



## 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 activities’ (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**

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

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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)

*The EYE Film Institute ([www.eyefilm.nl](http://www.eyefilm.nl)) receives support from the Dutch government for preserving, managing and providing access to film material. The Dutch government takes responsibility for preserving EYE's collection. Virtually all the staff are directly or indirectly involved with film heritage. EYE currently employs 71 permanent and 50 contract staff, expressed as full-time equivalents.*

*The Dutch government has appointed the Netherlands Institute for Sound and Vision ('Sound and Vision') to preserve, manage and provide access to the national audiovisual heritage which includes, in addition to audiovisual works broadcast by Dutch public radio and television, documentary films (some of which are amateur films) including important cinematographic works. Some 10 Sound and Vision staff are directly or indirectly involved with cinematographic works.*

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

- EYE Film Instituut Nederland, [www.eyefilm.nl](http://www.eyefilm.nl)
- Nederlands Instituut voor Beeld en Geluid, [www.beeldengeluid.nl](http://www.beeldengeluid.nl)
- Europese Stichting Joris Ivens, [www.ivals.nl](http://www.ivals.nl)
- Nederlands Instituut voor Animatiefilm, [www.niaf.nl](http://www.niaf.nl)

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

*Construction of the new EYE museum building has been completed. EYE moved into its new premises on the north bank of the River IJ in Amsterdam in April 2012.*

## **(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

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?

*No change.*

## **(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

*In the Netherlands only films which have received public funding from the Netherlands Film Fund and/or the Dutch Cultural Media Fund are subject to compulsory deposit. Under agreements concluded between the Funds and film producers, one digital copy – and, where applicable, one analogue copy – of these films must be donated to EYE or Sound and Vision. All other works are deposited voluntarily. (NB: this is not a change in relation to 2011, but our reply to the 2011 questionnaire was unclear).*

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

*See reply to 3.1.*

3.3 What material has to be deposited?

*In the case of EYE:*

**A. Specifications for the submission of digital film productions:**

DIGITAL MASTER:

- Colour-corrected DPX or TIFF files (*uncompressed*), or lossless compressed JPEG2000 files, or a DCDM (Digital Cinema Distribution Master) to the DCI standard
- Preferably:
  - linear bit depth of 10, 12 or 16
  - resolution to DCI standard
  - linear full range RGB or XYZ
- 5.1 and 2.0 (LtRt) theatre mix
  - one sound file per channel (WAV., 24 bit, 48 kHz)
  - the sound file must be of the same length as the image and start from the first frame. This also applies in the case of image sequences that are divided into acts.
- Subtitle files
  - unencrypted XML file

REFERENCE COPY

- QT file and, if available, a DVD

PROJECTION COPY

- DCP (Digital Cinema Package) to DCI standard (*unencrypted*), including subtitle files, if available

SUPPLEMENTARY MATERIAL

- EPK (Electronic Press Kit]: posters, photographs (preferably digital), publicity material/press information files (preferably digital)

**B. Submission of co-productions released digitally in the Netherlands:**

For co-productions where the main production company is based in the Netherlands

- See specifications above (A)

For co-productions where the main production company is based abroad

- DCP (Digital Cinema Package) to DCI standard (*unencrypted*), including subtitle files, if available

### **C. Submission of analogue film productions**

- Edited original and sound negative
- New projection copy with the final colour correction, as approved by the grader of the film at the time the copies for distribution were made.

*In the case of Sound and Vision: films deposited at Sound and Vision on the basis of established agreements with the Dutch Cultural Media Fund are usually supplied in MXF D10-50 format in accordance with the Digitale Voorziening ('Digital Provision') partnership between public broadcasters and Sound and Vision. Efforts are also always made to obtain the best possible master copy in consultation with filmmakers and producers.*

3.4 What is the deadline for deposit?

*No change. See below.*

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

*No change. The final instalment of the grant from the Fund is paid to filmmakers only once EYE has declared that it has received the material and that the quality of the material is satisfactory. At the end of the calendar year Sound and Vision checks whether all productions were deposited through the Digitale Voorziening project. Productions not deposited in this way are scrutinised.*

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

*No change*

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

*Sound and Vision developed two crowdsourcing platforms in 2012/2013 to build up the amateur video collection ([Amateurfilmplatform.nl](http://Amateurfilmplatform.nl); [MijnbandmetOranje.nl](http://MijnbandmetOranje.nl)).*

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

*No change.*

### **(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?

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

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?**

*EYE's cataloguing practices are based on the FIAF cataloguing rules.*

*Sound and Vision compiles its catalogue using its own data model which is based on the FRBR model. The data model is in compliance with international standards and is mapped using Dublin Core and the IFLA model. Also, the common thesaurus for audiovisual archives (GTAA) developed by Sound and Vision and EYE has been available to all AV collection holders since 2012 via OpenSKOS (see also 5.3).*

### **5.2 Can you describe your filmographic databases?**

*The cinematographic database contains information on films: titles, cast and crew, content elements (descriptions of content, subject matters). Both source quotations and research findings are included. EYE and Sound and Vision maintain authority files for individuals and corporations, for example. There are also links between works, works and copies, and works and related material.*

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

*EYE exports data stored in a standardised or non-standardised manner in a format compliant with Dublin Core or CEN /TC 372, a format newly developed by EFG/CEN, for example. EYE uses standardised XML exports.*

*Sound and Vision employs the Dublin Core format to export data and uses the OAI protocol for metadata harvesting. The EUScreen project has implemented mapping/enlargement to EBUcore and the Europeana Data Model EDM, making hundreds of items available. Sound and Vision provides the GTAA Thesaurus as a web repository through RDF/SKOS.*

### **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'?**

*EYE has drawn up a plan to implement these standards in due course.*

*Sound and Vision has infrastructure in place with which metadata can be imported automatically so they no longer have to be constructed separately.*

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

*EYE is working on setting up Collection EYE, a new collection, information and registration system. It is expected to start up in January 2014.*

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

*See replies above.*

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

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

*For Sound and Vision the situation has not changed since 2011.*

*For EYE the situation is as follows: at the end of 2012 the supervisory board of EYE gave the go-ahead for the conclusion of an agreement with project developer WAD for renting part of the new Collection Centre in Amsterdam North, which is still to be built. The new Collection Centre will be sited less than one kilometre from the presentation building on the banks of the River IJ and offer space for all film and film-related collections, except the nitrate film collection, which for safety reasons will remain stored in bunkers at two different sites.*

*The Collection building will house all preservation and management functions.*

*In short, the new state-of-the-art Collection Centre is the opportunity to provide an inspiring centre of excellence and laboratory for the (inter)national world of film.*

*In addition to developing the new Collection Centre, EYE is working on the long-term storage of its digital collection. For this it has formed a cooperation association with Sound and Vision under the Pictures for the Future (Beelden voor de Toekomst) project. The aim is to have sustainably stored Sound and Vision's digital collection by 1 July 2014.*

6.2 List the measures or programmes in place for restoration.

*An (acetate or polyester) negative and an (acetate or polyester) positive of each film are preserved. The original elements are also preserved as museum exhibits and preservation elements. The positive is used to allow a film to be screened. The preservation negative contributes to the 'survival' of a film. If the preservation process involves a digital intermediate, the film data before and after digital restoration are preserved as well as the preservation elements on film.*

*Digital master files of films currently in production are copied by EYE and thus obtained in digital form as early on as possible, from the perspective of preservation.*

*Since 2011 Sound and Vision has preserved all films in digital form and accordingly scans them to uncompressed 10 bit log DPX files. The resolution of the files is dependent on the very varied source material and ranges from MXF XDCAMHD 422 to 4K. All film elements are passively preserved under optimum climatic conditions.*

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, this exception has been transposed into national legislation. However, the exception applies in Dutch law only where reproduction serves the purpose of:*

*1°. restoring the copy of the work;*

*2°. keeping a reproduction of the work for the institution where there is a risk that it could deteriorate;*

*3°. keeping the work accessible for viewing where the technology with which it is made accessible falls into disuse.*

*Also, reproduction may only cover works which are part of the collection of the library or archive concerned.*

*If 'format-shifting for digital material' means, for example, that a file on a DVD may be transferred to a file on a USB stick, then this possibility exists, provided that this is done for one of the three purposes referred to above.*

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

*Sound and Vision is well on the way towards storing and managing all digital preservations in a Trusted Digital Repository.*

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

*Sound and Vision will provide long-term digital storage, and some of the distribution channels, for EYE's high-res material.*

*For EYE: the Pictures for the Future (Beelden voor de Toekomst) project was completed in 2012. At the moment there are not enough funds for tackling the issue of analogue restoration on a large scale. In addition to Sound and Vision, EYE also has a digital scanner and can thus carry out its own digital restorations to a limited extent.*

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

7.1 Does the national copyright 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'?

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

*Yes, this exception has been implemented. However, the Dutch legislator has left open the possibility of not applying this exception where this is agreed.*

*The Dutch article reads: ‘Unless otherwise agreed, the making available by means of a closed network of a work forming part of collections of publicly accessible libraries and museums or archives which are not for direct or indirect economic or commercial advantage, by means of dedicated terminals in the buildings of such institutions to individual members of the public for research or private study, shall not be considered an infringement of copyright to a work of literature, science or art.’*

*Heritage institutions often conclude contracts with rightholders in cases where this exception is applied.*

*For example, EYE concludes contracts with donors and depositors under which prior authorisation is requested for use by museums. EYE also concludes agreements with as many rightholders as possible under which authorisation is requested for a combination of commercial (clip licensing, among other things) and non-commercial (educational applications) activities carried out by EYE.*

*Sound and Vision has drawn up agreements with public broadcasters, associations of independent producers and collective rights organisations for the use of their material for educational, cultural and research purposes, including making available online (closed) a wide selection from the collection for teaching and scientific purposes via the Teleblik and Academia platforms.*

*Where other material is acquired, the rightholders are requested to allow its free use, at least for educational, cultural and research purposes.*

7.2 Does the national copyright 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?

*Yes, this exception has been implemented, but only for teaching purposes. Also, this exception is restricted to ‘parts’ of works. Such works also include cinematographic works.*

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

*Work on this is ongoing.*

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.

*Sound and Vision concludes agreements with collective rights organisations for consultation for cultural and educational purposes.*

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.



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

*No change. EYE cooperates with the University of Amsterdam for the master's course Preservation & Presentation and the chair in Film Heritage and Digital Film Culture.*

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?

*No changes in the field of film literacy. As regards the second question: together with various partners, including EYE, Sound and Vision has further expanded the Open Beelden (Open Pictures) platform. Open Beelden offers content free of charge under a Creative Commons licence, with the possibility of applications in new productions. In addition, EYE makes material available through Scene Machine ([www.scenemachine.nl](http://www.scenemachine.nl)), which it developed itself. EYE has also made material available free of charge for the 'Celluloid Remix' video remix competition, with historical fragments taken from EYE's collection.*

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?

#### **(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?

*No change.*

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

*No change. Restoration projects regularly involve cooperation with partner archives.*

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

*EYE has participated/participates in: EFG1914-1918 and FORWARD (Framework for an EU-wide Audiovisual Orphan Works Registry).*

*Sound and Vision participates in: PrestoPRIME, PrestoCentre, CineXPRES, EUScreen, EUScreen XL, EuropeanaV2, Europeana Awareness, Europeana Fashion, ECLAP, DigiBIC, AXES, LinkedTV, Polimedia and Europeana Creative.*

8.4 Are you active in international activities?

*Organisations in which EYE is active include ACE, FIAF, FIAT and the Association of Moving Image Archivists.*

*Organisations in which Sound and Vision is active include FIAT/IFTA, Europeana, IASA and EBU. Sound and Vision houses the PrestoCentre, the European Competence Centre for digitisation and digital preservation of audiovisual heritage. The PrestoCentre supports efforts to establish links with all European institutions promoting cinematographic and other audiovisual works and those in the United States.*

## **(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?

*For reply to 9.1, 9.2 and 9.3, see reply under Table 3.*

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

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

*At present only the EYE library collection database is searchable online.  
The complete Sound and Vision catalogue is available online.*

- 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?

*Yes, EYE participated in the coaching. A plan has been drawn up to implement these standards in due course.*

### **Preservation**

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

*In the Netherlands, EYE and Sound and Vision have laid down their strategies in 'collection policy plans'. Collections are stored in repositories under specific climatic conditions.*

*Temperature and humidity are critical for the preservation of (nitrate, acetate, polyester, magnetic, etc.) films, paper, photographs, equipment, objects and digital media. The*

*ideal conditions for the various parts of a collection may vary. Passive (or preventive) preservation seeks to preserve material for hundreds of years and to maintain access to (digital and analogue) sources.*

*Under the aegis of the National Coalition for Digital Preservation (NCDD) EYE and Sound and Vision are currently working together with partner institutions on a joint strategy for multiple long-term storage of digital files.*

### **Restoration**

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

*Savings to be made will mean a reduction in the number of areas on which EYE concentrates its preservation efforts and necessitate further prioritisation from the start of 2012 (sic). Prioritisation will be based, among other things, on the collection areas listed in the Collection policy plan 2013-2016.*

*In 2011 Sound and Vision launched a film restoration project targeted at Oscar-nominated (and Oscar-winning) films, chiefly documentaries.*

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

*Rightholders who use material restored/digitised by EYE in the commercial exploitation of their work are requested to give a percentage of their net receipts to EYE as a contribution to the restoration and/or digitisation costs. Sponsors are also being sought to fund restoration projects.*

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

*EYE has established European partnerships within the framework of EFG1914.*

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

*See reply under 7.1.*

### **Accessibility**

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

*Yes, see 7.1. Contracts have also been concluded with rightholders to provide access to their work through the video-on-demand platform Ximon.nl.*

### **Education / Media literacy**

9.12 Have your film heritage institutions and schools sought to establish agreements with rightholders in order to obtain the rights for educational use of films?

*Yes, see above.*

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

*No.*

### **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?

*In addition to work placements at EYE and Sound and Vision for international students, sponsored traineeships are offered at EYE each year. Sound and Vision also offers traineeships. EYE and Sound and Vision both participate in the 'Preservation & Presentation of the Moving Image' International Master's Programme at the University of Amsterdam (Media Studies Department).*

## **(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?

*See above under Tables 3 and 9*

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?

*EYE has created new positions within the organisation for digital technology and digital access.*

*Under the aegis of the National Coalition for Digital Preservation (NCDD) EYE and Sound and Vision are currently working with partner institutions on a joint strategy for multiple long-term storage of digital files.*

- 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?

*EYE’s efforts in this direction are implemented through the EFG.*

*Sound and Vision takes part in various European research projects in order to provide access to content, as in EUscreen. Sound and Vision is also responsible for the national aggregator, an interchange in which metadata from various heritage institutions are collected and forwarded to Europeana. Under the Pictures for the Future (Beelden voor de Toekomst) project, Sound and Vision has digitised a total of more than 17 000 hours of film.*

*As part of the Beelden voor de Toekomst project, which has now finished, EYE has been able to digitise part of its collection. EYE now has its own scanner, so that it can carry out digitisation on a modest scale. Material is made available to Europeana via EFG 1 and EFG 1914-1918. NB: since EYE owns the rights to only a relatively small part of the material in its collection, making it accessible is dependent on obtaining prior authorisation from the rightholders. Approximately 20 % of the unique film titles in the collection have been digitised. Of the film-related and library collections (12 collections), on average 27 % have been digitised. Some collections have been completely digitised (e.g. film posters), while others have not been or only to a very limited extent.*

- 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?

*Sound and Vision puts content online in various ways. For teaching, the platforms Teleblik, Les 2.0, Academia and ED\*IT Basis are available. For the general public, material is available through about 15 websites and eMobile Apps (Oorlogsmonumenten in Beeld [War Monuments in Vision] and Madurodam).*

*Open Beelden (openbeelden.nl), set up by Sound and Vision in cooperation with Kennisland, proved successful in 2012 as a distribution platform to Wikimedia Commons (for use on Wikipedia, for example) and Europeana. Wikipedia in particular has paved the way for a tremendous increase in the field of Open Beelden content. At present almost 1 600 Open Beelden media items are available on Wikimedia. Thus, with more than 10 % of the total video offering, Open Beelden is the largest provider of video material on Wikimedia Commons. The number of pageviews generated by the 1 600 items means that in 2012 a Wikipedia article on which content from Sound and Vision was re-used was viewed almost 40 million times.*

*Sound and Vision recently ceased its management cooperation with the VOD platform Ximon.nl because rightholders only want to make material available that they regard as*

*out-of-commerce, with the result that revenue from Ximon is exceptionally low (as a result of the out-of-commerce status).*

*At present EYE makes small parts of its collection available via the VOD platform Ximon.nl, via its own websites [www.filminnederland.nl](http://www.filminnederland.nl), [www.instantcinema.org](http://www.instantcinema.org), [www.scenemachine.nl](http://www.scenemachine.nl), via the European film gateway portal [www.europeanfilmgateway.eu](http://www.europeanfilmgateway.eu), via [www.openbeelden.nl](http://www.openbeelden.nl), and via its own YouTube channel.*

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?

*Yes. The digitisation of Dutch cinemas – including cinematheques and non-commercial movie theatres – has been carried out by the project organisation CinemaDigitaal with local and national government support. This operation was completed in 2012.*

#### **(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?

*Not applicable.*

#### **(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?

*See points 10.5 and 10.6.*

#### **(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?

*The Dutch audiovisual heritage institutions welcome the Cinema expert group, subgroup Film Heritage organised by the European Commission.*

*The EU should continue to contribute to the long-term preservation, mutual exchange and use of digital audiovisual heritage in 2014-20 by means of various programmes, in particular Creative Europe, Horizon 2020 and the Connected Europe Facility (Europeana).*

**(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 Netherlands is broadly in agreement with the conclusions of the Council and the measures set out in the proposed action plan. The Netherlands shares the Commission's analysis of the challenges of the digital era as described in this communication. The measures taken by the Netherlands as described under 10.5 and 10.6 and elsewhere are in line with the Council's conclusions.*

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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)