



## 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 of 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 to the Third implementation report in order to facilitate your reporting. In case the situation has not changed since your 2011 report, please indicate ‘NO CHANGE’.

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

#### **1. SILESIAN FILM ARCHIVE (FILMOTEKA ŚLĄSKA)**

ANNA MICHNOWSKA

[a.michnowska@filmotekaslaska.pl](mailto:a.michnowska@filmotekaslaska.pl)

tel. 32/ 351 12 22, ext. 105

#### **2. NATIONAL AUDIOVISUAL INSTITUTE (NARODOWY INSTYTUT AUDIOWIZUALNY, NInA)**

Anna Misiewicz, [anna.misiewicz@nina.gov.pl](mailto:anna.misiewicz@nina.gov.pl), 22 380 49 84

#### **3. POLISH FILM INSTITUTE (POLSKI INSTYTUT SZTUKI FILMOWEJ, PISF)**

Renata Pawłowska-Pyra, [renata.pawlowska@pisf.pl](mailto:renata.pawlowska@pisf.pl), tel. 22 42 10 274

#### **4. NATIONAL FILM ARCHIVE (FILMOTEKA NARODOWA)**

[filmoteka@fn.org.pl](mailto:filmoteka@fn.org.pl), tel. + 48 22 845 50 74

---

<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)

**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?

NO CHANGE

- 1.2 What is their budget for 2013?

SILESIA FILM ARCHIVE: EUR 238 433.5.

NInA's budget for 2013 (related to the institute's activities as a whole, not only to audiovisual heritage) is PLN 36 213 000.

The NATIONAL FILM ARCHIVE was granted a subsidy of PLN 9 042 000 for current expenditure, *including an earmarked subsidy of PLN 6 923 000 for day-to-day operation*, and PLN 7 032 000 for capital expenditure, in particular renovation of the Iluzjon Cinema. It generated own revenue of PLN 4 443 000, other operating revenue and financial revenue of PLN 4 097, and revenue from European funds of PLN 1 219 000. The total budget together with the property subsidy was PLN 25 833 000.

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

SILESIA FILM ARCHIVE: 11 full-time employees and 1 part-time employee.

NInA: 10 persons are directly concerned with audiovisual heritage.

National Film Archive: 116 full-time employees; 66 persons perform works directly related to archives.

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

NO CHANGE

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

The collection of 35 mm films (currently 6 200 Polish and foreign films), films on DVD (3 800 films) and books (3 300 books) at the SILESIAN FILM ARCHIVE has been expanded.

In 2010, the Digital Repository Section (Zespół Repozytorium Cyfrowego) was set up at the National Film Archive. Collections selected according to the criteria of age, preservation status and artistic value are digitised annually thanks to funds obtained from the Multi-Annual Governmental Programme Culture + (Wieloletni Program Rządowy Kultura +). Digitised collections are made available online. The Media Asset Management Digital Repository System introduced at the National Film Archive enables more efficient management of the digital collection. The software is regularly developed.

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

NO CHANGE

- 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**

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

- a) Legal deposit — NO CHANGE
- b) Compulsory deposit of cinematographic works that have received public funding (contractual deposit)

As part of the Multi-Annual Programme Culture +, run by NInA, digitised material must be deposited as specified in the rules of the Programme. In accordance with these rules, if material is being digitised, the applicant is required to provide to entities indicated by NInA (NInA or the appropriate Competence Centre) a master copy of digitised objects together with metadata or metadata alone if a digital object is not created using magnetic media (i.e. hard drives or magnetic tapes). As far as the Multi-Annual Programme Culture + is concerned, NInA is the depositary for audiovisual material (including cinematographic material).

c) Voluntary deposit

NO CHANGE

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

NATIONAL FILM ARCHIVE:

Compulsory deposit of cinematographic works that have received public funding:

The following materials should be provided to the Section of Film Collections (Zespół Zbiorów Filmowych):

Screening copy (35 mm)

- HDCAM or BETA cassette and a DVD for documentaries and short films,
- Scenario,
- Film details,
- List of opening credits,
- List of ending credits,
- Dialogue script,
- Film stills,
- Posters.

For digital material:

- **Digital Cinema Distribution Master — DCDM** — a digital master in the form of uncompressed image and audio files in required formats. The following DC formatting is currently recommended:

— a file sequence in DPX, TIFF or JPEG2000 format, minimum depth: 10-bit, minimum resolution: 2K, divided into reels in assigned folders;

— if logarithmic files are provided, a LUT (Look-Up Table) file must be enclosed, together with reference tables corresponding to image material;

— an audio file in uncompressed 24-bit/48 kHz PCM format in a WAV container corresponding to a sequence of DPX files.

File name specification:

Division into folders according to reels: reel1, reel2, etc.

File name: FilmTitle\_reel1\_00001.dpx, FilmTitle\_reel1\_00002.dpx, etc.

Sound: divided into reels and assigned to a sound channel and a reel

File name: FilmTitle\_reel1\_right.wav, etc.

- **Non-encoded DCP sound print** made according to DCI standards
- **DVD** (screener for viewing purposes)

With the technological changes on the audiovisual production market, there is an urgent need to reformulate the rule that a 35 mm copy must be provided as in many cases such a copy is not supplied. The National Film Archive expressed its position in a letter addressed to PISF in 2012.

3.3 What material has to be deposited?

NO CHANGE

3.4 What is the deadline for deposit?

NO CHANGE

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

NO CHANGE

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?

NO CHANGE

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

SILESIAN FILM ARCHIVE: projects for depositing backup copies are being developed for films on digital media.

**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?

For NInA, the issues of non-state cinematographic material were regulated under NInA's own programme, Digital Heritage (Dziedzictwo Cyfrowe). The programme laid down the rules for digitising and archiving audiovisual material, including cinematographic material. It was targeted at non-governmental institutions. As part of this programme, all applicants were required to comply with Catalogues of Good Digitisation Practices, also for audiovisual material. These standards were laid down by NInA, which has been serving as a Competence Centre for digitisation of audiovisual material since 2011.

At the NATIONAL FILM ARCHIVE, photographic material and posters have been digitised since 2009. Digitised photographs and posters are presented on the following websites: [www.fototeka.fn.org.pl](http://www.fototeka.fn.org.pl) and [www.gapla.fn.org.pl](http://www.gapla.fn.org.pl). The National Film Archive collects current material and acquires (receives or purchases) a variety of archive material, e.g. film stills, photographic negatives, posters, film programmes, etc.

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

Digitisation of audiovisual material depends on the type of medium, not on the nature of the work. Digitised audiovisual material falls into two categories:

- a) film material on 35 mm or 16 mm photosensitive film,
- b) audiovisual works on a medium other than 35 mm or 16 mm photosensitive film.

For the purposes of digitisation programmes and in its capacity as a Competence Centre, NInA laid down minimum digitisation standards for both of the above-mentioned categories of audiovisual material. Institutes applying for funds for digitisation of audiovisual material must meet these standards, regardless of whether the material to be digitised is a cinematographic work, documentary, animated film, short film or a standard audiovisual recording.

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

SILESIAAN FILM ARCHIVE — NO CHANGE

NInA:

The catalogue of good digitisation practices for audiovisual material is regularly updated in line with technological changes and is attached as an annex to the Rules of the Multi-Annual Programme Culture +. Its current version is available on the website of the Multi-Annual Programme Culture +: <http://www.nina.gov.pl/digitalizacja/programy/aktualne-programy/artyku%C5%82/2011/06/26/wieloletni-program-rzadowy-kultura->.

NInA's website also includes a section on digitisation (<http://www.nina.gov.pl/digitalizacja>), which contains articles and expert opinions on the subject, Polish and global standards, a digitisation dictionary and information on programmes run by NInA.

At the NATIONAL FILM ARCHIVE, photographic material and posters have been digitised since 2009. Digitised photographs and posters are presented on the following websites: [www.fototeka.fn.org.pl](http://www.fototeka.fn.org.pl) and [www.gapla.fn.org.pl](http://www.gapla.fn.org.pl). At present (end of 2013), over 150 thousand photographs and over 5 thousand posters are featured on the websites.

### 5) TABLE 5 — CATALOGUING AND DATABASES

#### 5.1 Can you describe your cataloguing practices?

SILESIAAN FILM ARCHIVE — NO CHANGE

NInA — both media with recorded material and specific works forming part of NInA's audiovisual collection are catalogued. The Institute's archive maintains an inventory of media, keeping a chronological record of all media acquired by the archive. An IT system, which contains detailed descriptions of the entire audiovisual material, is also

maintained. The inventory contains all data on a medium (e.g. its type, recording time, used capacity) and preliminary data on audiovisual material (inter alia, year of production, type and name of project, title, main authors). The IT system is described in point 5.2.

NATIONAL FILM ARCHIVE — photographic material is archived in a database of photographs managed via the ZEUS archiving system. The database also contains descriptions of such material.

The database of films shown at the Iluzjon Cinema is managed via the ZEUS 2 system. This database contains information on films shown at the cinema, including their descriptions, opening credits and film stills as well as available posters.

## 5.2 Can you describe your filmographic databases?

SILESIAN FILM ARCHIVE — NO CHANGE

NInA — NInA's database is constituted by the Multimedia Archiving System implemented in 2012. It is a tool for managing, describing, viewing and converting audiovisual material. The Multimedia Archiving System manages digital copies of material entered into the system, enables detailed description of the material including sequential description, legal information and information on the status of the medium, makes it possible to view the material in an internal player (with such features as, among others, fast-forwarding and rewinding frame by frame and automatic time code tagging), automatically transcodes the material to viewing parameters and adds a watermark to it. The Multimedia Archiving System is integrated with the [www.ninateka.pl](http://www.ninateka.pl) portal, where the Institute's audiovisual material is presented.

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

SILESIAN FILM ARCHIVE: the database is available on our website. We are trying to acquire a collection cataloguing program compatible with the program used by the National Film Archive.

NInA: the Multimedia Archiving System is capable of importing and exporting data in XML format, which is commonly used when exchanging metadata between IT systems.

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

NInA — these standards were taken into account when selecting the metadata standard for NInA at the time an IT system for archiving audiovisual material was being implemented. Nevertheless, another scheme, more in line with the characteristics of NInA's archive material, was ultimately selected.

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

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

SILESIAN FILM ARCHIVE: an IT system for archiving audiovisual material was implemented in 2012.

NATIONAL FILM ARCHIVE: the [www.fototeka.fn.org.pl](http://www.fototeka.fn.org.pl) website, which presents the National Film Archive's photographic material, was launched in 2009. Digitised photographic material has been archived and described in the ZEUS system since 2009.

## 6) TABLE 6 — PRESERVATION AND RESTORATION

THE SILESIAN FILM ARCHIVE IS NOT INVOLVED IN FILM COPY RESTORATION.

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

PISF is implementing the priority Digital Restoration as part of the Operational Programme Education and Dissemination of Film Culture. The objective of the priority is the protection and preservation of film archives, their digitisation and the use of new digital technologies. Tasks performed as part of the priority include: digital restoration of Polish films, digitisation and conservation of film archives and film documentation for the purpose of making them publicly available and implementation of innovative projects that involve the use of digital technologies. The beneficiaries are entities holding film rights and entities active in the audiovisual industry.

In 2012, a website featuring a virtual film poster gallery ([www.gapla.fn.org.pl](http://www.gapla.fn.org.pl)) was launched. The website features a digitised collection of film posters from the archives of the National Film Archive. Five thousand digitised posters are currently available on the website. The aim of the project is to secure film posters collected by the National Film Archive and make their digital copies.

6.2 List the measures or programmes in place for restoration.

The implementation of the project aimed at making digitised film posters from the National Film Archive's collection available on the [www.gapla.fn.org.pl](http://www.gapla.fn.org.pl) website was made possible thanks to the support of the National Film Archive's Digital Repository project by the Ministry of Culture and National Heritage through the digitisation programme Multi-Annual Programme Culture+, priority Digitisation in 2012. CULTURE+ is a multi-annual governmental programme for the period 2011–2015, adopted by the Council of Ministers and managed by the National Audiovisual Institute.



- 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 allows format-shifting for digital material?

The above-mentioned exception is provided for in Polish legislation by Article 28 of the Act of 4 February 1994 on Copyright and Related Rights. There has been no change in this respect compared to previous years.

This exception, provided for by Article 28(2) of the Act on Copyright and Related Rights, allows libraries, archives and schools to reproduce or appoint others to reproduce disseminated works in order to supplement, preserve or protect their own collections. There is some doubt as to whether the above provision may be applied by film institutions, which are not listed therein, in whose case the collection and protection of material are regulated by the Act on National Archive Resources and Archives (extensive interpretation should not be applied in the case of copyright exceptions). While the provision does not explicitly indicate that the format of materials it applies to may be converted from analogue to digital, interpretation of the doctrine shows that such activities are covered by the exception concerned: ‘exclusion of the protection of a rare copy by making an additional copy, e.g. on microfilm or floppy disks, would be inconsistent with libraries’ tasks in the field of national culture...’ (E. Traple in: *Prawo autorskie i prawa pokrewne. Komentarz pod redakcją Janusza Barty i Ryszarda Markiewicza*, LEX, Warsaw 2011). For the avoidance of doubt, further clarification of this provision should be considered, both in terms of the subjective scope, so that audiovisual heritage institutions are explicitly covered by the provision, and in terms of the objective scope, by indicating that the preservation and protection of collections through digitisation is consistent with the exception.

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

POLISH FILM INSTITUTE: one of the primary aims of digital restoration of films is their distribution and dissemination. Digitally restored versions of audiovisual material are specific works. The best possible quality and the best possible technology should be ensured, and the lowest price alone should not be the deciding factor. Restoration of image and sound should be supervised by authors of the works. Educational programmes in place in Poland and the possibility of restoring films in cooperation with their authors should be taken into account when deciding which films should be digitised first.

---

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

As part of the Digital Heritage programme, the National Audiovisual Institute developed the ‘Catalogue of Good Digitisation Practices for Audiovisual Material’ in cooperation with the National Film Archive.

The document lays down the requirements for the digitisation of archive material, in particular records and photographic, cartographic, technical and iconographic documentation. The aim of the recommendations is to ensure long-term storage of created digital copies, preservation of digitised content and access to such content.

Digitisation of audiovisual material depends on the type of medium. The material concerned falls into two categories:

- film material on 35 mm or 16 mm photosensitive film,
- audiovisual works on a medium other than 35 mm or 16 mm photosensitive film.

As part of the ‘Conservation and digitisation of pre-war feature films’ (‘Konserwacja i digitalizacja przedwojennych filmów fabularnych’) project, the National Film Archive has restored two archive films, Ryszard Ordyński’s 1928 *Pan Tadeusz* (*Sir Thaddeus*) and Henryk Szaro’s 1929 *Zew Morza* (*Call of the Sea*), in 4K resolution. The restoration covered both the scanning of the material and digital restoration.

In an effort to promote the restored films, the National Film Archive commissioned special music to illustrate them. Its performance by a symphonic orchestra during the re-premiere of the restored films was an artistic event in its own right. The soundtrack to *Pan Tadeusz* composed by Tadeusz Woźniak was issued as a special release.

Another DVD in the POLISH CINEMA OF THE GREAT MUTE ERA (KINO POLSKIE OKRESU WIELKIEGO NIEMOWY) series was also released. It contains the first adaptation of Stefan Żeromski’s *Wierna Rzeka* (*The Faithful River*) directed by Edward Puchalski (1922). Restoration work, as in the case of all cinematographic works of art, covered not only technical processes but also content-related ones — the consolidation of scattered film material. The music score was composed by Michał Lorenc. The restoration and digitisation were scheduled in celebration of the 150<sup>th</sup> anniversary of the January Uprising. The DVD was released in partnership with the National Centre for Culture (Narodowe Centrum Kultury).

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

**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’?

Yes, pursuant to Article 28(3) of the Act on Copyright and Related Rights collections may be made available for research or private study via terminals in libraries, archives and schools. The exception does not cover consultation or the use of closed systems (such systems include, among others, NInA’s educational websites — NINATEKA EDU and School Music Archive (Muzykoteka Szkolna) — via which some works are available only to a restricted group of users — pupils and teachers — after logging in). NInA has called for covering websites operating in a closed network by the exception provided for in Article 28(3).

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, as the right to quote provided for in Article 29 of the Act on Copyright and Related Rights. Cinematographic works are covered by the right to quote.

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

No.

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.

No.

- 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.

As part of the Operational Programme Development of Cinemas — Modernisation, PISF supports the acquisition and modernisation of durable film equipment, including equipment enabling persons with disabilities access to films. At the same time, PISF supports various projects aimed at making films accessible to persons with disabilities, e.g. by providing audio description.

NInA: in July 2013, a new version of NInA's main audiovisual website, NINATEKA.pl, was made available to persons with disabilities and all persons who for various reasons are unable to make full use of internet resources.

We are constantly increasing the number of available multimedia — over 100 works were provided with transcripts for deaf and hard of hearing persons. Audio description for three recordings of theatre performances (Krzysztof Warlikowski's *Burza (The Tempest)*, Grzegorz Jarzyna's *Macbeth* and Jan Klata's *H*) and three Krzysztof Kieślowski's feature films (*Krótki film o miłości (A Short Film About Love)*, *Krótki film o zabijaniu (A Short Film About Killing)* and *Amator (Camera Buff)*) were provided in cooperation with Mss Izabela Kunstler and Urszula Butkiewicz and the Audio Description Foundation (Fundacja Audiodeskrypcja).

In the coming years, we intend to gradually increase the collection of materials for persons with various degrees of disability depending on financial resources and Polish audiovisual policy. NINATEKA.pl is the first website in Poland to make Polish audiovisual heritage available to persons with disabilities to such a significant extent.

In accordance with the Regulation of the Council of Ministers of 12 April 2012 on National Interoperability Frameworks, the NINATEKA.pl portal complies with the Web Content Accessibility Guidelines (WCAG 2.0, Level AA). This means that the website is fully accessible to persons with disabilities — they can use all the portal's functions, the website is compatible with screen readers and all information is readable and understandable.

The website was also adapted to display content with a high contrast ratio required by visually impaired persons.

All DVDs released by NInA have Polish subtitles to make films accessible to deaf and hard of hearing persons.

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

PISF is implementing Priority I Film education and professional training as part of the Operational Programme Education and Dissemination of Film Culture. The aims of the priority are: film education, increasing access to the works of Polish and foreign film-makers and increasing qualifications and professional skills of representatives of all occupational groups working in Polish cinematography. The following range of tasks are performed as part of the priority: systematic education in Polish and foreign film history, film aesthetics and means of expression and the social functions of film, the development of the School Film Archive (Filmoteka Szkolna), training in film education for teachers,

organisation of courses, training, workshops and other projects or long-term programmes in Poland and abroad aimed at increasing qualifications of all occupational groups working in Polish cinematography, increasing professional qualifications of all occupational groups working in Polish cinematography in Poland and abroad as part of programmes supported by PISF, programmes for film school students and graduates facilitating the professional debut, shooting short- and medium-length school films, shooting short- and medium-length extramural films as part of programmes supported by PISF, acquisition of equipment and software for education and film production.

PISF provides funding for the Operational Programme 'Individual Professionalisation' implemented by the Polish Audiovisual Centre Foundation (Fundacja Polskie Centrum Audiowizualne). The aim of the programme is to increase professional qualifications of persons professionally active in the film industry. Beneficiaries' participation in projects aimed at increasing their individual professional qualifications is supported.

Since 2011, NInA has been holding a series of educational and informational meetings on the use of films and audiovisual materials in general education for teachers, professionals and education coordinators in self-governments. As far as professional training is concerned, NInA only provides training in creating audio description for persons who wish to broaden their professional competence. However, most measures targeted at professionals will be initiated in mid-2014 and as part of an educational programme implemented in NInA's new seat.

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?

In 2011, NInA made available the NINATEKA multimedia library and its integral part, the NINATEKA EDU library, via the [www.nina.gov.pl](http://www.nina.gov.pl) website. Audiovisual material that constitutes Polish audiovisual heritage (over 2 000 records) is made available on the website. These portals also play a part in informational and educational activities aimed at expanding the group of viewers of audiovisual culture in Poland and increasing the awareness of the use of film art through online tools.

NInA has taken or is still taking part in three projects aimed at creative combination of archive material:

#### DOCK'S DOCS GDAŃSK REMIX

In 2011, NInA organised the Dock's Docs Gdańsk Remix — a competition for remixing archive material concerning the Gdańsk Shipyard and the Solidarity movement. NInA and the National Audiovisual Institute in France (Institut National de l'Audiovisuel, INA) made available on the multimedia platform Dailymotion audiovisual material from the French National Audiovisual Institute, Video Studio Gdańsk (the largest film archive collecting material on the Solidarity movement), artists from the PGR ART group and the artist Adam Witkowski. 50 works from Poland, France, Spain, Italy, the United Kingdom, USA, Sweden and Romania were submitted from February to May 2011. In June, the jury consisting of Ryszard W. Kluszczyński (head, PL), Nick Holdsworth (UK), Zbigniew Rybczyński (PL), Wilhelm Sasnal (PL) and Mathieu Gallet (FR) selected three winners. The prizes were presented and the best videos were shown during the European Culture Congress on 11 September in Wrocław. The winners —

Damiano Ascenzi, Tomasz Wolszczak and Jacek Tymoszek — were invited to the European Culture Congress in Wrocław and offered the opportunity to undergo training at the Ina Sup audiovisual digital centre in Paris. The project was part of preparations for the European Culture Congress under the National Cultural Programme of the Polish Presidency 2011. The organisers were NInA and INA, and the partners — Dailymotion, European Capital of Culture Gdańsk 2016 and Video Studio Gdańsk.

## EUROPEAN SOUVENIRS

In 2012, the Association of Creative Initiatives ‘ę’ (Towarzystwo Inicjatyw Twórczych ‘ę’) invited NInA to take part in the European Souvenirs workshop, which involves seeking out and remixing archive material during live performances. The project was implemented as part of the Doc Next Network, coordinated by the European Cultural Foundation.

## EUROPEANA REMIX

In connection with the Europeana Awareness project (ICT PSP 2011–2014), in November 2013 NInA and the Centre for Citizenship Education (Centrum Edukacji Obywatelskiej) will hold workshops for teachers as part of the Studio 2.0 (Pracownia 2.0) project. The results will be published during a competition, which is also open to European school students. The aim of the competition is to encourage the re-editing and recreation of thematic narratives using materials made available via the Europeana portal.

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

NInA’s educational and training activities — both online and offline — are mainly targeted at adults working in the field of education. The priority educational programme is NINATEKA EDU, a library of audiovisual resources for teachers and pupils launched in December 2011. On this platform, NInA makes available free of charge audio and audiovisual material, lesson scenarios and exercise books whose content is consistent with or supplements the core curriculum at three levels of education: primary schools, junior high schools and upper-secondary schools. NINATEKA EDU covers the following subject areas: Polish, cultural studies, social studies, ethics, history, film education and media education. While teachers readily use the material, there is also an increasing number of other potential groups of viewers that could be interested in accessing the library. NINATEKA EDU also plays a part in online training aimed at increasing media competence of our users, mainly teachers. Every year over 200 teachers complete courses on how to teach media and film education at schools. However, our experience shows that online activities alone are not enough. Consequently, since 2012 we have been holding series of intramural training sessions on the use of modern technologies and the use of film in general education. We will continue to develop these programmes in the coming years, merging them into larger media education programmes.

## NATIONAL FILM ARCHIVE:

Digitised photographic material collected by the National Film Archive is used for educational exhibitions and events. Digital collections are regularly displayed at multimedia exhibitions in the Iluzjon cinema.

For many years the National Film Archive has also organised or co-organised workshop activities on multimedia techniques and dissemination of film culture targeted at school children.

An example of a good practice in the field of education is launching websites that present the National Film Archive's collections online. With its digital collections of photographs and posters, the National Film Archive serves an educational function and brings its material to a wider group of viewers through its websites.

Through its profiles on popular social networking sites, the National Film Archive educates using new means of communication with viewers.

Another example of good educational practice is carrying out activities aimed at in-service training of teachers who use film as an educational tool. Problems associated with media education activities mainly concern cooperation with schools. These activities are not synchronised with schools' primary activity in any formal way and are not reflected to any great extent in decision-making authorities' guidelines, which makes it very difficult to conduct them at schools. A particular problem for school principals is letting young people out of school to go to the cinema, i.e. the place where they can truly experience film art and learn relevant social behaviour necessary in experiencing art.

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

The Silesian Film Archive has been carrying out educational activities for different age groups from the very beginning. We hold film workshops for pre-school pupils, primary school, junior high-school and secondary school pupils and students — there have been no changes in this regard. In addition, in 2013 we organised the ANIMATIKON workshops — animation master classes for children and teachers. The project was targeted at teachers and organisers of cultural activities from the Śląskie Province who carry out or wish to carry out film education activities in kindergartens, schools, community centres and other educational establishments. The workshops comprised six meetings — Film language, Stop motion, Sound in animated films, Pixelation, Puppet animation and Preparing your own workshop — conducted by masters of animation from all over Poland (Krzysztof Brzozowski, Marcin Dymiter, Grzegorz Hartfiel, Daria Kopiec, Joanna Polak).

During the meetings, the animators discussed specific animation techniques and carried out practical classes in applying those methods.

The project will be concluded in December with a discussion on film education, during which an audiovisual publication containing a series of the animators' lectures will also be presented.

NInA: the NINATEKA EDU portal has been launched and steps have been taken to make NInA's collection more accessible to persons with disabilities.

NATIONAL FILM ARCHIVE: digital collections are available online on the National Film Archive's websites. Online promotion has also been launched.

## 8) TABLE 8 — EUROPEAN AND INTERNATIONAL ACTIVITIES

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

### SILESIAN FILM ARCHIVE — NO CHANGE

NInA has been cooperating on a regular basis with two key partners, the National Audiovisual Institute in France (INA) and Sound and Vision, since 2009. In 2013, at the invitation of the Minister for Culture and National Heritage, directors of the French INA (Mathieu Gallet) and the Dutch audiovisual archive Sound and Vision (Jan Muller) joined NInA's Programme Board as advisors for the period 2013–2017. Furthermore, as far as media education is concerned, NInA has been a member of the EUNIC Warszawa association since 2011 and has been implementing local projects together with foreign cultural institutes.

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

The National Audiovisual Institute is a member of the following international professional organisations: FIAT/IFTA, PrestoCentre and BAAC. The Institute also regularly attends working meetings of the European Commission's Cinema Expert Group.

### FIAT/IFTA

In 2010, NInA joined the International Federation of Television Archives FIAT/IFTA in order learn from public and private broadcasters, archivists and representatives of technology companies responsible for managing audiovisual archives. The cooperation also involves the exchange of know-how and active participation of NInA's representative in the works of the Programme and Production Commission (P&P) since 2012.

*The International Federation of Television Archives FIAT/IFTA (Fédération Internationale des Archives de Télévision) was established in 1977. The aim of the organisation, which has nearly 250 members, is to promote cooperation (as far as heritage protection, making content available and use of metadata are concerned) between all participants in the audiovisual market: television, multimedia, audiovisual and library archives, etc. FIAT/IFTA provides a forum for representatives of both public and private institutions to discuss the standards for digitisation and audiovisual content management.*

[www.fiatifta.org](http://www.fiatifta.org)

### PRESTOCENTRE

NInA has been a member of the European competence centre PrestoCentre since its establishment on 15 March 2011, which has given the Institute access to expert advice in the field of management, digitisation and dissemination of audiovisual material.

*PrestoCentre is a result of over a decade of work on projects co-financed by the European Commission. The foundation is a bottom-up initiative directly linked to the PrestoPRIME research programme. PrestoCentre's members include, first and foremost,*



*staff employed at: British Broadcasting Corporation (BBC, UK), National Audiovisual Institute (l'Institut National de l'Audiovisuel, INA, France), Netherlands Institute for Sound and Vision (Beeld en Geluid, Netherlands), Austrian Broadcasting Corporation (Österreichischer Rundfunk, ORF, Austria) and Radiotelevisione Italiana (RAI, Italy). Thanks to the technical support provided by these institutions, PrestoCentre will be able to provide a set of digitisation tools and information on good practices applied in the field.*

[www.prestocentre.eu](http://www.prestocentre.eu)

## BAAC

NInA joined the Baltic Audiovisual Archival Council (BAAC) in 2011 with a view to further cooperation at the regional level and establishment of common position on decisions and legislation adopted in the European Union.

*The Baltic Audiovisual Archival Council (BAAC) is an independent non-profit organisation established as an association aimed at fostering cooperation between public and private archives, broadcasters, television-related organisations and companies, libraries and museums that have collections of audiovisual materials on the history and culture of Baltic and Scandinavian regions.*

[www.baacouncil.org](http://www.baacouncil.org)

## CINEMA EXPERT GROUP

Since 2009, NInA's representatives have been regularly participating in informal meetings of the permanent Cinema Expert Group of the European Commission's Directorate-General for the Information Society and Media, which is in charge of audiovisual policy.

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

NInA participates in two Europeana-related projects financed under ICT PSP programmes: Europeana Awareness and EUScreenXL. As far as the period 2011–2014 is concerned, NInA was, is and will be carrying out Awareness-related activities in Poland and at the international level in connection with three projects: Hack4Europe, Europeana 1989 and Europeana Remix. As the leader of one of work packages of the latest version of a portal aimed at preserving television heritage in the EUScreenXL network, in the period 2012–2015 NInA is responsible for providing information about the portal and making available audio and video archives and metadata.

NATIONAL FILM ARCHIVE: in 2010, part of the Photo Archive's collection was included in the Europeana collection.

### 8.4 Are you active in international activities?

NInA: Europeana Awareness and EUScreenXL are pan-European projects. Both projects are run by the Europeana Foundation and Utrecht University and bring together nearly 50 and more than 30 organisations and companies respectively. The aim of the projects is to promote European digital and audiovisual heritage among users.

Furthermore, since 2011 the Institute's management and legal representatives have been taking part in the meetings of the Cinema Expert Group as legislative observers for audiovisual heritage.

#### NATIONAL FILM ARCHIVE:

Cooperation with EU structures and European archives largely focuses on developing a common EU archival policy.

— The Director of the National Film Archive continues to take part in meetings of the Cinema Expert Group's Working Group Film Heritage set up by the European Commission in Brussels and the group concerned with matters relating to orphan works.

— The National Film Archive is a partner of the international internet portal LOST FILMS ([www.lost-films.eu](http://www.lost-films.eu)), an initiative of Deutsche Kinemathek in Berlin. Recently, as part of the project, several fragments of Polish pre-war films have been discovered in European archives, inter alia: 1925 *Iwonka* directed by Edward Puchalski and Henryk Szaro's 1925 *Jeden z 36* (*One of the 36, Lamedwownik*) as well as a 1936 full film by Aleksander Ford *Droga mlodych* (*Road of the young, Mir kumen on*). The last two films were directed in Yiddish in Poland.

Since June 2013, search queries have been conducted in archives in Sweden and Russia in an effort to document Polish cinematographic heritage. This task is financed by the Ministry of Culture and National Heritage.

### 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 the period 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' been 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?

We are preparing to promote voluntary deposit of cinematographic works.

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

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

The Silesian Film Archive: yes.

NInA: the IT system and archive inventory have an internal character. Users can access and search out material via the [www.ninateka.pl](http://www.ninateka.pl) website, which, however, features only a selected portion of NInA's entire audiovisual material.

The National Film Archive tries to provide access to its databases online to the fullest extent possible. It is, however, frequently hindered by the lack of agreement with holders of the rights to films/material.

The following databases are currently available online:

- Photo Archive (Fototeka) — a collection of photographic material;
- Gapla — a collection of digitised film posters;
- Digital Repository (Repozytorium Cyfrowe) — the collection of the National Film Archive accessed free of charge;
- Iluzjon cinema's website — a database of films shown at the cinema.

A growing part of the National Film Archive's collection is available online. In 2011, the National Film Archive introduced a catalogue of its digitised feature films and newsreels made by the Polish Telegraphic Agency (Polska Agencja Telegraficzna, PAT) and the Polish Film Chronicle (Polska Kronika Filmowa, PKF).

- 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?

The SILESIAN FILM ARCHIVE has not participated in this training.

NInA's staff have participated in training related to the 'Promoting the Use of European Standards on the Interoperability of Film Databases' project, organised in Rome in September 2010. The standards were taken into account when selecting the metadata standard for NInA at the time an IT system for archiving audiovisual material was being implemented. Nevertheless, another scheme, more in line with the characteristics of NInA's archive material, was ultimately selected.

## **Preservation**

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

## **Restoration**

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

NInA has developed a plan of strategic digitisation activities for the period 2013–2015 in accordance with which within 3 years, the Institute will use the created infrastructure to digitise and make available a significant, in terms of cultural value, part of national audiovisual material at the disposal of a variety of entities by means of existing financial and legal mechanisms.

The scope of the plan will depend on the content of submitted applications, market conditions determining the costs of digitisation, restoration and access provision, the preservation status of media as well as financial expectations of right-holders.

- 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?

As part of the Online Polish Biographical Dictionary (Internetowy Polski Słownik Biograficzny) project, NInA has obtained funding from, inter alia, the National Bank of Poland (Narodowy Bank Polski) and the Polish Energy Group (Polska Grupa Energetyczna), which are allocated both for the acquisition of licences for digitised material and for the digitisation itself.

- 9.9 Have you established partnerships with other Film Heritage Institutions for European restoration projects?

NInA has not established such partnerships.

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

NInA implements agreements with right-holders for exploitation of digitised works of particular importance to Polish culture via the NINATEKA.pl portal. In this regard, NInA has established cooperation both with public broadcasters (Polish Radio (Polskie Radio), including regional broadcasting stations, and Polish Television (Telewizja Polska)), higher education institutions (Film School in Łódź (PWSFTviT)), state, self-government and private cultural institutions (museums, galleries) and individuals.

## **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?

SILESIAN FILM ARCHIVE: we obtain such rights for films we co-produce.

NInA: yes (question 9.10).

The National Film Archive tries to obtain the consent of or enter into an agreement with holders of property rights or copyright of photographic material in order for it to be displayed or made available for commercial purposes via the [www.fototeka.fn.org.pl](http://www.fototeka.fn.org.pl) website.

Such licences are purchased on an ongoing basis in connection with the educational activities of the Iluzjon cinema. In recent years, the National Film Archive has also acquired relevant rights to show world film classics in cinemas that belong to the Arthouse Cinemas Network (Sieć Kin Studyjnych i Lokalnych) run by the National Film Archive.

## **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?

PISF — as regards establishing agreements with right-holders in order to obtain the rights for educational use of films, PISF has taken appropriate steps with regard to two film education programmes run by the Institute: the Polish Film Academy (Akademia Polskiego Filmu) and the School Film Archive (Filmoteka Szkolna). As far as the School Film Archive (a programme targeted at all secondary schools in Poland) is concerned, agreements were concluded for issuing 55 Polish feature films, documentaries and animated films on DVD. These films were distributed to 14 000 schools in Poland free of charge. There are plans to sign similar agreements for another 66 Polish cinematographic works. This time, the medium to be used is the internet.

As part of the cooperation referred to in the reply to question 9.10, NInA also obtains rights to make audiovisual material (not only film material) available via the closed system of the NINATEKA EDU portal. In some cases, licensors consent to the exploitation of material only in this closed system, to the exclusion of the open portal NINATEKA.pl.

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

The Silesian Film Archive (see point 7.9) has been carrying out educational activities for different age groups for many years. The activities are structured. Year-long film activities organised by the Film Academy (Akademia Filmowa) for young children (KAKADU) and lectures for young people and adults are held.

As far as young people are concerned, PISF determines the main areas to be covered by film education through its programme the School Film Archive (Filmoteka Szkolna). These include: facilitating access to films, shaping a critical understanding of film art, learning the practical aspects of making different forms of film, increasing the role of film as a didactic tool used at school to teach about culture and society, in-service training and activation of persons working in the field of film education. In addition, in September 2011 PISF initiated the Coalition for Film Education (Koalicja dla Edukacji Filmowej), which is an interinstitutional agreement aimed at promoting good practices and disseminating film education tools for children and young people.

NInA has developed a strategy for young people that is mainly implemented through the ever growing NINATEKA EDU website. The strategy involves making selected audiovisual material available to the largest possible group of children and young people using online tools. We attract the interest of this group of viewers by giving new contexts to the archive content so that our material is rooted in a new reality, more familiar to the young viewer. NINATEKA EDU is supplemented with intramural activities, that is training and workshops for children and young people, which aim to show that film can be a source of knowledge and fun as art and medium.

The rules of the Arthouse Cinemas Network programme also set out a strategy for disseminating film culture among young people.

### **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?

The SILESIAN FILM ARCHIVE does not hold such training.

So far, NInA has not established cooperation aimed at improving professional training at the international level. Nevertheless, NInA is considering the exchange and provision of archive staff in the period 2014–2016 and beyond as part of the scheduled educational programme announced by the FIAT/IFTA project group. The aim of the programme would be monthly exchange of staff, mainly persons employed by public broadcasters that are members of FIAT/IFTA (from Europe and all over the world).

## 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?

SILESIAN FILM ARCHIVE — we collect films on digital media and make them available free of charge for educational purposes on site at the cinema (Mediateka). Our collection currently includes over 3 000 films. It would be useful to develop European standards in these fields.

NInA believes that developing European standards in these fields would prove beneficial. However, it should be borne in mind that these standards would have to be regularly updated to keep up with the changing technical conditions.

- 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 the 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?

SILESIAN FILM ARCHIVE — there are plans to create archives of material recorded on digital media and to secure master tapes on photosensitive media.

NInA runs the Multi-Annual Programme Culture + aimed at implementing projects relating to the creation of technical infrastructure for digital material, digitisation of cultural material and national heritage (including the heritage of national and ethnic minorities) and storage and accessibility of material. Projects implemented as part of the Multi-Annual Programme Culture + relate not only to audiovisual material but also to documents, recorded music, photographs and works of art owned by museums, libraries and archives. The programme highlights problems and challenges faced by institutions digitising each of these categories of material.

NATIONAL FILM ARCHIVE:

Digitised image and audio files as well as copies created for specific fields of distribution are as likely to become technologically outdated as the entire sector of commercial audiovisual production. Consequently, migration and updating of

formats are part and parcel of the audiovisual archiving policy. Distribution formats are arguably most likely to become outdated, which is why the National Film Archive does not accept DCP format as a long-term archive element.

The National Film Archive follows strategies adopted throughout the sector (both for film archives and broadcasters' archives) and promotes solutions ensuring that the largest possible amount of information on image and sound is secured and preserved for future uses.

Consequently, the National Film Archive recommends that producers who do not make 35 mm copies provide material in DCDM and DCP format and that colour separations be exposed onto photosensitive film.

For the purposes of organising work and procedures, we are implementing the OAIS reference model (Open Archival Information System), developed by experts in digital archiving from all over the world, in the Digital Repository System. The model is an ISO standard reference model (ISO 14721:2003) and has been approved by UNESCO.

As part of the Digital Repository projects, resources available for investments have been allocated for the necessary equipment. Software adapted to the individual needs of the archives is also gradually expanded. A media asset management system has been put in place. Both the equipment and software require constant expenditure.

We believe that the effectiveness and security can be increased by ensuring centralised storage of master copies and joining forces with other institutions. It is also necessary to ensure stable financing of digital archives, which require much more financial resources than traditional analogue archives.

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?

SILESIAN FILM ARCHIVE — in order to digitise collections, one must hold the copyright. The institution, however, does not hold rights to films.

As far as the assessment criteria of all the programmes run by NInA are concerned, additional points are awarded to projects as part of which material is made available through the Europeana portal. While NInA has not imposed a formal requirement of this sort, it favours projects as part of which material is made available to Europeana. The above applies to all types of collections held by institutions that apply for the programmes, both non-governmental and public finance institutions.

A single definition of digitisation applicable to all categories of collections has yet to be developed. For the purposes of its programmes, NInA defines digitisation as analogue–digital conversion, i.e. the creation of a digital copy that matches the original analogue material as closely as possible.

NInA's digitisation activities may be covered by the Operational Programme 'DIGITAL POLAND' (POLSKA CYFROWA) with a budget of EUR 1 946 000 000, which is currently undergoing public consultation.



Since 2010, NInA has allocated PLN 5 375 470 for digitisation of film material (only cinematographic material).

NATIONAL FILM ARCHIVE: the Photo Archive's (Fototeka's) collection is available via the EFG database, which is an aggregator for Europeana. Material from the Digital Repository is also planned to be made available via the said database.

10.5 Access via the 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?

SILESIAN FILM ARCHIVE — every month, we make available on the website a short Silesian Film Archive's Newsreel, which covers the most important cultural, social and economic events in the Silesian region.

NInA — in order to make audiovisual material available, the National Audiovisual Institute has created a modern website NINATEKA.pl, a digital library of audiovisual cultural content. Material made available on the NINATEKA.pl website is also posted, in whole or in part, on other National Audiovisual Institute's websites (School Music Archive (Muzykoteka Szkolna), The Three Composers (Trzej kompozytorzy), Biweekly (Dwutygodnik) and Culture 2.0 (Kultura 2.0)). Short fragments are posted on NINATEKA's YouTube channel. Material is also embedded on partners' websites and promoted on Facebook. In the future, multimedia will be also made available on the European platforms EUscreenXL and ECLAP. At present, nearly 20 % of our archives are available online, 98 % of which, i.e. over 2 300 items, are available free of charge.

The National Film Archive tries to gradually make all of its material available online.

Currently, the National Film Archive's material is accessible via the following websites:

- Photo Archive (Fototeka) — [www.fototeka.fn.org.pl](http://www.fototeka.fn.org.pl) — a collection of photographic material;
- Gapla — [www.gapla.fn.org.pl](http://www.gapla.fn.org.pl) — a collection of digitised film posters;
- Digital Repository (Repozytorium Cyfrowe) — <http://www.repozytorium.fn.org.pl/?q=en>;
- Iluzjon cinema's website — [www.ilujzon.fn.org.pl](http://www.ilujzon.fn.org.pl);
- Nitrofilm — <http://www.nitrofilm.pl/strona/lang:en/index.html> — a website dedicated to the Nitrofilm project;
- National Film Archive's website — <http://en.fn.org.pl/page/>.

- 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 Silesian Film Archive is located in a cinema building with a digital projector.

#### **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 of 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?

The Polish Film Institute follows a coherent policy of co-financing all cinematographic initiatives and events, among others the ones relating to the development of film projects, film production, film education, dissemination of film culture, promotion of Polish films abroad, the development of cinemas as well as promotion and distribution of films in Poland. PISF has been financing activities carried out by the Arthouse Cinemas Network for many years. The aim of the Arthouse Cinemas Network is to disseminate film culture, in particular by showing films of high artistic value at the Network's cinemas and by carrying out educational activities targeted at young cinemagoers. As part of the Arthouse Cinemas Network's activities, support is provided for the promotion and distribution of Polish and European films.

#### **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 State that you would like to report?

At the beginning of 2009, the Polish Film Institute launched the School Film Archive (Filmoteka Szkolna), an educational programme for schools. The main part of the programme involved distributing selected Polish films free of charge to all secondary schools in Poland. The material was selected by a group of academics from the field of film studies, cultural studies, media studies, psychology and pedagogy. Methodological materials supplied together with the films include outlines of activities designed to help use the films as a means to start a discussion about both the medium itself and issues raised in the films that are in line with the curriculum. The School Film Archive is an extremely valuable educational tool that can be used for the purposes of nearly every subject taught at school. 26 DVDs contain a total of 55 films. Each set of films contains

commentaries: an expert's commentary by the film theorist Prof. Tadeusz Lubelski and subjective commentaries by students of the Film School in Łódź (PWSFTviT). All student short films are their authors' individual impressions, personal commentaries to the film they precede. A website for teachers and pupils, [www.filmotekaszkolna.pl](http://www.filmotekaszkolna.pl), which is a source of supplementary materials, is part and parcel of the programme. The website features, inter alia: reviews and articles on the selected films, film recommendations, books and articles that provide a context for specific topics, proposed issues for discussion and scenes for analysis. Lesson scenarios drawn up by teachers for specific levels of education are also posted on the portal. Projects promoting good practices and presenting the ways of using film and preparing lessons have been carried out since the school year 2008/2009. Free online and intramural courses for teachers and pupils are organised as part of these activities all over the country. These include: 'School Film Archive. Action!' ('Filmoteka Szkolna. Akcja!') run by the Centre For Citizenship Education, 'School Film Archive. Film Activities' ('Filmoteka Szkolna. Akademia') run by the Warsaw Film School and 'School Film Archive. Cinematherapy' ('Filmoteka Szkolna. Kinoterapia') run by the Generator Foundation (Fundacja Generator). In 2011, the School Film Archive's offer was expanded to include the New Horizons of Film Education (Nowe Horyzonty Edukacji Filmowej), i.e. an initiative involving film screenings and discussions held in cinemas.

A further 28 lesson topics have been developed, for which Polish films have once again been selected. Schools are to gain access to the sets online. Furthermore, teachers will be able to use modern tools for preparing film-related lessons, available at [www.filmotekaszkolna.pl](http://www.filmotekaszkolna.pl).

#### NATIONAL FILM ARCHIVE:

An example of good practice in the field concerned is providing the support for the 'traditional cinema' segment of the cinema market. Support for programme activities, especially educational ones, and help in providing 'traditional' cinemas with modern digital cinema equipment enable them to survive on the challenging cinema market dominated by commercial cinema networks. This helps preserve or create local centres for disseminating film culture, whose role — especially in educating local communities — cannot be underestimated.

#### **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?

From NInA's point of view, the following are of key importance: implementation of the Directive on orphan works, further harmonisation of European copyright enabling cross-border accessibility of material collected by institutions involved in preserving European heritage, the exchange of experience on good practices and experts and the provision of resources for this purpose, and implementation of European educational programmes relating to audiovisual heritage.

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

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

Contact: Mari Sol Pérez Guevara, telephone: +32 229-54381,  
marisol.perez-guevara@ec.europa.eu

---

<sup>3</sup> <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:C:2010:324:0001:0004:EN:PDF>