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## What's new in EFG?



*Design draft of the EFG Portal start page / Deutsches Filminstitut - DIF*

The last few months were all about ingesting data from the various archives into the EFG database and building the front-end of the web portal. Efforts are currently concentrating on connecting the back-end with the front-end and eventually making the content of the EFG database searchable online.

### Enriching EFG

At present, data from 10 out of 15 contributing archives have been collected in the EFG database, while EFG's technical partner CNR-ISTI is busy revising data imports and ingesting updates and new data. Meanwhile approximately 270.000 digital objects are available in the internal database and will be included at the launch of the portal. At least another 350.000 object records are expected to be ingested until the end of the project in August 2011. In order to alleviate the process of identifying doublets, establishing relationships between digital objects, films and persons and adding or editing data online, two tools were developed by Deutsches Filminstitut and CNR-ISTI. One tool was designed to help to identify doublets in the database. With these tools, EFG adopts concepts of 'Match & Merge' successfully used by librarians for many years to the film domain. The second tool was built to enable the content contributing archives to relate their digital objects with a film or person. By the end of September, public versions of the tools will be available in the [Europeana ThoughtLab](#).

### Making EFG Visible

An internal beta version of the EFG portal is now available and is currently undergoing thorough testing, first by the project coordinator and then by the whole consortium. The representation of data will be checked, while partners get to evaluate the usability of the portal at the EFG Plenary Board Meeting taking place in Frankfurt on 30 September - 1 October 2010. Furthermore, EFG cooperates with the University of Applied Sciences in Hamburg in carrying out a seminar titled 'Who discovers cinema's past in the digital present? - Target group oriented user analysis for the web portal European Film Gateway (EFG)'. The portal is expected to be publicly available by beginning of November 2010.

### Sharing EFG

Although the EFG portal is not online yet, [a selection of objects](#) gathered in the EFG database can already be accessed via the Europeana portal. By the end of the year, all digital objects collected in EFG will be also searchable via Europeana. Regular harvesting of data from EFG by Europeana will ensure that the data and links to the digital items are up-to-date and that the number of records searchable on Europeana is constantly increasing.

### **Promoting EFG**

From December 2010 until August 2011, the EFG portal will be introduced to the wider public in the framework of a number of festivals and other film-related events in various European countries. Two major promotional events with special screenings will be held during the Berlinale in February 2011 and the II Cinema Ritrovato festival in Bologna in June/July 2011. This autumn, EFG continues its strong presence at national and international conferences with presentations at key events such as the German Europeana Aggregators Conference in Berlin, the FIAT/IFTA World Conference in Dublin and the AMIA/IASA Annual Conference in Philadelphia.

### **Sustaining EFG**

To ensure that the EFG portal service will continue after the project funding from the European Commission ceases in August 2011, the EFG Executive Group discussed a number of sustainability models. As outcome of these discussions two consortial agreements were developed, which will be presented to the content providers during the EFG Plenary Board Meeting. As the draft agreements developed by the Executive Group will have to be agreed on by all archival partners, a final version is going to be available by the end of this year at the earliest.

### **Joining EFG**

In addition to the currently 15 archives in the EFG consortium, the Polish National Film Archive (Filmoteka Narodowa) affirmed to contribute data from their online stills portal Fototeka. As the Filmoteka Narodowa is not an official EFG consortium member, they are going to provide access to their materials via EFG as an associated partner.

All archives that make content available online and who are interested in setting up an interface between their websites and the EFG portal, in order to make their content searchable via EFG, are invited to contact DIF. Contact: Georg Eckes, [eckes@deutsches-filminstitut.de](mailto:eckes@deutsches-filminstitut.de), phone +49 69 961 220 631.

## Europeana: The Rhine Release Programme



Over summer and autumn 2010, Europeana.eu is developing from a prototype to a fully operational site in a series of upgrades called the Rhine release programme. Users now see several new and improved features, the carousel on the front page of the portal being the most visible. The carousel highlights themes from Europeana's content and links to an upgraded and interactive timeline, which gives users the option to scroll through search results by date. There is now a mobile interface to the portal and the search facility has been significantly upgraded, with new auto-completion features showing suggested search terms as well as the introduction of phrase searching, which makes it easier to search on titles.

Europeana's content now exceeds 11 million items, and to help automate and streamline the data ingestion process, Europeana has developed a toolset to put more control into the hands of its content providers.

Audiovisual material available on Europeana includes censorship cards for Austrian films from the 1920s to the 1940s and Italian documentaries from the silent film era to modern days. In the coming month, new content will come into Europeana through the European Film Gateway, giving users more films, newsreels and magic lantern slides.

To highlight the latest developments, Europeana will be also holding a series of roadshows this year and next, beginning with events over the autumn in Belgium, Latvia and Poland. They will tie into the theme of Art Nouveau and will be complemented by a virtual exhibition on the same topic on the Europeana.eu website.

Europeana will also hold its annual conference, "[Open Culture 2010](#)", on October 14 -15 in Amsterdam, the Netherlands. It will focus on how museums, libraries, archives and audiovisual collections can create public value by making digital information and knowledge openly available.

The conference explores further the question of openness of digital resources that was addressed by Europeana in its [Public Domain Charter](#). In this statement, published in May 2010, Europeana calls for public domain material to be kept freely accessible to Europe's citizens.

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

## EC Report on Film Heritage in Europe



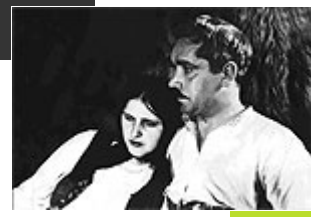
On 6 July 2010, the European Commission released the [Second Implementation Report](#) of the Film Heritage Recommendation. The [Recommendation](#), adopted on 16 November 2005 by the EU Parliament and the Council, encourages Member States in establishing a long-term strategy for their national film heritage.

Cinema plays a decisive role in the cultural identity and memory of Europe's citizens. To ensure that it can be enjoyed also by future generations, the Recommendation identified several fields of actions for safeguarding and promoting Europe's film heritage. Member States were invited to inform the Commission every two years about positive actions taken in response to the Recommendation. The results were published in the [First Implementation Report](#) in August 2008, analyzing the situation and identifying best practices in the field of cataloguing, the creation of databases, access, preservation and restoration as well as education and training.

The Second Implementation Report covers a new issue: Digital cinema significantly changes the way of producing, collecting, and preserving films. How do Member States approach the transition from the analogue to the digital era? If 80% of the silent films are estimated to be lost, the same could happen to digitised and digital-born films. As a result from the report, to date, only 7 Member States are already collecting digital material. This might be due to the fact that the digitisation of analogue films and the long-term-preservation of digital files are very costly; costs which are difficult to estimate.

In order to thoroughly examine the issue, the Commission has launched a study on the ["Challenges of the Digital Era for film heritage institutions"](#). Aim of the study is an assessment of costs and benefits of digital archiving as well as of what risks archives have to face if they do not adapt to the digital turn. The results are not only to provide policy options for the EU and the Member States but are also to deliver the necessary input for a possible revision of the Film Heritage Recommendation.

The issue of how cinematographic heritage institutions are handling the digital challenge will also be discussed at the conference ["Audiovisual Archives in 21st Century"](#). The conference is organized in the framework of the Belgian EU Council Presidency and will be held in Ghent from 13 -14 October. Besides the questions which social, economic, cultural and legal changes are connected with digitization, the conference will focus on how cooperation between audiovisual archives can be achieved, not only from a financial point of view, but also in providing access to digital collections. Furthermore, there will be a panel dealing with copyright, collective rights management and orphan works.



Still from "Marijka the Unfaithful"  
(Vladislav Vančura, CZ 1934) /  
Národní filmový archiv

### Národní Filmový Archiv: First Special Collection DVD Awarded at II Cinema Ritrovato

As one of the oldest film archives in the world, the National Film Archive (NFA) in Prague has managed to preserve the Czech film heritage exceptionally well: Today, NFA holds about two thirds of all Czech silent feature films and all but ten sound feature films from the period of 1930 – 1992.

In order to share this rich heritage with a wider public, NFA, together with Filmexport Home Video, has started to compile a special collection DVD edition of less famous or forgotten film works, which deserve to be (re)discovered. The first film that was chosen for this archival edition is "Marijka the Unfaithful" ("Marijka nevěrnice"), a story of social strain, love, infidelity and revenge from 1934, directed by the well-known communistic writer and intellectual Vladislav Vančura.

Set in Subcarpathian Ruthenia, a multiethnic highland area in the easternmost corner of former Czechoslovakia, the film evolves around the hard-working but poor Petro Birčák and his wife Marijka, whose cottage has been destroyed by lightning. In order to earn money for the construction of a new house, Petro leaves the village to work as a lumberjack far away in the mountains. During his absence, Marijka is seduced by the young neighbour Danilo who is supposed to help Petro with the building of the new house. Petro's illiterate mother has a letter written to her son, informing him of Marijka's infidelity. Soon Petro returns home to deal with Marijka's and Danilo's betrayal.

Strongly influenced by Soviet avant-garde filmmaking, Vančura stands out for his holistic creative approach to "Marijka the Unfaithful", whose key stylistic element – the authenticity of setting and characters – was achieved by shooting almost entirely on location and casting mainly locals speaking their own languages (i.e. Czech, German, Rusyn, Yiddish). Thus, the film represents a courageous attempt to draw a realistic picture of the region's complex social, religious and ethnic relationships in the 1930s. However, Vančura, who was executed in 1942 as a member of the anti-fascist movement, failed to leave a mark on the Czech film production of his time. Only thirty years later, his work and style were rediscovered by Czech filmmakers.

The new bilingual DVD edition features "Marijka the Unfaithful" in a special version, taken from the original negative as well as extensive bonus material such as commentaries, biographies, filmographies, contemporary documentation and also three topically related short films. Shortly after its release, the skilfully compiled DVD received an award in the category "Best rediscovery of a forgotten film" at this year's II Cinema Ritrovato film festival.

[www.nfa.cz/novinky/mezinarodne-ocenene-dvd-marijka-nevernice.html](http://www.nfa.cz/novinky/mezinarodne-ocenene-dvd-marijka-nevernice.html)



Screening card for "Wenn einer eine Reise tut" / COLLATE

## Unique Collection of Censorship Material Back Online

More than 16.500 digitised film-censorship related documents from Austria, Czechoslovakia and Germany in the 1920s and 1930s are now available in a specially created online repository. This unique collection, featuring protocols of the national censorship boards, censorship cards, contemporary press articles, title and dialogue lists as well as film stills, provides significant insights into the production and reception of films at that time. The documents do not only illustrate well-known cases of censorship from this period, such as 'Battleship Potemkin' or 'All Quiet on the Western Front'. They also provide information about less famous films or film works that are now considered lost. In some cases, these censorship documents are the only remaining contemporary reference to these lost films. Apart from their significance as source for (film)historical research, the censorship certificates often represent an invaluable resource for film archivists who are working on the restoration or reconstruction of a film work.

The collection had been assembled from various film and state archives by Deutsches Filminstitut - DIF, Filmarchiv Austria and Národní Filmový Archiv in the framework of the EU-funded project 'COLLATE: Collaboratory for Annotation, Indexing and Retrieval of Digitized Historical Archive Material'. COLLATE, running from 2000 to 2003, created a collaborative online working environment for cataloguing, indexing and annotating those documents. However, after the end of the project, the assembled material had only been available within a closed system. In order to bring the material back online for EFG, Deutsches Filminstitut - DIF joined forces with experts from the Department of Multimedia and Internet Applications at the FernUniversität in Hagen, migrating the stock to a new public online system. Full-scale search and access of the collection will be possible via the EFG and Europeana portal later this year.

Preview selected documents:

[Screening card for 'Wenn einer eine Reise tut'](#)

[Censorship decision on 'Battleship Potemkin'](#)

[Advertising material for 'Im Westen nichts Neues'](#)

COLLATE project description from 2003: [www.deutsches-filminstitut.de/collate](http://www.deutsches-filminstitut.de/collate)

## In Brief

In November 2009, ACE conducted a [survey on orphan works](#) to better estimate the dimension of orphan films held in its member archives. The results showed that from a total number of 1 million films, 12 % (approx. 129.000) are orphan works, while the presumed number is even higher (21%, approx. 225.000). The findings were included in the "[Assessment of the orphan works issue and costs of rights clearance](#)", published by the DG Information Society and Media in May 2010.

EFG will be presented at the Belgian EU Presidency Conference "[Audiovisual Archives in the 21st Century](#)", taking place in Ghent, Belgium on 13-14 October 2010. While project coordinator Georg Eckes is going to report how EFG is approaching the issues of data quality and interoperability as well as the conclusion of agreements on the use of metadata, Claudia Dillmann, ACE President and director of Deutsches Filminstitut – DIF, will speak of the challenges and opportunities of digitisation for film archives.

From 25 - 27 October 2010, the first out of four [CEN/TC 372 Cinematographic Works](#) workshops, dealing with the use of the European standards on the interoperability of film databases, will take place at Cineteca Nazionale in Rome, Italy. The workshops aim at familiarizing film archivists and experts from the AV heritage sector with recent developments in the field of interoperability of filmographic data, with the focus lying on the new two-part metadata standard developed by CEN. Further workshops promoting the use of the Cinematographic Works Standard are planned to be held in Copenhagen (April 2011), Prague (May 2011) and Paris (June 2011).

## Upcoming Events

30 September -1 October: EFG Plenary Board Meeting, Frankfurt, Germany

<http://www.europeanfilmgateway.eu/plenary2010.php>

4 - 5 October: Conference of German Europeana Aggregators "Deutsches Kulturerbe auf dem Weg in die Europeana", Berlin, Germany

<http://www.armubi.de/tagung2010>

6 - 8 October: EUScreen Plenary and International Conference "Content Selection Policies and Contextualisation", Rome, Italy

<http://www.euscreen.eu>

13 -14 October: European Conference in the Framework of the Belgian EU Presidency "Audiovisual Archives in the 21st Century", Ghent, Belgium

<http://www.ava21.be/en/index.php>

14 -15 October: Europeana "Open Culture" Conference 2010, Amsterdam, The Netherlands

<http://version1.europeana.eu/web/europeana-plenary-2010>

15 October: Meeting of the Cinema Expert Group: Subgroup Film Heritage, Brussels, Belgium

[http://ec.europa.eu/avpolicy/reg/cinema/experts/index\\_en.htm](http://ec.europa.eu/avpolicy/reg/cinema/experts/index_en.htm)

15 -18 October: FIAT/IFTA World Conference 2010 "Making it Real – Keeping it Real", Dublin, Ireland

[http://www.conferencepartners.ie/flat\\_ifta](http://www.conferencepartners.ie/flat_ifta)

2 - 6 November: AMIA/IASA Annual Conference, Philadelphia, USA

<http://iasa-amia-2010.com>

12 - 14 November: UCLA/INA Symposium "Reimagining the Archive – Remapping and Remixing Traditional Models in the Digital Era", Los Angeles, USA

<http://polaris.gseis.ucla.edu/reimagining/index.htm>

17-19 November: Archimages10 "L'œuvre audiovisuelle dans les collections d'art contemporain", Paris, France

<http://www.inp.fr>

26 November: PrestoPRIME Digital Preservation Workshop, London, UK

<http://wiki.prestospace.org/pmwiki.PublicWorkshop2010>

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