[FR] Agreement Signed on Digitising the Cinematographic Heritage

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Having already committed itself to the digitisation of its cinema theatres (see IRIS 2011-XXX), the French State has now announced the setting up of a wide-ranging system for financing the digitisation of the restoration of its cinematographic heritage.

Firstly, on 15 May 2011, as part of the "Investing in the Future" programme (*Des Investissements d'Avenir*), financed by the national loan initiated by the President of the Republic, the Minister for Culture Frédéric Mitterrand, and the Minister with responsibility for Industry, Energy and the Digital Economy Eric Besson, signed a framework agreement on the financing of the digitisation of cinematographic works with the main undertakings that hold catalogues of films. The purpose of the framework agreement, co-signed by the undertakings EuropaCorp, Gaumont, Pathé, SNC, Studio 37, StudioCanal and TF1 Droits Audiovisuels, which were the first to manifest the desire to embark on a process of digitising the films in their catalogues, is to cover the digitisation of at least 10,000 full-length cinematographic works, with a budget of EUR 100 millions. It is open to all holders of catalogues of films, who will be able to benefit from suitable financing under the programme. The French State is keen to participate in this way in the investment effort needed to allow the digital exploitation of films, and to share both the profits and the risks with the companies that hold catalogues.

Secondly, on the same day, the Centre National de la Cinématographie (national cinematographic centre - CNC) announced the launch of a supplementary arrangement in support of the digitisation of cinematographic works, in favour of that part of the sector with the strongest heritage that has substantial artistic and cultural ambition but is not able to guarantee sufficient profitability.

This first arrangement for selective support, subject to the agreement of the European authorities, will concern initially the heritage works of silent films and a selection of shorter films that should be able to reach new audiences as a result of digitisation and the various modes of broadcasting digital content. In the case of the more complex digitisation involved in restoration work, the CNC will intervene selectively in favour of works whose original chemical elements are often seriously damaged. Indeed as Frédéric Mitterrand was at pains to point out at the time of signing the agreement, "In a globalised world, French culture with all its wealth and diversity will either be digital or it will not exist".

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Un accord pour la numérisation des œuvres cinématographiques, dossier du Ministère de la Culture et de la Communication

http://www.culture.gouv.fr/mcc/Mise-en-avant-d-article/Un-accord-pour-la-numerisation-des-aeuvres-cinematographiques

Agreement in favour of digitising cinematographic works; file produced by the Ministry of Culture and Communication

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