

**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 accordance with Law 3905/2010, the aims of the Greek Film Centre include the protection, enhancement and development of cinematography in Greece.

*1.2 What is their budget for 2013?*

EUR 1 900 000 (from the regular budget)

EUR 3 100 000 (other financing sources – of which a large part has not been collected).

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

Out of a total of 19 employees at the Greek Film Centre, two deal with film heritage matters.

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

[www.gfc.gr](http://www.gfc.gr)

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

There are no changes concerning the Greek Film Centre.

**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*

Law 3905 on the enhancement and development of cinematography and other provisions.

*2.2 What is the definition of cinematographic works forming part of your national film heritage?*

a 'cinematographic work' is a work that is printed on an images or an images and sound medium, of any duration and which is intended to be shown in cinemas, whatever its content and whatever the methods, means and materials used for its production, reproduction or showing, whether already known or to be discovered in the future.

**(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

Compulsory deposit of cinematographic works that have received public funding.

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

Yes.

3.3 *What material has to be deposited?*

- a DCP, locked or unlocked
- a technically faultless 35mm screening print
- a copy of the complete M/A track
- digital beta video of the film
- photographic material

3.4 *What is the deadline for deposit?*

Deposit of the material is contingent on payment of the last instalment of the funding as specified in each agreement.

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?*

Yes.

#### **(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 is no provision in Greece concerning the collection of such cinematographic works. All material produced and distributed in Greece by public television or radio or private companies must be kept and stored by the head of the television channel or radio station.

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

No change.

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?*

No change.

5.2 *Can you describe your filmographic databases?*

[www.gfc.gr](http://www.gfc.gr)

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

No change.

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

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 2? 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?

A recent draft law by the Ministry of Culture, which transposes two EU directives (Directive 2011/77/EU and Directive 2012/28/EU) into national law, significantly improves the existing legal framework by striking a balance (to a certain extent) between the protection of holders of related rights and the protection of authors and by facilitating digitisation and making publicly available, for non-profit-making purposes, the collections of libraries, archives, museums, educational establishments, film and sound heritage institutions and public radio stations.

**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?

No change.

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

No change.

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

No change.

8.4 Are you active in international activities?

No change.

**(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?

No change.

*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?*

No change.

*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?*

No change.

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

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

No change.

*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?*

No change.

### **Preservation**

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

No change.

### **Restoration**

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

No change.

*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?*

No change.

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

No change.

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

No change.

**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?*

No change.

**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?*

No change.

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

The Greek Film Centre's new Programme Funding Regulation includes a specific programme for the production of films for children and teenagers.

**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?*

No change.