



**Questionnaire on the implementation of the Recommendation of the European Parliament and of the Council of 16 November 2005 on film heritage and the competitiveness of related industrial activities<sup>1</sup> (hereafter referred to as ‘the Recommendation’)**

**Notes:**

- The replies to this questionnaire shall cover all the film heritage institutions in the Member State, including those of local or regional character.
- The structure of the questionnaire follows Annex I of the third implementation report, in order to facilitate your reporting. In case that the situation has not changed since your 2011 report, please indicate ‘NO CHANGE’.

Name, phone and e-mail of the contact people that can provide further information:

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**List of questions:**

**(1) TABLE 1 - FILM HERITAGE INSTITUTIONS**

1.1 What appropriate bodies have you designated to carry out the public interest tasks described in point 2 of the Film Heritage Recommendation, ensuring that they are provided with the best available financial and technical resources?

*In Austria these tasks are carried out by two publicly-funded institutions - Filmarchiv Austria and the Austrian Film Museum.*

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<sup>1</sup> OJ L 323, 9.12.2005:

[http://eur-lex.europa.eu/LexUriServ/site/en/oj/2005/l\\_323/l\\_32320051209en00570061.pdf](http://eur-lex.europa.eu/LexUriServ/site/en/oj/2005/l_323/l_32320051209en00570061.pdf)

## **FILMARCHIV AUSTRIA – REMIT:**

*The main activities of Filmarchiv Austria 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 Filmarchiv Austria include:*

- *Collection, preservation and opening-up of Austrian film heritage in the form of films and audio-visual works, related documents, objects and accompanying materials. Archiving of films funded with public resources (see 4.1 for a more detailed explanation).*
- *Documentation of Austrian film production from the outset to the present. Filmarchiv Austria 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 of relevance to 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 Department for Studies and Research at the Augarten site with public user infrastructure for extensively opening-up the diverse collections.*
- *Production of a wide 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 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, regularly holds film retrospectives in its own cinema, publishes books and DVDs on film history, offers extensive communication programmes and actively engages in exchanges with European and international partner institutions on presentation, publication and restoration projects. Funding for the Film Museum's presentation and publication activities has improved*

considerably in the last five years, but still remains very modest by comparison to the range of responsibilities it has (and e.g. inadequate for comprehensive digitisation).

1.2 What is their budget for 2013?

**FILMARCHIV AUSTRIA:**

Filmarchiv Austria receives EUR 1.2 million from the State.

Total budget for 2013: approximately EUR 2.8 million (including all funding, sponsors and own revenue)

**AUSTRIAN FILM MUSEUM:**

The financial resources allocated by the State to the Austrian Film Museum for 2013 are as follows:

EUR 500 000 (for all annual activities, including all the measures mentioned above relating to film heritage). EUR 100 000 (earmarked specifically for education and communication projects). EUR 132 500 (redirected from another institution for digital film restoration). EUR 20 000 (earmarked for investment in digitisation of projection equipment)

The total budget for 2013 (including city funding and own funds and release of reserves) stands at EUR 2.05 million.

1.3 What is their workforce for 2013 (staff directly related to film heritage)?

**FILMARCHIV AUSTRIA:**

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 Filmarchiv Austria for the archiving, opening-up, communication and presentation of the Austrian film heritage.

**AUSTRIAN FILM MUSEUM:**

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 14 full-time and 24 part-time members of staff.

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

**CONTACT DETAILS OF FILMARCHIV AUSTRIA:**

Obere Augartenstrasse 1  
A-1020 Vienna  
[www.filmarchiv.at](http://www.filmarchiv.at)

**CONTACT DETAILS OF AUSTRIAN FILM MUSEUM:**

Augustinerstrasse 1, A-1010 Vienna  
[office@filmmuseum.at](mailto:office@filmmuseum.at); [www.filmmuseum.at](http://www.filmmuseum.at)

*Institutes in the Austrian provinces:*

*Education Group GmbH/Upper Austria*  
[www.edugroup.at](http://www.edugroup.at)

*Carinthian Provincial Archive:*  
<http://www.landesarchiv.ktn.gv.at/klais/>

1.5 Is there any change to report in relation to 2011?

*NO CHANGES*

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

2.1 List the legislative / administrative measures promoting the objectives of the 2005 Film Heritage Recommendation.

*Under the Art Funding Act (BGBl. No 146/1988 as last amended) Filmarchiv Austria and the Austrian Film Museum receive **annual funding** from the Federal Ministry of Education, the Arts and Culture. The State is represented on the boards of both institutions and plays a proactive part in the development and implementation of the measures to protect and preserve Austria's film heritage.*

2.2 What is the definition of cinematographic works forming part of your national film 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, also film-related materials that are connected with the production, presentation and study of the works (photos, posters, film scripts, documents, etc.) of audiovisual heritage.*

2.3 Is there any change to report in relation to 2011?

*Filmarchiv Austria has increasingly been confronted with amateur footage and work by students (e.g. film academies or similar institutions).*

**(3) TABLE 3 – DEPOSIT OF CINEMATOGRAPHIC WORKS FORMING PART OF YOUR NATIONAL AUDIOVISUAL HERITAGE**

3.1 How do you define the type of deposit in your Member State?

a) Legal deposit

*b) Compulsory deposit of cinematographic works that have received public funding (contractual deposit)*

c) Voluntary deposit

***FILMARCHIV AUSTRIA:***

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

- a. *Film productions funded by the Austrian Film Institute (in accordance with §12(2)(f) of the **Film Funding Act** (BGBl. No 557/1980 as last amended).*
- 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. *Filmarchiv Austria is also actively involved in the acquisition of works which are considered part of 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 again been able to considerably increase 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. As regards deposits there is no requirement to deposit. The Film Museum seeks to obtain negatives, good-quality copies and film-related materials as mentioned above. It also tries to get material in the best possible quality. All incoming material (including any supplementary materials and documents that may be available) is checked and its condition is assessed and entered in the database. Since 2012, the Film Museum has also been using an LTO system to archive selected digital works.*

3.2 Are film on digital support covered by the obligations of deposit?

**YES**

3.3 What material has to be deposited?

*The requirement to deposit was technically defined by a legal amendment in 2010:*

*The Film Funding Act (BGBl. No 557/1980 as last amended) provides since the **2010 amendment** (BGBl. I No 74/2010 of 18.8.2010) that the applicant for funding must submit **a new or at least technically perfect combined series copy (archive copy)** one year at the latest after completion of the film, which is then archived with Filmarchiv Austria.*

3.4 What is the deadline for deposit?

*One year at the latest after completion of the film.*

3.5 Is there a compliance checking of the obligation of deposit?

**YES**

3.6 Is there a check of the quality of the deposited material?

*Filmarchiv Austria and the Austrian Film Museum check all material deposited.*

3.7 Do you have any problem or best practice to report in relation to collection of cinematographic works?

3.8 Is there any change to report in relation to 2011?

*NO CHANGES*

**(4) TABLE 4 – COLLECTION OF MATERIAL OTHER THAN CINEMATOGRAPHIC WORKS FORMING PART OF YOUR NATIONAL AUDIOVISUAL HERITAGE**

4.1 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. Filmarchiv Austria documents on a voluntary basis all international productions intended for cinema distribution in Austria. A dedicated 'Film documentation' department has been set up at Filmarchiv Austria for this extensive documentation work.*

*The Austrian Film Museum also consistently encourages deposits by international film artists, producers and distributors, as it makes no distinction in terms of the way it defines film heritage. Consequently, it has been able to considerably increase 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.*

4.2 And about moving-image material other than cinematographic works?

*See 4.1.*

4.3 Is there any change to report in relation to 2011?

*NO CHANGES*

**(5) TABLE 5 - CATALOGUING AND DATABASES**

5.1 Can you describe your cataloguing practices?

5.2 Can you describe your filmographic databases?

*Filmarchiv Austria 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.*

*In 2011, a detailed review of the technicalities and content of the database began, involving both metadata structure and cataloguing. Since then, the database has been continually reviewed and enlarged.*

5.3 How do you ensure the interoperability of your databases with other databases in your Member State or with other Member States?

*Fully in line with the international trends towards the creation of better interoperability of databases and the future cooperation of the Film Museum in international projects, ISO standards (ISO- ISO-639-1:2002, ISO 3166-1) have already been implemented in the database. Efforts are also underway to implement EN 15907: 2010, but this process is going to take some time yet.*

*These database investments will not only improve and accelerate internal workflow but have been deliberately designed to assure the accessibility of collections in the future.*

5.4 Have you implemented or do you plan to implement the European Standard EN 15744:2009 ‘Film Identification – Minimum metadata set for cinematographic works’ and/or standard EN 15907:2010 ‘Film Identification – Enhancing interoperability of metadata – Element sets and structures’?

*Ad 5.3. to 5.4.*

*Filmarchiv Austria is voluntarily participating in the **Europeana Linked Open Data (LOD) pilot**, which besides searchability also focuses on the standardisation of metadata – and hence also a European filmography. Filmarchiv Austria is very interested in supporting appropriate European research and development projects where possible or even participating in them. Examples might be participation as Work Package Leader in the ‘Users and User Requirements’ sector of the European project **EFG - The European Film Gateway** (2008-2011) or participation in various thematic expert working groups in the Europeana context or Semantic Web research. As regards the current discussions on the standardisation of film-specific metadata records, Filmarchiv Austria has supported open standards and the development of EDM at many different levels and taken these developments into account accordingly in its scientific and general communication and information policy.*

5.5 Do you have any problem or best practice to report in relation to cataloguing and databases?

5.6 Is there any change to report in relation to 2011?

*Filmarchiv Austria has since researched further into databases and discussed with partner institutions (e.g. other film archives which are also members of FIAF) the options/limitations of database solutions developed independently or purchased. Based on the extensive research mentioned above which was carried out in particular by the Department for Studies and Research and the IT Department, a specification was drawn up which served as a basis for an international tender process which has since been carried out. Negotiations are on-going with several international suppliers with a view to developing a comprehensive database which is compliant with the necessary international standards, in a way which is community-wide and predominantly steered by film archives.*

## **(6) TABLE 6 – PRESERVATION AND RESTORATION**

### **6.1 What measures/programmes have been taken in order to ensure preservation of deposited cinematographic works?**

*On 28 September 2010, Filmarchiv Austria opened the new nitrate film depot in Laxenburg (Preservation Centre), which was built partly with State funding. This new building makes possible even better protection of nitrate film stocks, and has been a model for similar building projects in several EU Member States.*

*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 Filmarchiv Austria and the Austrian Film Museum however, with regard to the simplification of access and usage conditions. Filmarchiv Austria has set up its own Department for Studies and Research 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.*

*Since 1980 the Austrian Film Museum has had an air-conditioned depot where the storage conditions satisfy the strict conditions of the FIAF. Endangered stocks have been restored and/or copied, in their original formats. Exceptions are obsolete formats such as 8 mm or 9.5 mm film, which are copied onto digital or other analogue formats to make them available again. In recent years the Film Museum has considerably increased its collection of amateur films/home movies, which are to be seen as very important historic sources, as well as investing in suitable equipment and digitisation. The Film Museum is speeding up its measures to conserve cinema films deposited – albeit (in accordance with the FIAF Code of Ethics and its own approach) in their respective original formats and not on new storage media (digital). These are to be seen not as conservation media, but only as access media. The Austrian Film Museum provides workspaces for this purpose in its library. These reproductions are also used for commercial and cultural purposes.*

### **6.2 List the measures or programmes in place for restoration.**

*The restoration of films of high cultural or historical value generally takes place after professional prioritisation in accordance with the budget available and applying the latest standards.*

*Film material that is beyond restoration by the analogue route is conserved by Digital Film Restoration (set up together with the Krems Film Gallery and Filmarchiv Austria and now run with Filmarchiv Austria) and finally transferred to analogue film again. The Austrian Film Museum is also making efforts to preserve projection equipment in order to continue to be able to show all works in their original format. All of these measures are being carried out by the Austrian Film Museum on an ongoing basis but not to the extent that might be desired, due to the very small budget by European standards. The Film Museum ensures by individual agreements that the films in its collections are available for educational purposes.*

*Under the current programme, restorations are presented through the Edition Filmmuseum DVD range, international festivals and as part of numerous cooperation projects.*



6.3 Does the national copyright law implement the exception 5(2)(c) of Directive 2001/29/EC of the European Parliament and of the Council of 22 May 2001 on the harmonisation of certain aspects of copyright and related rights in the information society<sup>2</sup>? 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. If the exception is implemented, are all the film heritage institutions in your Member State authorised to make use of this exception? Is the exception implemented in a way that allow format-shifting for digital material?

**YES**

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

*‘Reproduction for own and private use*

*§ 42(1) Any person may make individual copies of a work on paper or a similar medium 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 that the reproductions are not intended for direct or indirect economic or commercial purposes (reproduction of collections for personal use), namely:*

*1. One reproduction each of their own works; reproductions of this kind may be issued (§ 16(2)), loaned (§ 16a) and used in accordance with § 56b in place of the work copied, subject to the same conditions as that work;*

*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 paragraph 7(1) shall be authorised;...’*

6.4 Do you have any problem or best practice to report in relation to preservation and restoration?

6.5 Is there any change to report in relation to 2011?

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<sup>2</sup> OJ L 167, 22.6.2001, p. 10.

*NO CHANGES*

**(7) TABLE 7 – ACCESSIBILITY, PROFESSIONAL TRAINING AND EDUCATION**

7.1 Does the national copy-right law implement the exception 5(3)(n) of Directive 2001/29/EC of the European Parliament and of the Council of 22 May 2001 on the harmonisation of certain aspects of copyright and related rights in the information society? This exception allows Member States to authorise "in situ" consultation for researchers. Is the exception implemented to cover consultation in a 'closed network'.

**YES**

*The relevant provisions are to be found in §§ 56b and 56c of the Copyright Act (Urheberrechtsgesetz - UrhG), which read 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.*

*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.'*

7.2 Does the national copy-right law implement the exception 5(3)(n) of Directive 2001/29/EC of the European Parliament and of the Council of 22 May 2001 on the harmonisation of certain aspects of copyright and related rights in the information society? This is an exception that allows illustration for teaching or scientific research. If so, are cinematographic works also covered by the exception?

7.3 Has the Directive on certain permitted uses of orphan works been implemented in your Member State?

*Currently being implemented.*

7.4 Is there any licencing practice that facilitates that cinematographic works are accessible for educational, cultural, research or other non-commercial uses of a similar nature? Please give details of the measures taken.

*Projection of films for teaching purposes (§ 56c of the Copyright Act (Urheberrechtsgesetz - UrhG)).*

*The UrhG provides that films may be projected for teaching purposes where related to the curriculum. Following the 2003 amendment to the Copyright Act, the same also applies to feature films, which were previously excluded from use. The determining criterion is whether there is a link with the subject matter being taught. Showing films for purely entertainment purposes during supply/replacement lessons, is therefore prohibited. Where a film is projected for educational purposes, the rights-holder may not prohibit the film from being shown but shall be entitled to claim equitable remuneration, however this may only be levied by collecting societies. The State, which is responsible by law for running public middle and senior schools, entered into a corresponding contractual agreement with collecting societies on 1 January 2003, which also includes private schools where the State is represented on the governing board. For öffentliche Pflichtschulen [compulsory education State schools], it is up to the municipalities or provinces to conclude the necessary agreements with the collecting societies.*

7.5 Have you taken any 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.

*Filmarchiv Austria provides barrier-free access to all public facilities, in particular for the use of individual workspaces in the Department for Studies and Research.*

*The Austrian Film Museum provides barrier-free access to the office, library and cinema; the cinema is also equipped with an inductive loop system.*

7.6 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.*

*Several staff members at Filmarchiv Austria have successfully attended further training courses at the **FIAF Summer School** and have been/are able to make expert use of their newly acquired knowledge in their everyday work. There are plans to make further training available to more employees.*

*The Austrian Film Museum also invests constantly in the further training of young academics and those studying communication sciences with ad hoc and long-term voluntary work, internships and training periods. In 2010, there were 10 people involved altogether. With a number of European archive partners the Austrian Film Museum also participated in a contribution to the Leonardo da Vinci project FANS, which was unfortunately unsuccessful this time round.*

- 7.7 What steps have been taken to foster and promote film literacy? Do Film Heritage Institutions provide free online footage to allow the public to learn to manipulate images through mash up?

*The Austrian Film Museum also offers further training programmes for teachers as part of the communication projects funded by the State. In its events for schools it also gives an insight into relevant careers and it provides career advancement training measures for its employees, above all in areas of relevance to film archiving and film presentation.*

*Examples of communication projects:*

- *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*
- *DVD publications (archive DVDs with extensive additional features)*
- *Cyclical programmes (special review series relating to film history)*

- 7.8 Do you have any problem or best practice to report in relation to accessibility, professional training or education?

- 7.9 Is there any change to report in relation to 2011?

*With Metro Kino reopening as a 'Kino Kultur Haus' in 2014, Filmarchiv Austria will benefit from new communication possibilities resulting in even closer cooperation with economic partners (e.g. by jointly hosting conferences and similar events), the option of holding exhibitions and integration of a more technologically advanced Department for Studies and Research.*

## **(8) TABLE 8 – EUROPEAN AND INTERNATIONAL ACTIVITIES**

- 8.1 Do you cooperate with other Film Heritage Institutions, broadcaster archives or other cultural institution in your Member State?

*Filmarchiv Austria cooperates continuously with Austria's national public service broadcaster Österreichischer Rundfunk, in particular ORF III.*

*The Austrian Film Museum also cooperates with ORF, and larger-scale cooperation with ORF III is currently in preparation.*

- 8.2 Have you established bilateral cooperation with Film Heritage Institutions in other Member States?

- 8.3 Do you participate in European projects? If so, please list them.

*The Austrian Film Museum is, inter alia, involved in the EFG1914 project.*

- 8.4 Are you active in international activities?

*The Austrian Film Museum is continuously involved in a number of European and international projects, including research, reconstruction and restoration projects with the German Cinematheque (Berlin), the Berlin University of the Arts, the United States Holocaust Memorial Museum (Washington) and also numerous presentation projects with the Berlinale, the Museum of Modern Art (New York), Gosfilmofond (Moscow), the Slovenian Cinematheque (Ljubljana), the Federal Association of Communal Cinemas (Frankfurt am Main), the University of Bremen, etc. Exchange for further education purposes is taking place in particular with the University of Udine (Italy), and restoration/digitisation projects with the laboratory of Gorizia University (Italy).*

*Cooperation at national level (organised as part of the MAA, with Filmarchiv Austria participating on the board) has been intensified. Cooperation on national and international specialist publications relating to the responsibilities of Filmarchiv Austria has also been improved and has led to the successful publication of a number of specialist articles and involvement in international conferences.*

#### **(9) TABLE 9 - FOLLOW-UP OF PRIORITIES**

What has been done in your Member State in order to address the following fields of action since 2011? Please mention also if you envisage tackling each field of action in 2014/2015.

##### **Collection**

- 9.1 Have you foreseen enforcement mechanisms for the legal or contractual deposit?
- 9.2 Have you introduced systematic quality checks on deposited material? Has the concept of 'good quality' been defined in the legal instruments which create the legal or compulsory deposit, if this is not yet the case?
- 9.3 Have you actively promoted voluntary deposit of cinematographic works and related film material? Have you ensured that all deposits are accompanied by contracts? Have you used the model contract for voluntary deposit signed by ACE and FIAPF?

*Filmarchiv Austria is actively promoting the voluntary deposit of cinematographic works and related film material, for example by organising successful cinematographic events such as the 'Contemporary Day' series and activities in the framework of the 'Diagonale' film festival. For these deposits Filmarchiv Austria uses specially prepared contracts which satisfy the usual international standards and practices.*

*The Austrian Film Museum uses its own contracts, based on the model contract mentioned.*

##### **Cataloguing and creation of databases**

- 9.4 Are your databases completely available and searchable on the Internet?

*The databases are not yet fully accessible in both institutions.*

*The Austrian Film Museum's database is not available online. However, since 2008 it has provided online access to parts of its collection, where possible from a legal and budgetary perspective.*

[http://www.filmmuseum.at/sammlungen/special\\_collections\\_1](http://www.filmmuseum.at/sammlungen/special_collections_1)

*The Film Museum's library is also available online:*

[http://filmmuseum.at/sammlungen/bibliothek\\_1](http://filmmuseum.at/sammlungen/bibliothek_1)

Filmarchiv Austria has put the following collections online:

*Newsreels archive: [http://filmarchiv.at/show\\_content.php?sid=94&menuaction=closeall](http://filmarchiv.at/show_content.php?sid=94&menuaction=closeall)  
This currently contains 27 000 contributions. Some 10 000 other data records relating to newsreel contributions are already in internal databases and will be made publicly available and searchable shortly.*

*2. Film library:*

[http://filmarchiv.at/show\\_content.php?sid=93&menuaction=closeall](http://filmarchiv.at/show_content.php?sid=93&menuaction=closeall)

*This currently contains 25 000 titles.*

9.5 Have your institutions participated in the coaching financed by the EU for the implementation of European standards EN 15744:2009 and EN 15907:2010 on interoperability of film databases? Have you implemented or plan to implement those standards?

*Staff at the Film Museum are increasingly attending such events, most recently in October 2013 at the BFI in London (on the application of the CEN metadata standard).*

### **Preservation**

9.6 Have you established a long-term strategy for your national film heritage, as well as 'national preservation plans'?

### **Restoration**

9.7 Have you created restoration plans, including prioritization systems in line with budget available?

*Filmarchiv Austria prepares annual strategy plans for restoration (analogue + 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. Restoration plans are also being drawn up.*

9.8 Have you intensified your efforts to attract financial resources other than State funds for restoration projects, for instance from right-holders and from philanthropic or cultural institutions?

*The Austrian Film Museum has a sponsorship model focusing on companies and private individuals which is being implemented selectively at this time.*

9.9 Have you established partnerships with other film heritage institutions for European restoration projects?

*YES. This applies both to Filmarchiv Austria and to the Austrian Film Museum.*

9.10 Have you pursued agreements with right-holders for non-commercial exploitation of restored works?

*The Austrian Film Museum has concluded such agreements.*

### **Accessibility**

9.11 Have you established agreements with right-holders, in order to obtain the rights for cultural use of films and film related material?

*YES. This applies both to Filmarchiv Austria and to the Austrian Film Museum.*

### **Education / Media literacy**

9.12 Have your Film Heritage Institutions and schools sought to establish agreements with right-holders in order to obtain the rights for educational use of films?

*YES. This applies both to Filmarchiv Austria and to the Austrian Film Museum.*

9.13 Have you developed national strategies for film and young people?

*Through its Department for Studies and Research, Filmarchiv Austria has not only organised numerous guided tours and themed lectures for schools and educational institutions, but has also cooperated with approved partner organisations (e.g. FilmABC) on reinforcing the theme. Several communication programmes built up on the solid scientific work of Filmarchiv Austria's scientific department are in preparation.*

*The Austrian Film Museum is pursuing numerous initiatives in this field, see 7.7.*

### **Vocational education**

9.14 Have you considered or put in place temporary exchange of professionals between European film heritage institutions as a way of improving professional training?

*YES. This applies both to Filmarchiv Austria and to the Austrian Film Museum.*

## **(10) TABLE 10 – MEASURES FACING THE CHALLENGES OF THE DIGITAL ERA**

What has been done since 2011 or is planned to be done in order to face the challenges of the digital era:

10.1 Collection/acquisition of digital material (distributed in cinemas or via new channels): have you updated the legal instruments establishing legal or compulsory deposit of films, in order to cover films produced in all media and distributed through all channels? Have you established standards specifying the conditions for the submission of digital films to archives and the conditions for their preservation? Would it be useful to develop European standards in these fields?

*Filmarchiv Austria is involved at several levels in the international developments on this and acts as an advisory partner in these matters. Filmarchiv Austria supports the standardisation efforts in the case of item-specific and metadata-specific data bundles and definitely advocates focusing on open standards in this area.*

10.2 Storage, preservation and long-term accessibility of digital material, which could require regular migration to new formats or support: Have you established a policy on digital preservation? Are Film Heritage Institutions benchmarking with other sectors which are confronted with same challenges? Are you investing in research on the long-term preservation of digital film? Have you invested in equipment and professional training needed to be put in place in order to ensure the long-term survival of cinema in digital format? Have you established or considered the possibility of common digital archives in order to pull expertise and reduce scale costs?

*The Austrian Film Museum has invested in storage facilities and training and continues to do so (where resources are available).*

**FILMARCHIV AUSTRIA:**

*YES (e.g. creation of a new cine film scanner in agreement with the equipment producer and planned joint development of existing hardware). In-house training (courses) is encouraged, together with individual training in the field of digital collection management (Masters course/Danube University Krems). Active discussions are being held with international partners and institutions in this field. Furthermore, Filmarchiv Austria, represented by the Department for Studies and Research and the Digital Restoration Department, has published a specialist article on the state-of-the-art, in the wake of which the authors have been invited to an international experts' conference in spring 2014.*

10.4 Digitisation / Integration in Europeana: Have you established strategies and plans for digitisation of film heritage? What efforts have you made to digitise films and make them available to Europeana, in particular through sector or national 'aggregators'? Can you provide the percentage of your film and non-film collections that have been digitised, and the definition of the digitisation? Have you used or plan to use structural funds for digitisation projects? What is the budget allocated to digitisation of film heritage since 2010?

*Filmarchiv Austria and the Austrian Film Museum are active partners in the EFG1914 project and have contributed a considerable number of Austrian film sources on the history of World War I, which are also available through EUROPEANA.*

10.5 Access via internet to the collections: What have you done to exploit all the different ways of providing access to film heritage thanks to new technologies? If so, what kind of channels are you using (website, dedicated YouTube channel, Wikipedia, VoD...)? Can you provide the percentage of your film and non-film collections that are freely available for citizens online?

*Since 2008, the Austrian Film Museum has been uploading parts of its collection onto its website where it was/is legally and financially feasible to do so.*

*In the context of its new general database, Filmarchiv Austria is also developing a strategy for improving and increasing the accessibility of digital material. At the Department for Studies, a pilot programme is currently under way.*

10.6 Digital projection and film heritage: Have you included cinematheques in your strategy for equipping European cinemas with digital projectors? Have you seek agreements with film distributors or cinema theatres in order to foster digital projection of heritage films?



*In 2013, the Austrian Film Museum had digital projection equipment installed in its cinema - thanks to part-financing from the State and city funds - so that works can also be shown which were developed for this format.*

*Filmarchiv Austria has responded proactively to these latest developments and will also be taking similar steps with Metro Kino (Kino Kultur Haus) which is due to open shortly.*

**(11) TABLE 11 - FILM POLICY AND FILM HERITAGE**

Is film heritage fully included in the film policy of your Member State? Is there a link between the funding film production and film heritage, for enforcing the contractual deposit or for allowing cultural and educational uses of funded films?

Is there any change to report in relation to 2011?

*NO CHANGE*

**(12) TABLE 12 - PROGRESS IN RELATION TO PROBLEMS ENCOUNTERED IN THE LAST IMPLEMENTATION REPORT**

What has been done to address the problems encountered or weak areas identified in table 12?

*Represented by the Department for Studies and Research, Filmarchiv Austria has been increasingly addressing the issues of media and film education, including activities which have involved supporting and organising related events, conferences, etc., focusing on 'media literacy'.*

**(13) TABLE 13 - BEST PRACTICES**

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

*The specialist publication 'Work(s) in Progress', which was produced jointly by Filmarchiv Austria, the Austrian Film Museum and the Austrian Film Gallery demonstrates the collective discussions and efforts dedicated to the constructive examination of film heritage. The publication has attracted international attention and will hopefully continue to see a positive response.*

**(14) TABLE 14 - NEED FOR FURTHER EU ACTION?**

Could you please comment on the suggestions for further action of the EU in any of the areas related to film heritage, proposed by Member States in Table 14? Which of those would you be willing to support? Do you have other suggestions for further EU action?

*Where possible, Filmarchiv Austria would be in support of all the suggested measures. We would also highlight the need for greater focus under the next framework programme on the issues of digitisation and basic access, so that the appropriate material can be*

*processed and asymmetries in the material opened up (including at European level) can be offset.*

*In addition to digitisation and access, the Austrian Film Museum would again stress the need to increase the focus on maintaining film 'as film' and supports the 'Licences for Europe' initiative.*

**(15) TABLE 15 - FOLLOW-UP OF COUNCIL CONCLUSIONS ON EUROPEAN FILM HERITAGE, INCLUDING THE CHALLENGES OF THE DIGITAL ERA**

Have you introduced any policy change in relation to film heritage following the invitations made by the Council Conclusions on European Film Heritage, including the challenges of the digital era of 18-19 November 2010<sup>3</sup>?

*The important and indispensable exchange of expert knowledge at EU level is of great significance to 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.*

*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 (Lower Austria, Upper Austria, Styria and Salzburg) are party to a legal deposit framework agreement with Filmarchiv Austria which stipulates that film productions funded by the provinces in question must be deposited with Filmarchiv Austria as part of the revenue-accounting procedure. The deposit is free of charge in principle; the depositor retains ownership of the material.*

*However, deposits may theoretically be made with either institution.*

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<sup>3</sup> [http://www.consilium.europa.eu/uedocs/cms\\_data/docs/pressdata/en/educ/117799.pdf](http://www.consilium.europa.eu/uedocs/cms_data/docs/pressdata/en/educ/117799.pdf).