

EUROPEAN COMMISSION

Directorate-General for Communications Networks, Content and Technology

Media and Data

Converging Media and Content

Questionnaire on the implementation of the Recommendation of the European Parliament and the Council of 16 November 2005 on "Film heritage and the competitiveness of related industrial industries"¹ (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 the event 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

- 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?

GREEK FILM ARCHIVE

¹ OJ L 323, 09.12.2005 <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:L:2005:323:0057:0061:EN:PDF>

1.2 What is their budget for 2013?

[BUDGET OF THE GREEK FILM ARCHIVE for 2013: EUR 450 000](#)

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

[Staff of the GREEK FILM ARCHIVE directly linked to film heritage: 4](#)

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

[Website of the Greek Film Archive: http://www.tainiothiki.gr/](http://www.tainiothiki.gr/)

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

[NO CHANGE](#)

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

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?

[As defined in Article 2 of Chapter One of the Law on the enhancement and development of cinematography](#)

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

[There are no changes on a legislative level as the Law on the enhancement and development of cinematography has not been modified. However, changes have taken place in relation to previously existing bodies as they have all been abolished, except for the Greek Film Archive.](#)

(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

[As defined in Article 34 of the aforementioned Law](#)

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

As defined in Article 34 of the aforementioned Law

c) Voluntary deposit

As defined in Article 34 of the aforementioned Law (for years, voluntary deposit has been the only prospect for enriching the Greek Film Archive's collection). In this connection, the Greek Film Archive signs contracts with the depositors of materials under FIAF-FIAPF Directives

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

In accordance with Article 34 of the aforementioned Law, no distinction is made a regards format.

3.3 What material has to be deposited?

Article 34 of the aforementioned Law makes no specific reference to the material to be deposited.

3.4 What is the deadline for deposit?

Article 34 of the aforementioned Law makes no specific reference to a deadline.

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

Not defined

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

With regards to the Greek Film Archive, a quality check is carried out by specifically trained technical staff.

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

The Film Archive follows standard practices in compliance with FIAF and ACE standards.

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

The body appointed for compulsory deposit was abolished. ERT S.A, through the persons responsible for its archives, refused to take on the role of compulsory deposit body. The Ministry of Culture's Department of Film and Audiovisual Industries, which reports to the General Directorate for Contemporary Culture, and the former Minister of Culture suggested that the procedure for compulsory deposit be incorporated in the Film Archive. There is a relevant draft framework drawn up by the legal advisers of the Ministry of Culture and Sport and the Film Archive.

(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?

The Greek Film Archive traditionally selects and collects films that fall within the wider category of International Cultural Cinematographic Heritage.

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

Yes

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

NO CHANGE

(5) TABLE 5 - CATALOGUING AND DATABASES

5.1 Can you describe your cataloguing practices?

Extensive catalogues are kept for all types of materials that are deposited in or added to the Greek Film Archive's collections. The material is identified, receives a temporary or a final title, provided it is substantiated, a number and a password; the electronic databases are updated and the material is recorded with a view to it being documented in detail by the specialised staff of the Greek Film Archive who deal with the documentation of audiovisual material.

5.2 Can you describe your filmographic databases?

There is a consolidated electronic filmographic catalogue – database of all Greek cinematographic production. This catalogue contains the films and cinematographic works that the Greek Film Archive has in its collection. Documentation and cataloguing are done electronically and comply with the standards set by the Europeana programme and the European Film Gateway (EFG) project.

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

There is no provision for interoperability of the databases in Greece. The Greek Film Archive meets the conditions for interoperability of electronic databases, as set by the Europeana programme and the EFG project, and therefore it can cooperate at that level with other databases in the European Union.

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"?

Yes

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

Yes, see point 5.4.

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

NO CHANGE

TABLE 6 – PRESERVATION AND RESTORATION

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

The rules of procedure of the Greek Film Archive stipulate that it has to spend a certain amount of money every year for storing cinematographic works in its special installations. As a result, it has the only specific area in Greece for keeping and storing cinematographic material to which the international guidelines on the safe conservation of its deposited cinematographic works apply (air-conditioned rooms, refrigerators with specific humidity and temperature conditions).

6.2 List the measures or programmes in place for restoration.
The Greek Film Archive does not have the resources needed to initiate any of the restoration projects that have been drawn up.

6.3 Does the national copy-right law implement the exception in Article 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 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. 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?

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

No

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

NO CHANGE

(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"?

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?

² OJ L 167, 22.6.2001, p. 10.

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

7.4 Is there any licensing 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.

There is no provision for licensing to facilitate access to the Greek Film Archive's material in the Law on the enhancement and development of cinematography despite the fact that it constitutes a very important part of national film heritage.

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.

Yes, the Greek Film Archive has taken measures to ensure access to archived materials for persons with disabilities.

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

There are no professional training infrastructures for preserving our film heritage even though theoretical training on management and documentation is possible (for example the course 'Organisation and management of film and audiovisual archives in the analogue and digital environment', taught in the postgraduate programme of the Department of Communications and Media and included in the new forthcoming MBS).

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 following general steps have been taken to promote and foster film literacy:

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'. In the past, 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. In

October 2013, a conference on Cinephilia was organised once again as part of the 7th Avant-Garde Film Festival, again in cooperation with ACE, where academics and professionals from Greece and abroad gave presentations.

Free online public access to our film heritage is available through the digital platform europeanfilmgateway.eu which is linked to Europeana.

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

Significant shortcomings in the legal framework.

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

NO CHANGE

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?

The Greek Film Centre, the International Thessaloniki Film Festival, the Greek Directors' Guild, the Short Film Festival in Drama, the International Athens Film Festival, the Museum-Archive of the transitional public television body, the National Book Centre of Greece, the Contemporary Social History Archives (ASKI), the National Centre for Social Research, the National Theatre, the Benaki Mueum, the Onassis Cultural Centre, Educational Foundations and Institutes: the British Council, the French Institute of Athens, the Goethe-Institut Athens, the Italian Cultural Institute of Athens, the National and Kapodistrioan University of Athens, the Athens School of Fine Arts, Panteion University, Aristotle University-Cinematography Department

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

Through the Greek Film Archive's participation in ACE and FIAF, there is continuous cooperation with film heritage institutions in other Member States.

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

The Film Archive participates in European projects through the project 'Cinephilia in the new age' which was included in the Regional Operational Programme of Attica (ROP Attica 2007-2013) under the NSRF. This programme is managed, in terms of culture, by the Ministry of Culture and Sport. As part of this programme, the Film Archive of Greece organises a biennial initiative involving film and visual events, a total of two festivals and eight tributes split into three cycles. The aim is to have regular events on the Film Archive's programme such as the Athens Avant-Garde Film Festival and to set up

new themed cycles in the coming years: Greek Diaspora in World Cinema, Timeliness and Avant Garde, Creative Documentaries.

8.3 Are you active in international activities?

Through the Greek Film Archive's participation in ACE and FIAF, the Film Archive traditionally cooperates with film heritage institutions internationally, and has done for many years. Through the Avant-Garde Film Festival organised over the last ten years, the Film Archive has developed close relations with similar organisations abroad that it follows closely. Similarly, it participates every year, through its representatives, in FIAF international conferences. For the Greek Presidency, touring programmes on Greek cinema are being planned for the next six months in many countries outside Greece.

(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" be 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 FIAF?

Yes, voluntary deposit is actively promoted and contracts are signed based on the FIAF-FIAFPF models.

Cataloguing and creation of databases

- 9.4 Are your databases completely available and searchable on the Internet?
Yes, to a limited extent.

9.4 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?

Yes, under the European programme EFG (European Film Gateway)

Preservation

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

Individual studies on the subject have been developed which have not yet been established as a long-term strategy.

Restoration

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

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?

Efforts to attract resources from non-state actors and institutions such as the Greek Organisation of Football Prognostics (OPAP) and the Hellenic Telecommunications Organisation (OTE) have been made and a proposal to the Niarchos foundation is under preparation.

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

Yes, as part of the Lumière Programme and bilateral cooperation with European film archives for the restoration of Greek films.

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

Yes

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

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, with regards to the Greek Film Archive Foundation.](#)
- 9.13 Have you developed national strategies for film and young people?

Professional training

- 9.14 Have you considered or put in place temporary exchanges of professionals between European film heritage institutions as a way of improving professional training?
[Yes, this is possible through the ACE and training programmes carried out in the FIAF summer school at the Bologna Film Archive.](#)

(10) TABLE 10 — MEASURES FOR 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?

[We propose to adopt the FIAPF-FIAPF agreement on deposit.](#)

- 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?

[We have established regular contact with bodies facing the same problems concerning the equipment and professional training required for the long-term preservation of digital film e.g. the Luce Cinecitta Institute, L'immagine Ritrovata in Italy, etc.](#)

- 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?

Under the EFG programme, the Greek Film Archive provides all its digitised material and the accompanying meta-data to both the programme's portal and the wider EUROPEANA platform.

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 the integration of the relevant material.

- 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?

The Greek Film Archive's collection can be accessed either directly via its website or via the new platform of the EFG programme which has been fully incorporated into Europeana.

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

The Greek Film Archive has the necessary equipment for the digital projection of film heritage for up to 2K and has entered into agreements with film distributors. In addition, as a member of Europa Cinemas, the Film Archive seeks to follow developments in digital technology.

(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?

Through cooperation with the GFC and the Film Archive, producers are contractually obliged to deposit their material in the Greek Film Archive. This practice has not been established by law.

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?

(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?

For a number of years, the Greek Film Archive has been implementing management and accessibility practices that meet the good practices that we have adopted together with our partners in ACE and FIAF.

(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 13? Which of those would you be willing to support? Do you have other suggestions for further EU action?

We are in regular contact with the country's film agencies and the competent department in order to harmonise the legislative framework on protecting our country's film heritage as recommended by the European Commission.

(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 2010³?

³ http://www.consilium.europa.eu/uedocs/cms_data/docs/pressdata/en/educ/117799.pdf

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