

The European Film Gateway Project

Public Report on the Outcomes of the Project

The European Film Gateway – A Portal for Film Archives

The EFG Project

The European Film Gateway Project's aim was to establish a shared web portal for participating film archives, also called European Film Gateway. The project ended in October 2011, but the portal continues.

Initiated by the Association des Cinémathèques Européennes (ACE) and the Europeana Foundation, the European Film Gateway Project (EFG) ran for 3 years to develop the portal which, at launch provided access to about 550.000 digital film-related objects – images, texts and videos. The EFG consortium unites 22 partners in a ground-breaking alliance to deliver technology and content, among them 16 European film archives and cinémathèques.

In pursuing its main objective, the EFG project also addressed a number of key issues for access to digital content, namely, technical and semantic interoperability, metadata standards as well as best practices for rights' clearance and IPR management of cinematographic works.

The Deutsches Filminstitut – DIF e.V. co-ordinated the project co-funded by the Community programme *eContentplus*. The EFG project started in September 2008 and ended in August 2011.

The EFG Portal

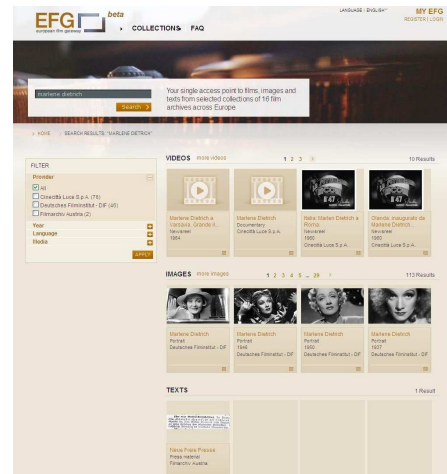
Following nearly 3 years preparation by the EFG Project, the European Film Gateway Portal went online in July 2011. At launch the Portal provided a single access point for films, images and text from selected collections of 16 film archives across Europe. Although the project has ended, the partners will continue to work with DIF to extend and develop the Portal.



EFG provides access to material in film archives which was previously little known and in some cases not previously available online. Available content includes unique magic lantern slide collections from France, erotic films made in Austria in the early 20th century, advertising films from Norway, newsreels from Lithuania and a comprehensive film poster collection from Denmark. Hidden treasures can be discovered from 16 European countries. Cinecittá Luce from Rome, for example, contributes not only a famous Italian newsreel collection reporting on important film-related events and persons, but also a fine collection of early films by great masters like Rossellini, Antonioni, Comencini, and other famous names of Italian filmmaking. An extensive collection of set photos to films of Rainer Werner Fassbinder contributed by the Deutsches Filminstitut is available for the first time online.



Screenshot: Start page of EFG portal



Screenshot: Search results (images)

The European Film Gateway and Europeana

The European Film Gateway is linked to Europeana.eu, the cultural website governed by the Europeana Foundation. Europeana.eu offers search capabilities through millions of digital items provided by Europe's museums and galleries, archives, libraries and audio-visual organisations. Some of these are world famous; others are as yet hidden treasures.

Records with links to digital objects collected in the EFG database have been delivered to Europeana. By contributing to Europeana, EFG adds to making Europe's diverse cultural heritage available to a wider public via a single access point.

The EFG project numbered the Europeana Foundation amongst its partners and participated actively in the discussions of the Europeana network. The Association des Cinémathèques Européennes, a leading partner in the EFG project, serves as a member of the Executive Board of the Europeana Foundation.



Summary of Results by the Project's End

- A digital showcase featuring selected collections of Europe's film archives – the European Film Gateway portal itself
- Agreement on common interoperability standards for film archives and cinémathèques
- Best practices for rights' clearance and IPR management of cinematographic works
- Access to Europe's film heritage through Europeana.eu.

Material Contributed by EFG Project Partners

By the time the Portal went online, the EFG content providers, mostly film archives and cinémathèques, gave access to parts of their digitised holdings including about 30 individual collections.

The collections selected serve as examples of digitised content held in the film institutions. Around 90% of the content accessible via EFG at launch was images – film stills, set photos, posters, set drawings and portrait photographs. About 3% of the content is textual material like scripts, correspondence, film censorship visa and rulings; for print: out-of-print books, film programmes and reviews. Another 5% are actual moving images, the majority of them being newsreels, short documentaries, commercials but also selected feature films or trailers – about 22000 in all. Currently, the complex rights situation regarding film works prevents film archives from giving access to a large amount of moving images held in their stock.



A selection of material on VAMPYR (Carl Theodor Dreyer, FR/DE 1932) available on EFG portal

More Details on EFG Project Results

Whilst the European Film Gateway portal itself is the main outcome, the EFG project produced a number of public results [“deliverables”] as anticipated in its plan. The work is divided up into sections called “workpackages”. Some of these other results will be of interest to specialists in this field or applicable elsewhere.

Workpackage 1 worked in the background on the needs of users of the future EFG portal. One public result of the work is an essay by [Thomas Ballhausen](#) on the history and function of film archives which is published on the EFG website. As the draft design of the portal progressed, The University of Applied Sciences in Hamburg [Hochschule für Angewandte Wissenschaften Hamburg] joined the EFG project team to establish user surveys and carry out user evaluation of the portal. The main written outcome of this work is a deliverable evaluating the usability of the EFG portal. Since it is an internal document, it was decided to give access to the [EFG User Survey. Konzept einer zielgruppenorientierten Nutzeranalyse für das Online-Portal European Film Gateway](#) (February 2011) by Ralph Schmidt and Ulrike Spree. This is the final report on the results of a student research project carried out at the University of Applied Sciences in Hamburg, Department Information in winter 2010/2011. It contains the concept for an EFG user survey as well as the outcomes of pilot user tests based on a very early internal version of the EFG web portal. As it is not an official report by EFG, it is available in German language only.

Workpackage 2 was active in the area of technical and semantic interoperability and access and addressed issues arising from the fact that common interoperability standards have not yet spread widely in the film archival community. For public use it produced an assembly of best practice procedures and practices in the form of background documents called [Guidelines and Standards](#) on the EFG website.

The guidelines provide background information for film archives on how to implement harvesting-based interfaces in the archives' local databases. Mapping rules between the EFG Schema and Europeana Semantic Elements V3.1 were drafted, implemented and refined. An Authority File and Metadata Editor tool were implemented to enable archives to merge doublets and to establish relationships between film works and persons directly within the EFG database as one of the necessary preconditions for a user-friendly search and display of film-related information and content on the EFG portal. A public version of these tools is available via the [Europeana ThoughtLab](#). As a result of these activities, the EFG Information Space could be populated with metadata records describing objects from around 60 collections held in 16 archives. EFG data is harvested monthly by Europeana.

Workpackage 2 also produced [D 2.2 Common interoperability schema for archival resources and filmographic descriptions](#) (June 2009). It enables the consolidation of the data held in the various heterogeneous source databases of the EFG content providers in a common format.

Workpackage 3 worked in the background on content enrichment, data cleaning and semantic interoperability. Comprehensive EFG vocabularies were established and translated into 11 different languages.



The contributing archives matched their local terms to the EFG vocabularies in order to allow a homogenised and multi-lingual display of their data in the EFG portal. The EFG vocabularies and their translations were provided to the FIAF (Fédération Internationale des Archives du Film) Cataloguing Commission, which requested to align their activities aimed at modernising and re-issuing the “FIAF Glossary of Filmographic Terms” with the EFG activities in WP3. At an interim stage, the following report on activity in this workpackage was produced [D 3.1 Report on type and quantity of archival resources tagged](#) (September 2010).

Workpackage 4 produced the specifications for the public European Film Gateway portal and supervised the portal’s development and launch. At an earlier stage of work, workpackage 4 also produced [D 4.3 Guidelines for Digitisation, digital storage and retrieval](#). WP 4 was also responsible for promoting the portal to the end-users. This was done mainly through 10 launch events carried out by the EFG partner archives in their respective countries.

Workpackage 5 worked on intellectual property rights, addressing issues arising from the fact that in many European countries, works of film are especially affected by copyright regulations rendering digital preservation and especially digital access a highly difficult and legally complex task. A report [D5.1 Legal Frameworks in EFG Consortium](#) was produced by the eye Film Instituut [formerly known as “Nederlands Filmmuseum”] and is freely available. For the EFG web portal to eventually become an ever-growing space, adequate rights clearance procedures are needed, which are outlined in a the report [D5.3 The European Film Gateway - Final Guidelines on Copyright Clearance and IPR Management](#).

A [Research Report on open content models](#) was made available in the public section of the EFG project website as was a non-technical report on digital rights management, [M5.4 Digital rights management and watermarking expression](#). EFG worked closely with Europeana on the draft [Europeana Data Provider and Europeana Data Aggregator Agreements](#) and on the [Europeana Public Domain Charter](#) and the [Data Exchange Agreement](#). Dialogue with internal and external stakeholders continues on some of these complex issues.

Workpackage 6 dealt with dissemination of the project and networking. It was concerned with making the EFG project visible and establishing a close working relationship with Europeana itself and the [Europeana Group](#) projects.

Workpackage 7 was tasked with addressing and solving issues relating to the sustainable governance and financing of the EFG portal as a continuing public service. The EFG executive board consisting of representatives from nine EFG content providers agreed a viable framework in a number of meetings. The partners have agreed on a viable governance and financial model to provide continuing support for the EFG portal and have made a contract under the leadership of DIF [“Terms of Service Agreement”] to put it into effect on a permanent basis.

Making the EFG Project Visible

For most of its life the EFG project did not have a service to promote to the general public. The main audiences envisaged for news of the project and its technical outcomes were professionals in the film archive and film library areas and professionals interested in digital libraries, particularly those active in the Europeana-related cultural domains of libraries, museums, archives and audio-visual archives. The primary dissemination tool was the EFG website with its regular news and newsletters. Now that the project is over, the project website will be archived by DIF.

The EFG project amplifies its message to the professional film archive world by using the ACE [Association des Cinémathèques Européennes] network for Europe and the FIAF [The International Federation of Film Archives] network for the rest of the world. Its news service which attracted more than 900 subscribers mainly targets this specific audience. In addition, EFG presented its plans and results at film archive conferences and events.

EFG worked closely with Europeana to reach its target audience of professionals in the domains other than film - libraries, museums, archives and audio-visual archives. It coordinated its dissemination planning with that of Europeana and used the Europeana news channels to reach across sectoral boundaries. It participated in or presented at major cross-sectoral events and also used suitable media such as the online web magazine [Ariadne](#). The EFG project was an important member of the Europeana group of projects. The EFG Newsletter, of which 5 issues were produced, informed partners and professionals from the film heritage sector as well as the wider Europeana network about topics and events related to the EFG project. Coverage included public outcomes of EFG, upcoming events as well as the latest developments concerning Europeana.

To support EFG partners' dissemination efforts a project fact sheet, a poster, a brochure template for translation and a standard powerpoint presentation were also made available.

Issues Addressed But Not Solved By EFG

It will come as no surprise to readers of this report that intellectual property issues are vital for film archives but also complex and not subject to quick fixes. We would like to draw attention to some aspects of this problem where work will need to continue.

A considerable amount of effort was put into the negotiations and communication of the license under which Europeana will be allowed to use and re-use EFG partners' metadata. The licensing framework changed twice during the lifetime of the EFG project: first by the introduction of the Data Provider Agreement (DPA) in 2009, and then by the introduction of the Data Exchange Agreement (DEA) in 2011, replacing the DPA. The final version of the new Europeana DEA came too late to be taken into account for the EFG DPA, meaning that each EFG content provider will sign the DEA with Europeana on a bilateral basis. However, the EFG office in Frankfurt will continue to coordinate and organise these activities.



Currently, legislation in member states is not sufficient for dealing with orphan works. Throughout the EFG project it has become clear that a considerable part of the collections held by archives consists of orphan works. The current EC Directive on copyright issues allows for some discrepancy among the Member States' copyright laws. A unified copyright law could be the way forward for online use. EFG's investigative work indicates that legislation will be needed to resolve the issue of orphan works, otherwise a large part of European heritage will not be disclosed online.

Despite their good will and all their hard work, a lot of archives struggle with the fact that they have neither the manpower nor the funds to execute a thorough and diligent search that allows them to make good use of all the works in their respective archives. As a consequence, they choose a practical approach: they are more inclined to make those works available of which they already know the rights status, than to make the most interesting works available or indeed the works they would *like* to show. This will ultimately result in a very limited collection of works that are available to the public: the same works will be seen over and over again. Additional funding is therefore necessary to allow the archives the time and money to conduct a thorough search for rights holders and clear the rights of the works they like to make available to the general public

In the context of orphan works, the process for conducting a diligent search needs to be made comprehensive and easily executable. This requires an additional effort from the EU and/or Member States where the (diligent) search is concerned: they should facilitate a thorough yet easy to perform clearing process by providing not only the necessary funding, but also establishing search criteria that give rights holders the guarantee that their rights are respected in the best ways possible and the archives the possibility to perform a search that is actually doable. Furthermore, the Member States should ensure that the results of the diligent search are recorded in a publicly accessible database. In our opinion, a database where both the search itself, as well as the information resulting thereof, can be recorded is essential in order to accommodate the clearance process.

Partners

Association des Cinémathèques Européennes, *Frankfurt/Brussels* | Cinecittà Luce S.p.A, *Rome* | Cinemateca Portuguesa, Museu do cinema, *Lisbon* | Cineteca del Comune di Bologna | CNR-ISTI, *Pisa* | Det Danske Filminstitut, *Copenhagen* | Deutsches Filminstitut - DIF e.V., *Frankfurt* | Eremo srl, *Cupramontana* | Europeana Foundation, *The Hague* | EYE Film Instituut Nederland, *Amsterdam* | FernUniversität Hagen | Filmarchiv Austria, *Vienna* | Filmoteka Narodowa, Poland, Warsaw | Kansallinen Audiovisuaalinen Arkisto, *Helsinki* | La Cinémathèque Française, *Paris* | Lichtspiel – Kinemathek Bern | Lietuvos Centrinis Valstybės Archyvas, *Vilnius* | Magyar Nemzeti Filmarchívum, *Budapest* | Národní filmový archiv, *Prague* | Nasjonalbiblioteket, *Oslo* | reelport GmbH, *Cologne* | Tainiothiki tis Ellados, *Athens*



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Links to related projects or further information

EFG Portal: www.europeanfilmgateway.eu

EFG Project: www.efgproject.eu

Europeana: www.europeana.eu

Europeana Foundation:

<http://www.europeana-libraries.eu/web/europeana-foundation>

Association des Cinémathèques Européennes: www.ace-film.eu

filmarchives online: www.filmarchives-online.eu

Ariadne: <http://www.ariadne.ac.uk/issue58/eckes-seqbert/>

