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Editorial

Welcome to the first issue of the European Film Gateway newsletter! This newsletter aims to inform partners and professionals from the film heritage sector as well as the wider Europeana network about topics and events related to the EFG project.

Within the three year phase of the EFG project five newsletters will be produced and circulated biannually. We will keep you updated on public outcomes of the project, upcoming events as well as the latest developments concerning Europeana, the multimedia portal and flagship project of the European Commission.

The treasures held in Europe's film archives form the centre of all EFG activities. Therefore, we will regularly highlight one or more exceptional collections, restoration projects or other important initiatives ensuring that the endangered heritage can be enjoyed by future generations.

We hope you enjoy reading!

Your EFG team

About EFG



Aim of the EFG project is to build a web portal with direct access to over 700.000 objects including films, photos, posters, drawings, sound and text material. The project started with an inaugural meeting on 21 September 2008 bringing together representatives from the 20 partner institutions, including 14 film archives and cinémathèques of the EFG consortium. Working groups were formed to tackle the main challenges of the three year project:

Establishing technical and semantic interoperability between the heterogeneous databases of the contributing archives as well as finding solutions for rights clearance and IPR management for digitised moving images and cinema-related material.

Even today the film archival scene still lacks metadata standards for describing their collections. In spite of the EU Directive on the harmonisation of copyright in the information society, the situation in European countries is rather diverse. Moreover, rights clearing is complicated due to the multitude of rights holders of a single film work. These and more issues are being faced by the EFG work groups. Their results on finding a common interoperability schema, legal frameworks in the consortium countries and guidelines for digitisation, storage and retrieval will be made available via the EFG project website in the next months.

Establishing semantic and technical interoperability is at the heart of the project. A common metadata interoperability schema is currently being developed. The work carried out in this field is closely linked with the efforts of the Metadata Standardisation for Cinematographic Works initiative to define a cinematographic works standard CEN.BT TC 372. Another important co-operation is the one with the EDL Foundation behind the EUROPEANA web portal. Having EDL Foundation as an EFG consortium partner ensures that the achievements gained for Europeana enrich the EFG work in the best possible way. Also, in 2010 the assembled data of the film archives will be contributed to the Europeana web portal. In addition to the EDL Foundation, the EFG consortium has five further partners that support the project with their organisational and technical competence. The next months will be dedicated to develop technical specifications and sustainability models for the EFG web portal. The archives are currently starting to prepare their data for a smooth integration into a common EFG information space.

For further reading we invite you to visit the following websites:

Outcomes of the EFG project: <http://www.europeanfilmgateway.eu/outcomes.php>

Cinematographic Work Standard <http://www.filmstandards.org/>

Outcomes of the Europeana project: <http://dev.europeana.eu/home.php>

Upcoming EFG Events (Workshops & Presentations)

18 June: Cinema Experts Group: Subgroup Film Heritage, Brussels, Belgium

20-25 September: IASA 2009 Annual Conference, "Towards a new kind of archives? The digital philosophy of audiovisual Archives", Athens, Greece
<http://www.iasa2009.com/>

25-29 September IASA: audiovisual archives / statt 'Archives'

27-30 September: ECDL Conference, "Digital Societies", Corfu, Greece
<http://www.ecdl2009.eu/>

2 October: Communia Workshop, Barcelona, Universitat Politècnica de Catalunya, Spain

The Europeana Jigsaw



Europeana.eu, Europe's cultural heritage portal has been launched in November 2008, offering free and fast access to about 3,5 million books, maps, photographs, films, recordings and archival documents. More than 1.000 libraries, museums, archives and audiovisual archives from all across Europe provided digitised items for the virtual library, some of which are world famous, other hidden treasures.

But this is just the beginning: **Europeana Version 1.0** is being developed and will launch in 2010 with links to about 10 million digital objects.

Responsible for turning the prototype in a full operational service is Europeana v1.0, the successor thematic network to EDLnet. This includes primarily the development of organisational and legal solutions, the dissemination of the service to the user, and the creation of a sustainable funding model.

The work of Europeana v1.0 will be complemented by EuropeanaConnect, a Best Practice Network which undertakes the specific technical implementation work.

Europeana v1.0 Thematic Network started in February 2009 and is coordinated by the EDL Foundation, the steering committee of Europeana. The work groups kick-off meeting will take place at the National Library of the Netherlands in The Hague on 2-3 April.

A network of projects co-funded by eContentplus, amongst them The European Film Gateway, is responsible for providing content.

Europeana website: <http://www.europeana.eu/>

A list of all projects related to Europeana is available under:
http://www.europeanfilmgateway.eu/related_projects.php

Copyright term extension for sound recordings

On Monday, 23 March 2009, the European Parliament (EP) was supposed to vote on a Directive extending the term of copyright for sound recordings from 50 to 95 (or 70) years. The vote has now been postponed until the end of April 2009.

The Directive was proposed by Internal Market Commissioner Charlie McCreevey, against the recommendations of two independent studies on this issue by the Centre for Intellectual Property and Information (CIPIL) and by the Amsterdam Institute for Information Law for the European Commission (DG Internal Market).

Since artist incomes are primarily regulated by contracts and not copyright, the majority of performers will not benefit from the extensions of rights held by record companies. However the benefit would fall to those who need it least: top earning performers and the record industry. Moreover it will impede the creative work of musicians using existing recordings as raw material for new productions and by this seriously damage European innovation.

Extending the term of protection conflicts the interest of the public domain since it delays the moment from which these materials can be used freely. Copyright protection must last no longer than strictly necessary.

Audiovisual rights are not covered by the currently proposed Directive. However, the European Parliament's legal affairs committee also requested the European Commission to provide an impact assessment of the situation in the European audiovisual sector by January 2010, in order to see if the music proposal should be extended to this sector.

Deutsches Filminstitut – DIF e.V., Frankfurt, regards the proposed Directive as detrimental to the development of European culture and economy as well as to Europeana, the flagship project of the European Commission's i2010 initiative.

Deutsches Filminstitut – DIF e. V. fully agrees with the petition of the European Academics: "We urge the European Parliament, and the governments of member states of the European Union, to consider carefully the independent evidence on copyright term extension, and reject the Directive in its proposed form."

European Academics' press release (11 March 2009)

<http://www.cippm.org.uk/downloads/Press%20Release%20Copyright%20Extension.pdf>

Independent Studies on Copyright Term Extension

http://www.cippm.org.uk/downloads/Studies_and_Signatories.pdf

Unique agreement between Dutch libraries and right holders

On 29 January, the alliance of Dutch library organisations (FOBID) reached a breakthrough agreement with right holders (VOI©E) on the digitisation and accessibility of their collections within the Digiti©E Committee (Digitisation of Cultural Heritage).

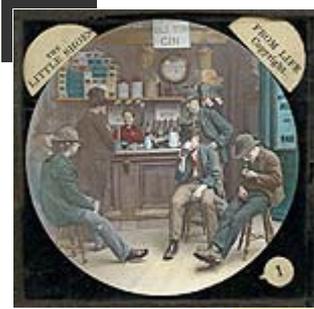
Essence of the agreement between FOBID and VOI©E is that the represented libraries receive permission, on certain conditions, from virtually all right holders to digitise their collections and make them publicly available for teaching or research purposes on their own premises. As long as the works, which must be part of the Dutch cultural heritage and must no longer be commercially available, are only accessible on their own premises, the libraries do not need to pay the right holders.

Separate consent is required if the digitised works are made more widely available, e.g. by means of remote access or via the Internet. In that case, an agreed payment must be made. But most importantly, the library will not need to search for the right holders - this will be done by collecting societies.

This agreement is also a major step forward in the discussion on how to deal with orphan works. It will prevent institutions to dedicate a large amount of time and money to searching for the right holder. If this kind of arrangement is imitated in other European countries and cultural heritage domains, it will enormously increase the availability of recent works in Europeana.

[Press release](#)

Treasures from the Archives



© "Cinémathèque française, photo Stéphane Dabrowski"

La Cinémathèque Française : Unique collection of Laterna Magica slides available online

The Cinémathèque Française holds an exceptional collection of 17.000 magic lantern slides from the 18th century to 1920, which archivists of the Cinémathèque as well as several private collectors have assembled since 1936. Two important collections are now available online: the 'Life Models' series containing colourised photographic slides as well as hand painted large scale slides from the Royal Polytechnic Institution.

Since 1936, archivists of the Cinémathèque as well as several private collectors - amongst them Will Day (1873-1936), one of the first film historians -, have assembled this exceptional collection over the years. Today, the stock is still growing, thanks to donations, acquisitions as well as to the funding of la Fondation Electricité de France.

As the fragile glass paintings are likewise difficult to access for researchers as for the broader public, it was decided to first restore and then digitise the material. The digitisation has been supported by the Mission de la recherche et de la technologie du Ministère de la Culture et de la Communication.

Life-Model Slides

The so-called 'Life Models' evolved from England in 1870. They were photographic slides of local actors performing in front of painted backgrounds, which would then be colourised by hand. Comments and songs would often accompany the presentation of these slides. Mostly, the illustrated stories are dealing with the conditions of the poor, the evils of drunkenness and the comforts of religion.

The most prominent producers of life model slides were James Bamforth in Holmfirth (Yorkshire) and York & Son in London.

The technique applied by them anticipated the style of early cinema: "These remarkable slides immediately preceded cinema as a form of popular entertainment, and employed many of the devices which we are inclined to regard as peculiar to the film, particularly the flash-back and the convincing presentation of fantastic." (Olive Cook, *Movements in two dimensions*, 1963).

The "Life Models" disappeared after World War I.

Slides from the Royal Polytechnic

The second important collection of slides now available online originates from the Royal Polytechnic Institution in London. The hand-painted slides constituted a technical and artistic revolution as they were unique in their quality of painting, chromatic variations, and amazing optical effects.

The Royal Polytechnic, founded by George Cayley in 1839, offered educational programmes with regular magic-lantern shows and a gigantic cabinet of thousands of pieces and machines in action. The public got the impression to fully immerse in the geographic explorations of the Victorian period and the Second French Empire.

The slides were projected on 8 meters high screens and quite often four up to six lanterns were used at the same time to create amazing effects like letting one slide fade subtly into another. The lanterns usually were rather large and illuminated by limelight and gas. Later, arc lamps came in use. The Royal Polytechnic was one of the first institutions to claim that "The education of the eye" should be regarded as the most important component in the promotion of science and general education. In fact, the lantern played an important role in this educational trend which reached its peak at the end of the 19th century. In its long-standing company history, a large number of artists worked for the Royal Polytechnic. The most talented among them were without doubt W.R. Hill and Edward H. Doubell, others like Fid Page, Charles Gogin, Isaac Knott, Finden, Frey, Green, Newton, Middleton, Perrin, Clare, Porter, Henry Childe should also not be forgotten.

<http://www.laternamagica.fr/>



© Hyppolit the Butler pictures:
"Hungarian National Film Archive"

Magyar Nemzeti Filmarchívum - Hungarian National Film Archive: The Rescue of "Hyppolit, the Butler"

Shot and premiered in 1931, "Hyppolit, the Butler", an immortal piece of Hungarian film history, reaping success in Hungary and abroad over decades, has been restored and saved for posterity with the support of the Hungarian Development Bank.

Directed by István Székely, "Hyppolit, the Butler" is an evergreen of Hungarian film history. After almost a decade of its making in July 1945 it was played again in the cinemas.

It was re-released for the 25th anniversary of Hungarian sound film in October 1956.

The next return was on 8 June 1972: In that year more than one million people saw it.

Each time it was revived, the success was the same. According to the 1980 statistic data of Mokép, "Hyppolit" had attracted more than three and a half million viewers since its revival in 1956. In the 77 years since its making the film lost nothing of its appeal, and has remained an unfading favourite of the Hungarian public. Its significance in Hungarian film culture is equivalent to the place of Mihály Kertész's film "Casablanca" in global film culture.

Recorded on flammable nitro raw material, the sound and picture negative has luckily survived in the collection of the Hungarian National Film Archive. But in the almost eighty years since the shooting it has shrunk badly and became unsuitable for any copying by the traditional contact technology.

The Hungarian National Film Archive has now restored the film with the support of the Hungarian Development Bank. The Hungarian Film Laboratory performed the digitisation and restoration of the motion picture material, while the Hungarian Film Archive carried out the digital cleaning of the sound. The restored picture and sound negative as well as a copy were generated in the Hungarian Film Laboratory.

<http://www.filmintezet.hu/uj/english/index.htm>

Film Restoration Summer School / FIAF Summer School 19 May to 17 July 2009



The Film Restoration Summer School 2009 is dedicated to train staff working in film archives and students in restoration and preservation of film heritage. Cineteca del Comune di Bologna has designed the training programme in cooperation with the Association des Cinémathèques Européennes (ACE) and the Fédération Internationale des Archives du Film (FIAF).

According to the educational tradition inaugurated by FIAF in the 1970's, all past editions of FIAF Summer School aimed at educating and training staff working in film libraries and archives.

In 2007, FIAF Summer School moved to Bologna and it started focusing on film restoration. This field lacked specific adequate training that was perfectly complemented by the work in the laboratory. The Film Restoration Summer School is made of three phases: the final phase consists of an intensive training workshop at L'Immagine Ritrovata laboratory. During this phase, all participants will be divided into small groups and work side by side with laboratory technicians on all machines and tools used for photochemical, digital and sound restoration.

The two preceding phases will familiarise the participants with a theoretical background. They are structured as follows: Phase 1 is represented by the distance learning classes; participants will download the texts to study that have been selected by Summer School scientific staff. Phase 2 will take place in Bologna and it will match the Cinema Ritrovato film festival week. Every day of this week there will be meetings with experts who will discuss with participants the major issues concerning the preservation of the film heritage.

Phase 1: Theory lessons on Film Restoration: distance learning, May 19 to 23 June (each Tuesday)

Phase 2: Introduction and attendance to Il Cinema Ritrovato film festival: Bologna, 27 June to 4 July

Phase 3: Restoration practice: Bologna, 6 to 17 July

The two past editions of Summer School have proven that the demand in this field is considerably high (we received more than 100 applications each year), as much as the interest that this School has aroused all over the world. In 2007 we selected 28 participants coming from 16 different countries, and in 2008 we had 40 participants from 32 countries. These figures motivates us to continue this training that aims at giving practical grounding on preserving the film heritage and awakening archivists and people who work already in this field.

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For more information, including the detailed programme and the application form, please visit:

<http://www.cinetecadibologna.it/> (select "Restaurare"), www.fiafnet.org (select "education") or www.acefilm.de (select "Activities")

In brief

IRIS Report

The European Audiovisual Observatory (EAO) has published a report 'Searching for Audiovisual Content'.

Read more:

http://www.obs.coe.int/about/oea/pr/irisspecial2008_2.html

65th FIAF congress, 24-30 May 2009, Buenos Aires

At the annually congress, FIAF archivists and external participants have the possibility to share experiences and exchange information. The 2009 symposium is dedicated to: "The Cinémathèques in search of their new audiences".

<http://www.fiafcongress.org/>

Libraries create futures: Building on cultural heritage, 75th IFLA General Conference, 23-27 August 2009: Milan, Italy

Library research and outcomes in Information Technology and Innovation are presented in a multi-disciplinary international forum.

Read more:

<http://www.ifla.org/IV/ifla75/index.htm>

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