the exhibits.

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 Greek Film Archive was, as early as 2007, the first body in the field of preservation and advancement of film cultural heritage to present the completed project of cataloguing and indexing of the works in question by creating an extensive digital database and corresponding Internet site (site: www.tainiothiki.gr), making information accessible regarding both the digitised audiovisual material it holds and the other digitised archive material and relevant collections (programmes, posters, periodicals, documents and photographs). The project was undertaken within the framework of the Information Society Programme and the database has already undergone one revision and improvement. In documenting and cataloguing the material, account was taken of the corresponding FIAF (International Federation of Film Archives) criteria, the specific needs of the Foundation and the users it serves and also the particular characteristics of the material held and kept there.

- 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 Greek Film Archive, through its participation in the European Programmes MIDAS II and MIDAS III and European Film Gateway, as well as through its cooperation with the Ministry of Culture within the framework of the Michael and Michael Plus Programmes, has cooperated extensively and continues to cooperate with European film and audiovisual archives towards creating digital databases precisely to allow the wider European public to have easy access to all of the collections that make up the digital or digitised cultural stock of European film heritage. Contact with these bodies and experience under the specific programmes and actions have led to significant improvements and adaptations to the archive collections and databases to respond to the diffusion and dissemination needs of the material and the relevant information accompanying it at European level.

- 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)?

As already stated, the Greek Film Archive has participated in a number of European programmes that have the precise aim of creating such databases. In particular, under the European Film Gateway Programme the Greek Film Archive, within the framework of that programme, is also cooperating with the European

platform, which precisely aims to create a European digital platform allowing access to all European cultural heritage.

- 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?

As early as the Midas II and III Programmes the Greek Film Archive started and continues to cooperate closely with European archives, such as the Film Archive in Frankfurt, the French Film Archive and other corresponding bodies, to improve its collections and make them compatible with the planned databases that have resulted and continue to be planned or upgraded within the framework of the European Programmes already mentioned.

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

The digital database of the Greek Film Archive contains a catalogue of Greek filmography covering all Greek feature-length fictional cinematographic works from the 1920s to 2005. The collections of digitised archive material and the collections of printed and photographic digitised material (5000 photographs, 100 posters, 1800 screenings guides, 750 documents and periodicals) are also available. The material referred to is available for search and study via the Foundation's website at www.tainiothiki.gr.

6. PRESERVATION (TABLE 4)

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

- The reproduction of films on new storage media;
- The preservation of equipment for showing cinematographic works on different legacy storage media.

The Greek Film Archive has the only specific area in Greece for keeping and storing cinematographic material to which the international guidelines on its safe conservation (temperature/humidity) apply. Digitisation of 55 hours of the Greek Film Archive took place in compliance with the following technical specifications: Digitisation of the cinematographic material was undertaken after the necessary conservation work, which was completed by the Foundation's specialist technical staff. Digitisation of the material took place in four digital definition categories. The digital definition was selected on the basis of analysis of the original material for digitisation. This enabled maximum preservation of the information carried by the cinematographic materials.

Image digitisation thus took place in the following digital definition categories:

- Standard definition (SD)
- High definition (HD)

- Very high definition 2K
- Ultra high definition 4K

All of the 55 hours of material were digitised in SD and stored on digital Beta-type magnetic tapes. Seven hours of the material was also digitised in HD and stored on HDCAM-type magnetic tapes. Three hours were also digitised at very high definition 2K and stored on magnetic tapes of type C7973A 800GB RW. Two hours were also digitised in ultra high definition 4K and stored on magnetic tapes of type Ultrium 3 800GB Data Cartridge. Sound digitisation of the cinematographic materials was done from the tone film and stored on DPD-type magnetic tapes. The material was stored on magnetic tapes because the storage material concerned is more time-resistant. As a result, it serves the purpose of the Greek Film Archive Foundation, which is to preserve our film heritage. A colour correction procedure was carried out before digitisation of the cinematographic material. The colour corrections to the material digitised in SD and HD were made with the aim of public viewing of that material in digital projection cinemas. In the case of the material digitised in 2K and 4K definition, the colour corrections were made with the aim of facilitating further image processing. In this way reproduction of digital copies or even production of a new tone film takes place. All of the digitised material also exists in the archive of the Greek Film Archive in MPEG2 – DVD, MPEG1 – SIF and MPEG1 – QSIF formats. These formats are useful for easy public access, both in the Foundation's video-reading room and via the Internet.

- 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 society²? 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.

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

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.

² OJ L 167, 22.6.2001, p.10.

- 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.

9. PROFESSIONAL TRAINING (TABLE 5)

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

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?
- 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 Greek Film Archive, in cooperation with other European film archives, has developed educational programmes for primary and secondary education. These programmes emphasise familiarity with European film heritage. The Greek Film Archive had participated, in cooperation with ACE, in the Archimedia programme to train staff in rescuing and managing film cultural heritage. It also cooperates with the postgraduate programme of the Department of Communications and Media of the University of Athens in organising and teaching the course 'Organisation and management of film and audiovisual archives in the analogue and digital environment'. It has also organised, in cooperation with the Thessaloniki Festival, ACE, FIAF and MEDIA desk and the Hellenic Audiovisual Institute (IOM) seminars aimed at academics and professionals in the audiovisual field concerning the role of film archives in the digital environment.

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

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

- 4) continuing efforts to achieve interoperability of film databases, and to make those databases accessible via the Internet;
- 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 increasing resources available;
- 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?
- 7) creating specialised courses at university level for all areas related to film archives;
- 8) giving higher priority and visibility to educational programmes and activities..

12. CHALLENGES OF THE DIGITAL ERA FOR FILM HERITAGE INSTITUTIONS

What has been done or it 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;
- 4) giving access via the Internet to the collections, while ensuring respect of copyright laws;
- 5) integration in the European digital library³.

Inclusion of the body in the European Film Gateway Programme has ensured cooperation, within the framework of the Programme, with the specialist scientific staff of Europeana precisely in order to plan and complete successfully integration of the EFG and its products into the European Digital Library.

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 recognized 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;

³ www.europeana.eu

- there is an educational use of their films (screenings made in schools, extracts made available for teaching purposes);
- extracts of their films are made available in Europeana.

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?

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

As regards actions at European level in which the Greek Film Archive is participating, we refer you, by way of example, to the EFG Programme and also the MIDAS II and III Programmes, which precisely aim, in addition to other activities, to develop initiatives and also models for cooperation between audiovisual archives with a view to cataloguing and integrating the metadata of the cooperating European bodies on new Internet platforms allowing their interoperability and, ultimately, the easiest and most direct access for the average user, whether this be a pupil/student or a researcher or professional.

(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

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?

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?

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?

Annex

Questionnaire on the implementation of the Recommendation⁴ of the European Parliament and of 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 the situation has not changed.

Thessaloniki Cinema Museum

Questions:

18. 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?

GOVERNMENT GAZETTE FOR MUSEUM – CONTRACTS ON MANAGEMENT AND PRESERVATION OF COLLECTIONS (e.g. HELLAFFI collection) – RECEIPT AND DELIVERY PROTOCOLS – PRIVATE CONTRACTS.

19. 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?

National audiovisual heritage is any corresponding material that highlights elements of national identity, whether in relation to its theme, its treatment, its language, the way it is constructed or the accumulation of images of social or topographical interest.

20. 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)? CONCERNS THE MINISTRY OF CULTURE. The budget of the Thessaloniki Cinema Museum is 290 000 euros and there is one employee working with cultural heritage.

⁴ OJ L 323, 09.12.2005

http://eur-lex.europa.eu/LexUriServ/site/en/oj/2005/l_323/l_32320051209en00570061.pdf

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

21. COLLECTION

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

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

Development of an integrated digital infrastructure for Greek cinematography and Greek authors has been undertaken, as well as digitisation and documentation of material on Greek culture and Greek history, as recorded by the 'ATHENA' Collection Management Organisation.

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

i. **Legal deposit**

- ii. Compulsory deposit of all funded films

iii. **Voluntary deposit**

- iv. Other (please specify)

- 8) What material has to be deposited?

In the relevant formats for the era in which they were created.

- 9) 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?

After they are made available to the public.

- 10) 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)?

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

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

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

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

Is there any provision / practice in your Member State concerning the collection of non-film material? NO

22. CATALOGUING AND DATABASES (TABLE 3)

- 6) 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?

TOUCH SCREENS – PARTICIPATION IN EUROPEAN PROGRAMMES – DIGITISATION PROGRAMME

- 7) 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?
- 8) 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)?
NO
- 9) 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? NO
- 10) Could you describe the databases that are used by your Film Heritage Institutions? Are they searchable via the Internet? YES

23. PRESERVATION (TABLE 4)

- 3) What measures/programmes have been taken in order to ensure preservation of deposited cinematographic works? Preservation measures should include in particular:
- The reproduction of films on new storage media, and also the particular environmental conditions required (temperature/humidity);
 - The preservation of equipment for showing cinematographic works on different legacy storage media.
- 4) 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 society⁵? 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, it has been implemented. Specifically, two exceptions are implemented in Greece. Article 28B of Law 121/1993 (exception from the reproduction right for temporary acts of reproduction that are transient or incidental and an integral and essential part of a technological process and whose sole purpose is to enable (a) a transmission in a network between third parties by an intermediary, or (b) a lawful use of a work or other subject-matter to be made, and that have no independent economic significance (Article 5(1) of Directive 2001/29, Article 23 ‘Reproduction of cinematographic works’). By decision of

⁵ OJ L 167, 22.6.2001, p.10.

the Minister for Culture, following assent from the cinematography advisory council, it is permitted, without permission from the author and without remuneration, to reproduce cinematographic film with the purpose of preserving it in the National Film Archive when the copyright holder refuses, without a valid reason, to permit this and provided it concerns a work of particular artistic value.

24. RESTORATION (TABLE 4)

- 3) 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?

CONCERNS ORGANISATIONS FOR COLLECTION MANAGEMENT AND COPYRIGHT.

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

25. ACCESSIBILITY (TABLE 5)

- 3) 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.
CONCERNS THE MINISTRY OF CULTURE

- 4) 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. YES

26. PROFESSIONAL TRAINING (TABLE 5)

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

Cooperation with corresponding bodies: Aristotle University -

27. EDUCATION AND MEDIA LITERACY (TABLE 6)

- 4) 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?

Organisation of educational programmes and participation in FIAF.

- 5) 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?

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

The museum assigned a documentary it produced to a State channel.

28. 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:

- 9) establishing a long-term strategy for their national film heritage and annual plans for specific issues (digitisation, restoration, education, etc);
- 10) monitoring compliance with the mandatory forms of deposit (both with the obligation of deposit and the technical quality of the material);
- 11) 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;
- 12) continuing efforts to achieve interoperability of film databases, and to make those databases accessible via the Internet;
- 13) 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 increasing resources available;
- 14) 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?
- 15) creating specialised courses at university level for all areas related to film archives;
- 16) giving higher priority and visibility to educational programmes and activities.

29. CHALLENGES OF THE DIGITAL ERA FOR FILM HERITAGE INSTITUTIONS

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

- 6) **collection / acquisition of digital material (distributed in cinemas or via new channels);**
- 7) **applying digital technologies for restoration.**

30. 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 recognized 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);

31. EUROPEAN AND INTERNATIONAL ACTIVITIES (TABLE 6)

- 2) 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? 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

32. 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?

33. BEST PRACTICES

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

34. NEED FOR FURTHER EU ACTION?

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

Film heritage is considered to be not only direct audiovisual material but also the methods of showing and advertising this. Thus, for example, the HELLAFFI collection, which belongs to our Museum (a collection of 170 giant posters, painted in a particular way by well-known artists, aimed at advertising a film on the shelves of cinemas in the 60s and 70s) constitutes important national, film and visual arts heritage that could certainly be linked to corresponding cases at European level.

Athens, 2 November 2009

Ref. No

To:

Ministry of Culture

European Union Directorate

Ermou 17

Athens 105 63

FAO Head

Mr Demetris Antonopoulos

Subject: European Commission questionnaire on the Recommendation concerning film heritage.

In response to your document no YPPO/DEE/F13/42454/243 regarding the questionnaire on the Recommendation concerning film heritage, please find enclosed the relevant replies. The replies have resulted from the initiatives taken by the Greek Film Centre, as well as under the actions provided for by its Statutes (Presidential Decree (PD) 113/1998) in the preceding period, and you are asked to inform the Permanent Representation of Greece to the European Union. We would like to make it clear that, in the case of those questions or specific topics for which no reply has been provided, this means that they do not fall within the competences or activities of the Greek Film Centre and that the relevant replies will be provided by other competent bodies.

For the Greek Film Centre

Anna Kasimati

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Question 1: 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?

Reply 1: a) Initially, Article 9(5) of PD 113/1998 'Statutes of the Greek Film Centre' established an Archive Directorate entitled 'Film Archive of the Greek Film Centre', whose objective is (a) to collect, preserve, archive, conserve and enhance films of the Greek Film Centre and the Archive and films of the Ministry of Culture, as well as any other films legally becoming its property or entering its possession for keeping and conservation. The same also goes for all types of documents and photographs relating to the art and history of the Greek cinema.

b) Also, Hellas Film, a department of the Greek Film Centre, has responsibility for artistic and commercial promotion of the country's cinematographic works and therefore: 1. takes care of putting together all of the required promotion materials accompanying any cinematographic work and maintains an organised archive of all of the materials; 2. organises programmes and events for artistic and commercial promotion of Greek cinematographic works; 3. cooperates with Ministries, embassies and universities to disseminate Greek cinema; 4. takes appropriate steps to protect, disseminate and upgrade its archive and maintains a video library accessible to all.

c) The Management Board of the Greek Film Centre decided, at its **meeting no 1260/17.6.2009**, to submit an application for funding of an action entitled 'The Greek gaze: A digital history of Greek cinema' within the framework of the Operational Programme (OP) Digital Convergence – ESPA [*National Strategic Reference Framework*] 2007-2013. By making use of the latest conservation technologies, the proposed project provides for digitisation and documentation of the history of Greek cinema and aims to familiarise the public with the works and authors of the Greek seventh art.

d) The Management Board of the Greek Film Centre decided, at its **meeting no 1259/10.6.2009** to submit an application for funding of an action entitled 'Literature and Cinema' in cooperation with the Institute for Language and Speech Processing/Research Centre 'Athena' within the framework of the OP Digital Convergence – ESPA 2007-2013. The proposed action seeks to offer friends of literature and cinema the opportunity to discover the particular connection between the two arts, providing them with literary and cinematographic richness. For example, in relation to Question 1, we note that 30 Greek films with a literary theme from the already existing digitised archive of the Greek Film Centre (<http://www.gfcdigital.gr>) will be subjected to special processing using advanced technological means so that they can be systematically broken down into shots and scenes and documented in depth in order to match the corresponding literary works of the 'Cultural Thesaurus of the Greek Language', maintained by the Institute for Language and Speech Processing (www.potheg.gr) and concerning digital collection of the national linguistic and cultural

stock, namely Greek literature and writing from the Modern Greek Enlightenment to the present day.

e) The Management Board of the Greek Film Centre decided, at its **meeting no 1242/7.11.2008** that completion of the project 'Digital Archive of Greek Cinema' signals the departure point for a new endeavour to enhance it further. Therefore it was decided to enrich the IT node by additional recording of information, cataloguing and documentation of a further 250 feature-length cinematographic works.

Question 2: How do you define the notion of cinematographic works forming part of your audiovisual heritage?

Reply 2: The Greek Film Centre defines the notion of cinematographic works in accordance with Article 4(1) of Law No 1597 'Protection and development of cinematographic art, support for Greek cinematography and other provisions': a cinematographic work is one that is printed on a sound and image medium and is intended for cinematographic, televisual or any other audiovisual transmission, whatever its content and length and whatever the methods, means and materials used for its production, reproduction or showing, whether already known or to be discovered in the future. And Article 4(2): a cinematographic film is any copy of a completed cinematographic work that is the same as the original and is intended for public or private showing. For each copy all rights relating to its financial exploitation are reserved.

Question 4: Deposit of cinematographic works forming part of national audiovisual heritage

Reply 4: From the time when a cinematographic work is approved under one of the funding programmes of the Greek Film Centre in accordance with its Regulation, the deliverable materials for the work are the following: a) a technically perfect 35mm projection copy; b) a copy with a full international track; c) a Beta digital video of the work, and d) photographic material. The above deposit is considered compulsory for all funded films and is provided for in the relevant contracts signed between the producers and the Greek Film Centre.

Question 5.1: 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?

Reply 5.1: The Greek Film Centre has at its disposal a wealth of material from films of the Greek cinema, a large part of which has been digitised and codified in various formats within the framework of the 'Digital Archive of Greek Cinema' project. This material has been documented and is available to the public and researchers from an Internet site developed under that project. In addition, other Greek bodies (Greek Film Archive, the Hellenic Broadcasting Corporation (HBC), Secretariat-General for Communication/Secretariat-General for Information, National Audiovisual Archive, National Documentation Centre) have implemented corresponding projects with the result that at present a large documented volume of audiovisual material is available, based on specific guidelines that establish a basis for interoperability.

Question 5.5: Could you describe the databases that are used by your Film Heritage Institutions? Are they searchable via the Internet?

Reply 5.5: The Greek Film Centre has two websites that also act as databases, www.gfc.gr and www.gfcdigital.gr. With specific regard to the latter, in addition to the required technical specifications, the following methodology was used to create the data base: in the procedure to document the content of the films contained in the Digital Archive of Greek Cinema, any 'narrative' reference to the content of the projects – other than the necessary summary - was avoided, since it is almost impossible for film narration to be translated into words without significant conceptual or aesthetic losses. On the other hand, indexing, recording and project database entry of factual information about their production (artistic and technical contributors, technical information, etc.) was undertaken and the historical information that every cinematographic work includes was noted, which by its nature - and irrespective of the aesthetic values it embodies – constitutes a valuable 'treasure trove of information' in relation to the era when it was created.

In this way, information was recorded that is contained, depending on the case, in the digitised works and refers to the social and historical context into which they are thematically integrated, as well as other significant details revealed by their images and relating to the natural environment, locations where they were filmed, transport, clothing and fashion, architecture, musical sounds and, lastly, customs of the era, into which the action of every film is integrated. This information, which is presented on the IT node to match the specific images from which it derives, is recorded in the system database in a way that allows a search for corresponding data in all of the films in the Archive.

Question 6.1: What measures/programmes have been taken in order to ensure preservation of deposited cinematographic works? Preservation measures should include in particular:

- The reproduction of films on new storage media;
- The preservation of equipment for showing cinematographic works on different legacy storage media.

Reply 6.1: a) The Greek Film Centre has a special space for keeping and storing negatives and positive copies to which the safe conservation guidelines apply. The relevant space, about 600 sq. m., is characterised by ease of access for moving and finding films and the security it offers in relation to problems such as humidity, etc.

b) Digitisation of films under the 'Digital Archive of Greek Cinema' project was undertaken in compliance with the following technical specifications:

Digital copying of the image of the films was undertaken from their negative, on which the necessary conservation operations were previously carried out by the project contractor.

Digital recording of the sound was undertaken from the negative of the 'visual'; however, - where available – final mixing on 17.5 mm magnetic film (perforée) or on High – Dat was preferred, formats that ensure a better result.

Image digitisation was undertaken in three categories of digital definition. Out of the total 400 hours of the project: a) 10 hours (5 colour films were selected using a criterion based on their historical importance combined with the excellent state of their negatives) were digitised – on a sample basis – in ultra high definition 4K and stored on Jaguar digital data films, which were delivered to the Digital Archive of the Greek Film Centre. Digital copies of these films were also delivered in standard definition and in Digital Beta format. b) 290 hours (including all films in the project catalogue that had been awarded a prize of any kind) were digitised in very high definition 2K and stored on Jaguar digital data films, which were delivered to the Digital Archive of the Greek Film Centre. Digital copies of these films were also delivered in standard definition and in Digital Beta format. c) 100 hours (mainly documentaries and short films) were digitised in standard definition and stored on Digital Beta cassettes, which were delivered to the Digital Archive of the Greek Film Centre.

Before the data were recorded on the special digitisation medium (Jaguar), the very important process of colour correction took place. Colour corrections to the films digitised in 4K and 2K definition were undertaken in a way that facilitates public electronic showing of the films in the immediate future (at a digital cinema and from a hard disk) but allows modification or further processing of the image if the recording

medium (Jaguar) is used in the future as the production matrix for copies or even reproduction of the negative, which will approximate to the original to a highly satisfactory degree.

Lastly, all of the films that were digitised were also delivered to the Greek Film Centre Archive in TMPEG2 - DVD, MPEG1 - SIF and MPEG1 – QSIF formats, digital formats useful for cultural and commercial promotion of Greek cinema and for its dissemination via the Internet, respectively.

Question 8.1: 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?

Reply 8.1: The Greek Film Centre, in its Funded Programmes Regulation and, specifically, in the section concerning Final Approval, expressly states the following paragraph: 'The Greek Film Centre also reserves the right to make the work available for showings of a cultural, educational and research, non-profit-making nature, at its discretion. For this purpose, the producer shall also include in the production file relevant agreement of all production contributors with copyright and related rights'.

Question 8.2: Have you taken measures to ensure access for people with disabilities to deposited cinematographic works, in compliance with copyright and related rights?

Reply 8.2: The Greek Film Centre in 2007, further to the initiative to deliver to the Federation of the Deaf copies of 10 Greek films on DVD with subtitles for persons with hearing problems and following an immediate response from the company Papandreou SA assigning the relevant rights, relevant subtitling was undertaken for a further 14 films of old Greek cinema. It should be noted that there was great demand for the DVDs both from the country's primary associations for the deaf/hard of hearing and from institutions and schools for the deaf and bodies that work with persons who are deaf and hard of hearing. HBC's Prisma Plus, in the context of this social provision, included in its programme the first 10 films that the Greek Film Centre initially offered to the Federation of the Deaf.