



## EUROPEAN COMMISSION

Directorate-General for Communications Networks, Content and Technology

Media and Data  
Converging Media and Content

### **Questionnaire on the implementation of the Recommendation<sup>1</sup> of the European Parliament and the Council of 16 November 2005 on "Film heritage and the competitiveness of related industrial industries" (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".

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#### **Questions:**

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

**The institutions listed above are in charge of Belgian film heritage.**

**This document is a compilation of the various contributions made by each institution. For the sake of clarity the answers given by the Royal Film Archive, the French Community and the Flemish Community are highlighted in red, blue and green respectively.**

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<sup>1</sup> OJ L 323, 09.12.2005

[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)

## The Royal Film Archive

- the Royal Film Archive of Belgium, which receives a subsidy from the federal State: [www.cinematik.be](http://www.cinematik.be)

### FC:

- The Film Archive of the French Community of Belgium, which operates under the Ministry of the French Community: [www.cinematheque.cfwb.be](http://www.cinematheque.cfwb.be)
- RTBF (Radio and Television of the French Community of Belgium): [www.rtbf.be](http://www.rtbf.be), as well as SONUMA, responsible for digitising and managing pre-2009 RTBF archives ([www.sonuma.be](http://www.sonuma.be)).

### FL:

The VIAA (Flemish Institute for Archiving) was established by the Flemish government on 21 December 2012. Research projects such as BOM-VL, Vlaanderen in Beeld and Archipel had shown that there was a great demand for an integrated approach to the digital storage of and access to our heritage. According to a recent estimate there are about 600 000 hours of audio and video material currently awaiting digitisation. This includes films, TV programmes, documentaries, news bulletins and other broadcasts. The acronym VIAA originally stood for the 'Vlaamse Instituut voor het Audiovisueel Archief', i.e. the Flemish Institute for the Audio-visual Archive. The VIAA aims to make and keep Flanders' digital heritage accessible to everyone. Initially the VIAA will focus on the historical audio-visual archives of the cultural and heritage institutions and the audio-visual sector.

Digital archiving also represents a major challenge for other sectors and other media. Therefore, when the VIAA was founded, the express request was made for it to take on tasks in other domains, especially with regard to administrative archives. The acronym VIAA is being maintained but it is referred to as the Flemish Institute for Archiving in order to emphasise the VIAA's broad scope.

The VIAA's main tasks are:

digitising: digitising existing material from the heritage and media sectors

archiving: storing and indexing digital material in a sustainable way so that it can be used by various target audiences

providing access: making the digital material available, e.g. to schools, libraries and researchers

- 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?

**RFA:** The RFA has traditionally played the role of archive for cinema produced in Belgium (French and Dutch-language). It has the largest collection of Belgian cinema and large numbers of non-Belgian films.

- 1.2 What is their budget for 2013?

**RFA:** RFA receives an overall structural subsidy from the Federal government of EUR 3.1M (-7% compared with 2012)

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

**RFA :** 49 FTE (Full Time Equivalent) or 59 people

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

See list above

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

**TABLE 2 – LEGISLATIVE MEASURES / DEFINITION OF NATIONAL FILM HERITAGE FC :**

At present, aside from the works voluntarily deposited at the Royal Belgian Film Archive and the Film Archive of the French Community, there is as yet no systematic inventory of all the cinematographic works forming part of the French Community's audio-visual heritage.

The Pep's Plan (Preservation and Exploitation of Heritage Plan) adopted by the government of the French Community in October 2007 provides for the creation of this inventory in all institutions or services dependent on (or financed by) the French Community (the Film Archive, production studios, guest studios, RTBF, museums, etc.) in order to establish priorities with regard to digitisation. This inventory is currently being compiled. A common portal to the French Community's entire digitised collection will be officially launched on 27 November 2013.

The archiving of television programmes is the responsibility of the broadcasters. The government of the French Community's statement of community policy underlines the need to continue the archiving process, particularly through digitisation.

Definition of works forming part of the film heritage:

Cinematographic works forming part of the French Community's audio-visual heritage can be defined as those created by film-makers from Belgium's French Community or co-productions involving artists, actors, directors, etc. from Belgium's French Community.

**FL :**

The VRT Archive is part of the Flemish audio-visual heritage. The VRT plays an important and active role in conserving, digitising and annotating this valuable historical archive.

Pending the launch of the planned Flemish Institute for the Archiving of and Access to Audio-visual Heritage (VIAA), the VRT will, on 1 January 2012, set up a follow-up process to its DIVA digitisation project. This is aimed at ensuring the continuity of the preservation, digitisation and basic annotation of the VRT's entire historical archive (270 000 hours of video and 121 000 hours of audio).

As soon as the VIAA has been established as a separate legal person and is operational, it will be responsible for the preservation, digitisation and basic annotation of the remainder of the VRT's historical archive. The specific hand-over conditions will be agreed between the VIAA and the VRT. The idea is to ensure that ongoing digitisation projects are taken over by the VIAA and are completed under the agreed conditions.

(2)

- 2.1 List the legislative / administrative measures promoting the objectives of the 2005 Film Heritage Recommendation
- 2.2 What is the definition of cinematographic works forming part of your national film heritage?
- 2.3 Is there any change to report in relation to 2011?

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

**FC:**

At present in the French Community there is no legal requirement to deposit cinematographic or audio-visual works.

However, within the framework of aid granted by the French Community's Centre for Cinema and Audio-visual Media (CAA), the contract between the French Community and the producer receiving aid does now require the latter to deposit a copy of the finished work with the French Community.

With regard to films stored on digital media, agreements regarding production aid from the Centre du Cinéma will, as from 1 January 2014, lay down the following requirements for the submission of copies:

*c) three copies of audio-visual works*

- *The first in DCDM (Digital Cinema Distribution Master) format complying with the DCI standard, including subtitles (French subtitles are compulsory in the case of multilingual audio-visual works) This copy shall be forwarded to the Royal Film Archive upon receipt by the Department.*
- *The second in non-encrypted DCP 2K format complying with the DCI standard including subtitles (French subtitles are compulsory in the case of multilingual audio-visual works). This copy is submitted to the Department and is not intended for circulation.*
- *The third on DVD*

*The copies shall be submitted to the Department immediately after the work has been completed and within 6 months of completion at the latest.*

In so far as all deposits are voluntary, it cannot be guaranteed that all productions are covered, even though great efforts are made to be exhaustive. The preservation conditions applied by the Royal Belgian Film Archive comply with the international standards laid down by the International Federation of Film Archives.

**FL:**

There is no legal deposit but there is an obligation for audio-visual works that have received aid from the Flemish Audio-visual Fund to be deposited.

- 3.1 How do you define the type of deposit in your Member State?
- a) Legal deposit **RFA : NO**
  - b) Compulsory deposit of cinematographic works that have received public funding (contractual deposit) **RFA :YES (NL. FR from 2014)**
  - c) Voluntary deposit **RFA :YES**
- 3.2 Are film on digital support covered by the obligations of deposit? **RFA :YES**
- 3.3 What material has to be deposited? **RFA :DCDM /DSM and DCP**
- 3.4 What is the deadline for deposit? **RFA :Currently 36 months for negatives (NL) but under renegotiation: proposal is 3 months**
- 3.5 Is there a compliance checking of the obligation of deposit? **RFA :NL : YES, last payment only after deposit**
- 3.6 Is there a check of the quality of the deposited material? **RFA :YES, charge of RFA**
- 3.7 Do you have any problem or best practice to report in relation to collection of cinematographic works? **RFA : Deposit must be regularly checked as producers 'forget', plus quality of material coming out of laboratories must be checked, which poses a technical challenge (necessary to acquire all technologies)**
- 3.8 Is there any change to report in relation to 2011? **RFA : YES, FR-subsidised films will have contractual deposit from 2014 (NL already for years)**

**(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 audio-visual heritage?

**RFA : Voluntary deposit at RFA. It will come to an end with digital-only distribution**

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

**RFA : TV stations archiving their own material.**

**FC:** YES: all material produced and distributed in French-speaking Belgium by a public-service television or radio (RTBF, regional television) must be kept and stored by the publisher in charge of that television or radio station.

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

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

5.1 Can you describe your cataloguing practices?

**RFA:** RFA has always followed FIAF Cataloguing Rules. New Rules are being approved, they will be adopted. Digital preservation metadata derived by EU-funded research projects. Participation in projects like EFG and EFG1914 ensures interoperability at EU level. CEN standard for filmographic terms not adopted due to lack of funding.

**FC:** The Film Archive of the French Community catalogues its films according to the international standards defined, in particular, by the European Film Gateway (EFG), which are compatible with the norms and standards of Europeana.

5.2 Can you describe your filmographic databases?

**RFA:** See above

**FC:** The Film Archive of the French Community created its SQL database using Typo3. Its indexing system conforms with the recommendations of the International Federation of Film Archives. This database is accessible online at [www.cinematheque.cfwb.be](http://www.cinematheque.cfwb.be) and will be at least partially available on the web pages of the Preservation and Exploitation of Heritage Plan ([www.numeriques.be](http://www.numeriques.be)). Moreover, the idea of integrating film data from the CCA and WBI-Wallonie-Bruxelles-Images into the Film Archive database is currently being looked into.

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

**RFA:** See above, use of standards, participation in EU projects

**FC:** At the start of 2009, the General Delegation responsible for managing the Preservation and Exploitation of Heritage Plan within the Ministry of the French Community adopted the 'Organisational and technical guidelines and standards for cultural heritage digitisation initiatives supported by the French Community'. These guidelines and standards, available at [www.numeriques.be](http://www.numeriques.be), apply to both cinematographic and other heritage of the French Community and provide for the standardisation and interoperability of, and access to, the institutions' databases. In this context, activity will be facilitated by the French Community's adoption of the OAI PMH protocol (Open Archives Initiative - Protocol for Metadata Harvesting).

- 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"?

**RFA:** See above, lack of funding for implementation

**FC:** The Film Archive of the French Community catalogues its films according to the international standards defined, in particular, by the European Film Gateway (EFG), which are compatible with the norms and standards of Europeana.

These metadata have also been mapped with the metadata used for museums, archive centres and libraries and checked against the Europeana and Athena standards in order to improve interoperability and compatibility.

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

**RFA:** Preservation metadata and rights metadata lacking completely. Europeana metadata sets not very useful in regard to AV materials

**FC:** The institutions are trying hard to change their generally old-fashioned practices. Time-consuming daily educational activities are required and undertaken.

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

## (6) TABLE 6 – PRESERVATION AND RESTORATION

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

**RFA:** RFA has always been a leader in defining standards for preservation and restoration (see projects EDCINE, FIRST,...). Digital preservation plan in operation since 2010. All initiatives taken despite decreasing structural budgets.

**FC:** The 'Organisational and technical guidelines and standards for cultural heritage digitisation initiatives supported by the French Community' adopted by the French Community recommend having storage and digital formats as well as formats for utilisation. In the long term, the creation of a shared 'bank' of preserved works is being analysed along with the establishment of a portal for accessing digitised works.

A large number of film negatives belonging to the Film Archive of the French Community (over 3000 titles) are in cold storage in accordance with the standards laid down by the International Federation of Film Archives. The films held by or deposited at the Film Archive of the French Community are increasingly digitised on DVC Pro50 and DVDRam, until a longer-term solution is found. JPEG2000 encoding has been applied since 2012, replacing the previous DVCPPro digitisation system. The French Community's

Film Archive has the necessary means and skills to preview or screen in cinemas both 16mm and 35mm films.

6.2 List the measures or programmes in place for restoration.

**RFA:** Fully operational analogue restoration lab in activity since mid-70s, new digital restoration lab in operation since mid 2011. All initiatives taken despite decreasing structural budgets.

**FC:** Belgian copyright law authorises archiving bodies to duplicate works for restoration purposes.

6.3 Does the national copy-right 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 on your Member State authorised to make use of this exception? Is the exception implemented in a way that allow format-shifting for digital material?

**RFA :** Exception was already in the Belgian legislation, for preservation only.

**FC:** Yes, for all activities

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

**RFA :** shrinking budgets, complete underestimation of the impact of digital in the film sector

**FC:** None

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

**RFA :** Cuts in budgets continue

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



**(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. Article 22(9) of the amended copyright law of 30 June 1994 authorises the 'provision of access, including to private persons, for research purposes or private studies, to works that are neither offered for sale nor subject to licencing conditions and which are part of collections of public libraries, teaching or research establishments, museums or archives that seek no direct or indirect economic or commercial gain, via special terminals on those establishments' premises'.

However, the exception does not apply to closed-circuit consultation.

7.2 Does the national copy-right law implement the exception 5(3)(a) 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?

**FC:** Yes

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

**Transposal into Belgian law is ongoing and must be carried out by federal authorities.**

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.

**RFA:** No, there is no legal framework.

**FC:** The French Community's Film Archive has standard contracts with rights holders authorising them to distribute films for educational purposes. Subject to payment, these contracts authorise the use of a programme for any educational/instructive purpose, on any media, for a specified period. However, the Film Archive would like to establish a new type of contract, through which the rights holders would be remunerated on the basis of the actual use of a film for educational purposes.

Under the framework of the contract between the French Community's Centre for Cinema and Audio-visual Media and the producer receiving aid, the Centre may receive

a copy of the film for cultural or educational purposes if this is agreed on by the parties in question (producers, beneficiaries, distributors, etc.)

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.

**RFA**: RFA organises screenings for visually or hearing impaired persons, but under the normal conditions of exploitation.

**FC**: None

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

**RFA**: There are several film schools but they provide no training on the preservation of films or media products.

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?

**RFA**: NO, due to copyright

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

**FC**: Belgium's French Community supports a certain number of media literacy initiatives which permit enhanced exploitation of the French Community's heritage. These activities are intended for the general public but more particularly for students and pupils. The French Community also supports the general media literacy work carried out by the Resource Centres. In addition, the French Community has recently set up a Media Literacy Council, one of whose tasks will be to itemise all the media literacy activities in the French Community and ensure that they are consistent. (<http://www.cem.cfwb.be/>).

Media literacy initiatives such as 'The secondary-school pupils' prize' and the 'Films on file' campaign help to promote cultural diversity by enabling the general public and more particularly students and pupils to discover audio-visual works which are different from American blockbusters and which are often only shown for brief periods at cinemas in the French Community.

At local level, the Film Archive tries to promote (in particular by organising courses and other educational activities) greater knowledge of cinematographic heritage among children, students and adults.

In addition to media literacy activities, the French Community supports recognised cinema schools on its territory (Insas, IAD, etc.).

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

**(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?

**RFA :** Yes, with all relevant institution in the country, largely due to its expertise and collections.

**FC:** Yes. Arranging such cooperation is one of the missions of the General Delegation responsible for managing the Preservation and Exploitation of Heritage Plan.

In addition, coordination between the bodies concerned at the level of the Federal State and the Communities was implemented in 2009. Meetings are arranged at least twice a year to coincide with the meetings of the Member States Expert Group (MSEG) on digitisation and digital preservation. A bigger meeting including also the main cultural institutions is organised at least once a year.

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

**RFA:** RFA is founding member and its Director is Président de l'Association des Cinémathèques Européennes ; it is member of FIAF and its Technical Commission ; it is at the centre of several networks of collaboration within Europe and outside.

**FC:** Yes. Sonuma participates in EIG with the French National Audiovisual Institute (INA), Télévision suisse romande and Radio Canada.

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

**RFA :** EFG1914 (beneficiary), FORWARD (Coordinator)

8.4 Are you active in international activities?

**RFA :** see above

## **(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?

**RFA:** Contractual deposit of FR subsidised works introduced from next year

**FC:** YES: for the contractual deposit of works supported by the Centre du Cinéma (see table 3)

9.2 Have you introduced systematic quality checks on deposited material? Has the concept of "good quality" be defined in the legal instruments which create the legal or compulsory deposit, if this is not yet the case?

**RFA :** Yes, contractually defined.

**FC :** The General Delegation responsible for managing the Preservation and Exploitation of Heritage Plan together with the French Community's Film Archive carry out systematic quality checks on the collections for which they are responsible.

The Royal Film Archive and the French Community's Film Archive will carry out quality checks on the distribution of aid.

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?

**RFA :** YES, RFA wrote the Framework contract between FIAPF and ACE. Still, no producer wants to accept the various exceptions and uses granted to the FHI.

**FC:** All voluntary deposits are subject to a properly concluded contract that complies with European standards.

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

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

**RFA :** Only for the books

**FC:** See above

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?

**RFA** : No budget

**FC**: See above

### **Preservation**

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

**RFA** : NO, RFA is the only to develop internal plans

**FC**: Ways of implementing the OAIS standard are currently being looked into.

### **Restoration**

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

**RFA**: There is no specific budget anyway. Restoration projects are decided along the usual lines of all FIAF Archives: physical conditions, historical importance, on demand.

**FC**: yes

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?

**RFA** : Yes, with success. But if the core, structural funding is not there, then it is almost impossible. Co-financing is the only possibility, hoping that the private sector pays the whole bill is not realistic.

**FC**: yes

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

**RFA** : YES. Since the 60s

**FC**: yes

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

**RFA** : YES, also commercial

**FC** : Yes in specific cases of certain Belgian heritage films published on DVD.

### **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?

**RFA** : See above

**FC** : For promotion purposes the Laplateforme.be website offers professionals from the cultural and educational sectors the possibility of viewing a selection of several hundreds of recent Belgian documentaries without charge. To that end an agreement has been concluded with rights holders.

### **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?

**FC** : No: the use of works for educational purposes is one of the exceptions recognised in Belgian law

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

**FC** : The French Community has taken many initiatives to raise awareness among young people: the Belgian Film Award for secondary school pupils, the Contemporary Directors collection, FIFF Campus, Widescreen on the blackboard ...

### **Professional training**

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?

**RFA**: RFA has an established policy of internships for EU and non EU archives

**FC**: yes

## **(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?

**RFA** : NO. Would it be useful ? Of course !

**FC** : 1) Yes, the standards have been specified and incorporated into the contract; 2) As is often the case in this regard, harmonisation would be advisable.

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?

**RFA** : Yes, but no budget for that, since 2009, on the contrary, RFA's budgets shrinking constantly

**FC** : The French Community's Film Archive and the Royal Film Archive will coordinate their activities regarding the digital preservation of works supported by the French Community as from January 2014. Contractually every film that has received aid will be deposited with the Ministry in DCDM and DCP format. The DCDM will be forwarded to the Royal Film Archive by the Ministry and the DCP will be entrusted to the French Community's Film Archive. Using two separate storage places and open formats ensures greater safety. Both institutions have the appropriate means and skills to manage these digital formats in the long term.

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?

**RFA** : Specific budget since 2010 : 0. Europeana: participation in the EFG1914. Now Europeana decided NOT to fund digitisation anymore. So this came to an end.

**FC** : None

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?

**RFA** : Channel YouTube.

**FC** : See above. [www.laplateforme.be](http://www.laplateforme.be).

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?

**RFA**: RFA has its own distribution of classic films. Currently the arrival of digital REDUCED the availability of archival prints to the public. Particularly unpleasant is the policy of the US Studios to ignore the small countries and limit distribution to France and UK only.

**FC**: No. However, cinemas and distributors that have received support from the French Community are encouraged to screen heritage films.

The French Community's Film Archive uses long-term storage methods to preserve films and other cinematographic works supported by the Ministry.

#### **(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?

**RFA** : See above about the contractual deposit. That's all.

**FC**: When the Centre for Cinema and Audio-visual Media supports the production of a television programme or cinematographic work, it concludes a contract with the producer whereby the producer agrees to deposit a copy of the finished work at the Centre.



Is there any change to report in relation to 2011?

**(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?

**(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?

**FC:** The Ministry of the French Community supported and implemented an educational and community platform for accessing works forming part of the film heritage ([www.laplateforme.be](http://www.laplateforme.be)). With this platform, teachers and cultural operators can view Belgian-made documentaries. In particular, it allows access to works classified by theme.

**(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?

**RFA:** Absolutely, digitisation for cinema sector is an urgent necessity. It is about supporting a conversion of an industry to a new technology. It has nothing to do with digitisation for libraries and museums. Leaving the issue in the hands of Europeana is a major mistake. Plus, the fact that Creative Europe does not include heritage is a strategic suicide from an economical and a cultural standpoint. It means to leave Europe in the hands of Netflix. But of course it is too late for all of that.

**(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>?

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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)