

# Annex 1

## *Description of Work* (*Best Practice Networks*)

ECP 2007 DILI 517006

EFG – The European Film Gateway



*eContentplus*

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## 0 Project Summary

With the support of ACE (Association des Cinémathèques Européennes) and the EDL Foundation, the EFG Best Practice Network aims at finding and implementing solutions for providing integrated access to the wealth of Europe's cinematographic heritage. To date, digitised collections of moving images and cinema-related material are dispersed, lacking the possibility of domain-specific search and access across the various repositories, institutions and countries. Considerable challenges exist in several fields: The problem of lacking coherence in digitisation practice and metadata standards across the film archives and cinémathèques has to be tackled in order to provide for the basic technical and semantic preconditions for integrated access. Furthermore, the solving of IPR issues is crucial for providing access to both digitised moving images and cinema-related material. Both challenges can only be met in a collaborative way by building a network of film institutions around the actual task of providing integrated access to federated digital repositories.

EFG specifically addresses the issues of IPR management and technical and semantic interoperability. Best practices and standards will be adapted and promoted in each of these three fields. The publicly visible result will be an internet platform providing advanced search facilities and access to federated digital collections. With its 20 partners from 12 EU member states (plus Norway and Switzerland), the network provides a critical mass of approximately 790.000 digitised items including about 69.000 moving image items with a total duration of approximately more than 24.000 hours for testing approaches at overcoming the existing barriers in the fields of copyright and metadata as well as content (essence) standards. Also, an approach at providing basic multilingual features will be made.

Through its unified, result-driven setup and strong network of partners, the project supplies the evolving European digital library with access to Europe's extraordinarily rich film culture.

## 1 Rationale and Objectives

### 1.1 Description of the issue addressed and the current situation (baseline)

Many European film archives and film libraries have recently begun to digitise their stock. This concerns a great variety of materials – films, audio documents, photographs, posters, drawings, text documents - and is done either to ensure the long term preservation of these documents (digital preservation) or to increase their accessibility (access through digitisation). As part of these activities, a large number of digital repositories collecting digital items that are concerned with European film heritage are being established. In addition, digital materials have been collected in individual projects, but are currently inaccessible because they are stored on local servers or on physical storage media. These issues are at the heart of the work of Association des Cinémathèques Européennes (ACE), a founding partner in the EDL Foundation.

This growing amount of resources of digital materials on the European film heritage is highly problematic, for it is increasingly becoming confusing not only to private, scientific or commercial users, but also for the film archives themselves. The searchability of these digital materials is already difficult at present and will likely become even more complicated with the further growth of providers of digital content. However, investment in the digitisation of films and secondary materials can only be profitable if these digital materials can be accessed: On the one hand, to use these resources effectively and without geographical or temporal restraints; on the other hand, to avoid unnecessary efforts (double digitisation).

Two major issues for access to digital content will be addressed in the Best Practice Network EFG:

- **Technical and semantic interoperability:** In contrast to large parts of the European library sector, common interoperability standards have not yet spread widely in the film archival community. While many libraries and also many non-film archives already are OAI-PMH/Z39.50/SRU compliant, most of the film archives lack these interfaces and protocols. While cataloguing standards like AACR or RAK are widely used in libraries, film archives still often work with in-house rules. A comprehensive strategy involving

the largest possible number of film institutions is needed to close the gap which currently exists between the library and the film archival (or, in general, the AV) sector in terms of technical and semantic interoperability.

- **IPR issues:** 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.

## **1.2 Description of the project objectives**

A Single Access Point will be designed providing central access to willing repositories and digital resources of Europe's cinémathèques. Via an internet platform this Single Access Point will make it possible to search for films and secondary materials and to guide the user directly to the online location of the digital content. This process will be made as immediate as possible, involving a minimum number of mouse clicks from the web interface search form to the actual document. The Single Access Point will also serve as a direct gateway to the European Digital Library, making film archival content accessible through its common user interface. Through linking to the European Digital Library, the European Film Gateway contributes to achieving one of the major promises of an integrated digital information environment: For the first time, it will be possible to contextualise, search and use works of different media that once were separated by the medial barriers of the analogue age. By including the EFG, Europeana gains the potential of a truly semantic approach to classifying and accessing the European cultural heritage. With the EFG, Europeana will include a popular form of cultural expression which is to a considerable degree a medium of entertainment, thus providing the means for addressing an even wider audience. The two main issues mentioned under 1.1 will all be addressed in EFG:

- **Technical and semantic interoperability:** EFG will take the challenge of consensus-building about formats, interfaces and gateways. It will do so by building on existing and widely acknowledged standards. It will actually implement this consensus and make digital content from Europe's film institutions accessible. It will work closely with other competent bodies, especially through EDLnet.
- **IPR issues:** The EFG network will bring together representatives from both the film archival community and rights stakeholders. The goal is to evaluate measures which will help the archives to adapt to a digital environment with the consent of content owners and exploiters.

The **participation of the EDL Foundation as a project partner** will make sure that this task will be successful. EFG will co-operate with the foundation and EDLnet especially in the fields of technical interoperability and sustainability planning to provide for a constant growth of audiovisual and cinema-related content available through the European digital library.

Ensuring that standards and specifications developed by EDLnet are taken up also in the audiovisual and more specifically in the film archival domain will support the interoperability of formerly heterogenous content within the Europeana. This includes the implementation of an OAI-PMH based harvesting network for film and audiovisual archives.

With its consensus-building aspects as well as its plans for large-scale implementations in real-life context, the EFG Best Practice Network contributes significantly to the European Digital Library by providing access to the wealth of Europe's cinematographic heritage.

## **1.3 Expected results**

The EFG's goal of establishing a single access point to moving images and cinema-related material in Europe's film archives and cinémathèques serves as a leverage for attaining a set of 8 specific results in line with key objectives of the Commission's Digital Library Initiative:

*Achieving consensus about technical and semantic interoperability standards and specifications among the network participants and implementing the decisions in the framework of the DRIVER infrastructure.*

Within the first year of the project's duration, a common EFG metadata interoperability schema will be adopted. It will build on existing standards and object modelling frameworks such as the MPEG family, MXF, CIDOC-CRM, FRBR, DC, EAD etc. The wide spectrum of standards and specifications relevant for EFG – elaborated on in more detail in the description of WP 2 – results from the fact that film institutions hold both moving image material and text, picture and sound material as well as books. Also within the first project year, approaches at harvesting-based access to the film institutions' sites and repositories will be discussed, agreed on and implemented. An assessment of the suitability of OAI-PMH will be of special importance here. The first sites and repositories will be made accessible through the DRIVER infrastructure already within the first year. Further sources of content will follow in the second and third year of the project when all the network members will have been linked to the EFG service.

Until month 12, at least 3 major filmographic information resources will have been made harvestable and joined in a central index. The archives' filmographers will be supplied with a tool for filmographic authority record matching. At the end of the project, at least 8 major national and thematic filmographies will be joined. (WP 2&3)

Thus, the preconditions for a common European filmography will have been laid in the first 12 months of the project. Subsequent content enrichment and filmographic editing and matching will establish the nucleus of a European authority file of at least 220.000 works of film and even more film-related persons and corporate bodies. (WP 3)

*Achieving consensus about rights management best practices in line with rights owners' demands with the goal of access to rights-protected material through EFG and Europeana.*

For the EFG service to have a significant output – especially concerning moving image material – visible to the user, the issue of rights clearance and negotiations with rights holders will be tackled. Since achieving consensus among film archives without involvement of copyright stakeholders will not yield the desired result of web-based access to large parts of the archives' digitised content, WP 5 will aim at consulting IPR and exploitation rights stakeholders before developing best practices for IPR management. Guidelines on copyright clearance and IPR management will be issued at the beginning of the third project year, to be tested in practice by the film archives in the following months. The suitability of the approaches suggested will be evaluated in a final deliverable (D 5.3). The results worked out in WP 5 will be made available beyond the EFG network, potentially serving as advice for audiovisual institutions embarking on similar projects or wishing to join the EFG network.

*Providing access to a large mass of digitised cinematographic content including both moving images and film-related material (collections from text and picture archives and film-specific libraries within the institutions gathered in the EFG consortium) through the EFG service prototype.*

Approximately 790.000 digitised items from Europe's film archives and cinémathèques will be made available through EFG and, as a consequence, through Europeana, as a combined result of Work Packages 2, 3 and 4. This includes more than 69.000 moving image items (see section 4). A single access point for these formerly dispersed materials will be generated as an EFG prototype, serving as a proof of concept for the technical and organisational feasibility of the approach chosen. *Aggregating information about and access to content from dispersed film holdings on a European level for central access through the European Digital Library.*

Hence, EFG will support the European Digital Library Initiative with achieving its goal of making accessible at least 6 Million digitised items from Europe's libraries, archives and museums. Through its close organisational and personal connection with the EDL Foundation and its key initiatives, namely EDLnet, content made available through the EFG project will at the same time become available through the Europeana. The inclusion of the Foundation as a key partner in EFG guarantees that results from EDLnet, e.g. concerning technical interoperability issues such as object modelling and interoperability interfaces and gateways, are taken up by EFG. The EFG thus serves as an aggregator for cinematographic heritage content supplied by Europe's film institutions to

Europeana. The EDL Foundation will be represented in the technically and organisationally relevant work packages WP 2 and WP 7 of EFG.

*Reaching out to film and audiovisual heritage organisations not yet assembled in the EFG network and disseminating the standards and best practices adopted in the project in the whole audiovisual domain.*

Networking events in every European country represented in EFG plus three more countries not yet represented will be held. They will be dedicated to present key results of the project, disseminate them and foster the uptake of recommended best practices agreed on in WP 2 (Technical interoperability) and WP 5 (IPR clearance and handling). This will lay the foundation for future expansion of the EFG network, facilitating a sustainable growth of content made accessible through EFG.

*Testing and validating approaches at establishing basic multilingual functionalities.*

Resources and findings from other projects and initiatives such as MultiMatch or the TGN will be evaluated for their applicability in EFG. The concept of controlled vocabularies and authority files for providing multilingual features will be implemented and tested within EFG, especially concerning different-language titles of film works. The approach of film work authority record matching will enable film title search in any desired language to retrieve items catalogued under different-language titles.

*In close co-operation with the EDL Foundation agreeing on and implementing an organisational model for the EFG network and a sustainability model for the EFG service.*

The EDL Foundation's involvement in EFG's WP 7 (Legal and organisational governance, Sustainability planning) will provide for EFG organisational and economic policies in line with the development of the Foundation and its key initiatives. Close personal and organisational interdependence will be a key result of this activity in EFG.

## 1.4 List of participants

### List of Participants

Part. No <sup>1</sup>	Participant name	Short	Country	Role in the project <sup>2</sup>	Date enter project	Date exit project
1	Deutsches Filminstitut – DIF, Frankfurt	DIF	DE	Co-ordinator and content provider	1	37
2	Cineteca del Comune di Bologna	CCB	IT	Content provider	1	37
3	Det Danske Filminstitut, Copenhagen	DFI	DK	Content provider	1	37
4	Nederlands Filmmuseum, Amsterdam	NFM	NL	Content provider	1	37
5	Národní Filmový Archiv, Prague	NFA	CZ	Content provider	1	37
6	Filmarchiv Austria, Vienna	FAA	AT	Content provider	1	37
7	La Cinémathèque Française	CF	FR	Content provider	1	37
8	Tainiothiki tis Ellados – Greek Film Archive, Athens	TTE	GR	Content provider	1	37
9	Magyar Nemzeti Filmarchívum – Hungarian Film Archive, Budapest	MNFA	HU	Content provider	1	37
10	National Library of Norway, Oslo	NNB	NO	Content provider	1	37
11	Istituto Luce, Rome	IL	IT	Content provider	1	37
12	FernUniversität Hagen	FUH	DE	Technology provider	1	37
13	Cinematheca Portuguesa – Museu do Cinema, Lisbon	CP	PT	Content provider	1	37
14	Lietuvos Centrinis Valstybės Archyvas -	LCA	LT	Content provider	1	37

<sup>1</sup> Participant number 1 is the Co-ordinator. The remaining participants are beneficiaries.

<sup>2</sup> The main operational role that the participant plays in the proposed project. For example: content provider, technology provider, pedagogical expert, standardisation body, evaluation, dissemination etc.

	Lithuanian Central State Archive, Vilnius					
15	Lichtspiel -Kinemathek Bern	LKB	CH	Content provider	1	37
16	CNR - Consiglio Nazionale delle Ricerche - Istituto di Scienza e Tecnologie dell'Informazione	CNR-ISTI	IT	Technology provider	1	37
17	reelport GmbH	REEL	DE	Technology provider	1	37
18	Association des Cinémathèques Européennes	ACE	BE	Dissemination	1	37
19	EDL Foundation	EDL	NL	Concertation	1	37
20	EREMO s.r.l.	EREMO	IT	Dissemination and project management consultancy	1	37

## 2 Contribution to programme objectives

In the field of cultural heritage, the eContentplus programme recognises four principal domains, namely libraries, museums, archives and the audiovisual sector. ACE is one of the principal European associations representing content holders of archival audiovisual material. Thus it contributes potentially in two of the domains (archives and audiovisual) targeted by the current call.

Deutsches Filminstitut (DIF) is proposing this network on behalf of Association des Cinémathèques Européennes (ACE), an association founded specifically to represent the European members of Fédération Internationale des Archives du Film (FIAF) many of whose leading members are partners in the proposal.

Individual ACE members have developed specific areas of expertise which through the EFG consortium can be put at the disposal of all members and move the debate forwards, building on earlier work. Examples include expertise in project management (DIF) and dealing with IPR issues (NFM). ACE members come in many sizes, from very large to small. A collaborative action at European level such as EFG allows all members to contribute to solving problems which would defeat them individually.

ACE members have significant critical mass of material in their care (extensively described in section 4) consisting not only of films but of other cinema-related material including photos, posters, drawings, texts (articles, documents, facsimiles) etc.

In its normal work ACE seeks at European level financial, political and public support for

- its initiatives in the field of preservation and restoration,
- a change in the relationship between the archives and the film industry, allowing the systematic re-investment of exploitation funds back into preservation,
- a new legal framework for archive activity and
- more technical and scientific research into preservation and restoration methods on a European scale.

The EFG project sits comfortably within this framework of general aims and allows networking to take place at European level on these and other topics. The European Film Gateway will provide an information infrastructure that allows archives to better develop and exploit their activities in the field of continued digitisation. The connection between the European Film Gateway and the European Digital Library will allow film archives for the first time to make their stock accessible to a greater extent internally via multi-discipline information systems.

Providing European film archives with a shared gateway which offers information on as well as access to content, constitutes an important step towards a Europe-wide market for still largely underused cultural resources. This is especially true for those parts of the European heritage belonging to countries with smaller language groups, which usually causes the relative cost of content publication to be comparatively higher than in countries belonging to larger language groups (i.e. English, French, German, Spanish etc.), where content publication can traditionally rely on a much larger market and is therefore less venturesome in economical terms.

Specifically the EFG project will advance two inherently European agendas – a common European filmography and central access to European film archives. The first comprises the development of a common filmography, which will be generated from a number of national and international filmographies. The latter is first and foremost concerned with access to digitised items. The filmography component could be realised with a relatively small consortium of core partners. For the archive component, however, as many European partners as possible should join. Both tasks are inherently European, will advance European policies and will be undertaken by a broadly based European partnership.

## 3 European dimension

### Supporting the EU policy framework

This proposal, EFG, aims to contribute to the "i2010 – A European Information Society for growth and employment" initiative, launched by the Commission on 1 June 2005 as a framework for addressing the main challenges and developments in the information society and media sectors up to 2010.

Film archives have the potential to serve an unusually broad range of audiences, including researchers, businesses, the education sector and the general public, all of which can benefit from the archives' services and collections. Their main asset is essentially three-fold: They are a critical resource for European research; they can contribute to business and enterprise through reuse of their holdings, creating work and economic turnover; and many of them are internationally renowned cultural institutions which play a vital role as keepers of the national memory.

With the socio-cultural impact of film archives comes a significant potential which EFG will help to realise by extending access to the riches of Europe's film libraries to everyone with internet access. It will no longer be necessary – as is now in many cases – to travel to the capital or even abroad to discover key documents and cultural treasures. Furthermore, EFG will also significantly reduce linguistic barriers.

The EFG project will increase the economic dynamism of the film archive sector of the audiovisual industry which is custodian of huge resources that have a special historic and cultural value.

Improving access to these materials and the potential market exposure of content held by the European film archives constitute an action with significant economic potential as well as strongly promoting European heritage and its diversity of languages and cultures.

The European Commission's Information Society and Media agenda, reflected in the European Information Society 2010 (i2010) initiative, is designed to encourage and support all sectors of the economy in the take up and use of information and communication technologies (ICTs), an agenda which EFG will actively support. EFG will work intensively to collaborate with existing policy initiatives of the Commission, especially TEL (The European Library), the new EDL Foundation established to provide a focus for Europeana and the EDLnet initiative in which ACE already participates.

EFG will support the development of Europeana from a basis in TEL as envisioned in the Communication from the Commission on The Digitisation and Online Accessibility of Cultural Material and Digital Preservation of 24<sup>th</sup> August 2006. EFG will fully support the Commission's vision described in the Communication, namely: "Work is currently under way with cultural institutions to create a multilingual common access point to Europe's distributed digital cultural heritage. This access point will build upon the organisational structure of TEL. In the first phase, therefore, the European digital library will mostly offer textual material. At a later stage, other institutions (archives, museums) will also participate, and add other types of content such as audiovisual material."

#### Contributing to the eContentplus 2007 Work Programme

Just like the eContentplus programme itself, EFG will contribute to creating better conditions for accessing, using, reusing and exploiting digital material, based on which it will be possible to build added value products and services across Europe. It will help **content stakeholders** (providers and users) realise the full potential of digital content: content *providers*, i.e. public and private organisations and institutions that create, collect or own digital content, who will be able to increase the use and re-use of their material; content *users*, including European citizens, students, researchers but also organisations and enterprises that reuse and/or add value to digital content, who will be able to find and use digital content, irrespective of location or language.

As targeted by the eContentplus programme, EFG addresses areas which would develop at a slower pace if left to the market. It aims to improve the **usability** and **quality** of existing digital content in order to create the **conditions** for the emergence of quality trans-European content-based services.

EFG is closely in tune with the overall aims of the work programme and also contributes to two major elements of content required by the digital libraries strand of the programme by bringing into play both audiovisual materials and archives. EFG's contribution will be both, of important quality and on a large scale.

#### Co-operating with the European Digital Library Foundation

EFG will make co-operating with the EDL Foundation and related projects such as EDLnet a top priority. Integrating the foundation as a consortium member and ACE's representation in the foundation's executive committee will provide for close links with Europeana. This will enable EFG to be closely in line with Europeana's technical developments.

## 4 Content

Within the first three years after its inception, the EFG network will encompass at least **14** content providers from **13** European countries. The content providers, mostly film archives and cinémathèques, will give access to parts of their digitised holdings. This includes

- 65 individual collections,
- about 69.000 films or film clips with a total duration of approximately more than 24.000 hours
- approximately 660.000 images including film stills, posters, photos, drawings etc.,
- more than 900 items of sound material and
- about 60.000 text archive documents containing approximately 300.000 pages.

This adds to a total amount of approximately 790.000 digitised items.

The collections to be made accessible have been selected to serve as a sample representing the actual digitised content held in the film institutions to date. Concerning **media types**, moving images, images, audio material, text documents and print are included. **Document types** included are, among others, for moving images: feature films, documentaries, newsreels, trailers; for images: stills, set photographs, portraits, posters, set drawings; for audio material: interviews, oral history recordings; for text documents: scripts, correspondence, film censorship visa and rulings; for print: out-of-print books, film programmes, reviews etc.

The media and document types represented in the list of collections below constitute a sufficient mass in terms of content quality and quantity to test approaches at providing web-based access to the items. The great variety of media and document types reflects the needs of film archives in terms of object modeling.

Both public domain material, material owned by the archives and material owned by others are included. This also reflects the reality of the film archives which have to deal with IPR and exploitation rights issues every day. This constitutes a sufficient mass of content for testing strategies aimed at making accessible on-line also copyrighted material owned by third parties.

Gathering content providers from 13 different countries representing 11 languages supplies a sufficient mass of content to test limited multilingual functions to be adapted from other projects and initiatives.

## 4.1 Underlying content

The following table provides a list of the digital objects which the consortium undertakes to make available:

Provider <sup>1</sup>	Name or short description of collection	Type <sup>2</sup>	Quantity & Definition <sup>2</sup>	Format & Quality <sup>3</sup>	IPR <sup>4</sup>	Current Use <sup>5</sup>	Existing Metadata <sup>6</sup>	Language	Additional comments
DFI	Danish films	Movie	20 hours	HDSR and back to film. Made for restoration purposes and cinema screenings	No access rights. Cleared for each use	Cinema screenings and scientific research	Filmographic metadata, in-house	Danish, partly with English intertitles	
DFI	Danish films or clips	Movie	1.150 hours	Digibeta	Partly rights for specific purposes, fx. DVD production with specific circulation. No online access	DVD distribution and / or sales. Research	Filmographic metadata, in-house	Danish	
DFI	Stills: Danish silent films, selected names, colour stills	Image	28.000	TIFF 300 dpi	Access rights for Danish silent films	Online access for stills from Danish silent films	TIFF. Stills connected with film titles or persons		
DFI	Stills	Image	25.000	TIFF 300 dpi	No access rights	Made on request from internal or external users	TIFF. Stills connected with film titles or persons		
DFI	Posters	Image	1.000		Access	Online access	Connected with the		

<sup>1</sup> Short name of the participant who provides the content.

<sup>2</sup> E.g. 1,000 film clips, 2 million pages, 20,000 books etc.

<sup>3</sup> E.g. Format - JPEG, MPEG, Quicktime, HTML, PDF etc., Quality – Resolution, sampling rate, colour/greyscale etc.

<sup>4</sup> Access rights to use the content in the proposed project e.g. public domain or License.

<sup>5</sup> Describe current users of the content, including the number (e.g. registered users).

<sup>6</sup> Describe fields, languages and structure of the metadata.

					rights for specific use		filmography		
LKB	Kurt Blum (Bernese photographer and film director)	Movie	10 film clips	MPEG2 (750x576)	License	Not yet online	Native XML	German	
LKB	Schule für Gestaltung Bern	Movie	50 film clips	MPEG2 (750x576)	License	Not yet online	Native XML	German	
LKB	Swiss.movie (members of UNICA)	Movie	100 film clips	MPEG2 (750x576)	License	Not yet online	Native XML	German/ French	
NFA	Czech feature film	Movie	750 films	Currently Digibeta	License	Scientific, commercial	-		
NFA	Czech documentary film	Movie	500 films	Currently Digibeta	License	Scientific, commercial	-		
NFA	Czech animated film	Movie	10 films	Currently Digibeta	License	Scientific, commercial	-		
NFA	Photos from Czech feature films	Image	36.000 photos	JPEG	License	Scientific, commercial			
NFA	Photos from Czech documentary films	Image	1.800 photos	JPEG	License	Scientific, commercial			
NFA	Photos from Czech animated films	Image	1.000 photos	JPEG	License	Scientific, commercial			
NFA	Posters from Czech films 1898 - 1970	Image	1.400 posters	TIFF	License	Scientific, commercial			
NFA	Oral history	Sound	1.100	Partially WAV	License	Scientific, commercial		Czech	
NFA	Digital film library Kramerius NFA (Czech film press etc.)	Print	300.000 pages	JPEG, DjVu	Intranet copyright	Registered online users		Czech, German	
CP	Silent portuguese non-	Movie	170 films	Digibeta	Public domain and	Research, exhibition, duplication for new productions including	Computer based cataloguing data. Portuguese.	Portuguese	

	fiction films				license	television archive based programs			
CP	Silent Portuguese non-fiction 1895-1931: stills	Image	100 stills	JPEG 75 dpi, colour & greyscale	Public domain and license	Publication, exhibition	Library cataloguing and indexing data. Digital archive description based on Dublin Core. Partially embedded		
CP	Silent Portuguese non-fiction 1895-1931: press clippings and other film related material	Print	1.200 pages	PDF 100 dpi, colour & greyscale	Public domain and License	Research, publication	Library cataloguing and indexing data. Portuguese	Portuguese	
LCA	Lithuanian documentaries	Movie	15 hours	MPEG format	Public domain	not yet online, only inside LCA, use for educational, scientific purposes	MS Access based catalogue system	Lithuanian/English	
NFI	Oslofilms (documentary films from Oslo)	Movie	140 films	Master on DV25, Digibeta and HDCam (SR), IPTV files on MPG2, streaming files on windows media	License	DVD Release, VoD <a href="http://www.filmmarkivet.no">www.filmmarkivet.no</a> , scientific, commercial	MAVIS	Norwegian	
NFI	Old Norwegian Commercials	Movie	70 films	Master on DV25, Digibeta and HDCam (SR), IPTV files on MPG2, streaming files on windows media	License	VoD <a href="http://www.filmmarkivet.no">www.filmmarkivet.no</a> , scientific, commercial	MAVIS	Norwegian	
NFI	Norwegian feature films (Norsk Film AS)	Movie	50 films	Master on DV25, Digibeta and HDCam (SR), IPTV files on MPG2, streaming files on windows	License	VoD <a href="http://www.filmmarkivet.no">www.filmmarkivet.no</a> , Scientific, commercial	MAVIS	Norwegian	

				media					
NFI	Filmavisen, Norwegian newsreels 1941 + 1942	Movie	50 films	Master on DV25, Digibeta and HDCam (SR), IPTV files on MPG2, streaming files on windows media	License	VoD <a href="http://www.filmmarkivet.no">www.filmmarkivet.no</a> , Scientific, Commercial	MAVIS	Norwegian	
CCB	Corona Cinematografica	Movie	100 film clips	Flash video	License	Scientific, Commercial, private	Title, alternative title, type (documentary, cartoon, newsreel), year, country, Production company, cast and credits, length (in minutes), keywords, abstract, synopsis. Not embedded	Italian	
CCB	Propaganda	Movie	50 film clips	Flash video	License	Scientific, commercial, private	Title, year, country, production company, cast and credits, length (in minutes), film format, colour, sound, keywords, synopsis. Not embedded	Italian	
CCB	Other	Movie	100 film clips	Flash video	License				
CCB	Angelo Novi Collection	Image	13.000 JPEG, 1500 TIFF files	300-600 dpi	License	Scientific, commercial, private	Title, Year, Country, Production company, Cast and credits, Italian		
CCB	Posters collection	Image	14.000 records, 250 TIFF and JPEG files	300-600 dpi	License	Scientific, private			
IL	Newsreels collection 1926-	Movie 35 mm	62.698 clips each newsreel	35 mm film, telecined,	IL is License	Educational, commercial	Subset of EAD (Encoded Archival	Italian	

	1992: Largest European collection of almost every Italian newsreel plus various foreign newsreels	DG Beta, Betacam SP, D2, VHS,AVI	title is made up of more than 4 issues. 62.729 catalogue cards, accompanied by textual sequence description	digitized to AVI, 300k, 320x240	owner	All accessible online for free consultation: <a href="http://www.archivioluce.com">www.archivioluce.com</a> , 100.000 registered users, various user profiles.	Description) schema, in XML database, validated by the standard EAD schema. not embedded		
IL	Documentary and short film collection 1920-1999 From the silent era to modern documentaries by top Italian directors	Movie 35 mm film DG Beta, Betacam SP, D2, VHS,AVI,	4.837 titles, 4.837 catalogue cards, accompanied by textual sequence description	35 mm film, telecined, digitized to AVI, 300k, 320x240	IL is License owner	Educational, commercial. All accessible online for free consultation: <a href="http://www.archivioluce.com">www.archivioluce.com</a> , 100.000 registered users, various user profiles.	EAD Not embedded	Italian	
IL	Italian Cinema Interviews and backstages 1980 to date	Movie	1.280 films	100 titles High Definition	IL is license owner	Educational, commercial	EAD (Encoded Archival Description) schema	Italian	
IL	Luce Photo Archives Collection 1920-1980 Collection of photos from various photo agencies and photographs.	Image Glass negatives, film negatives, printed photos, digitised photos	3 million items, 1 million digitised 350.000 catalogue cards with thorough description	TIFF, JPEG	IL is license owner	Educational Commercial First 350.000 digitized and catalogued photos to be made accessible on <a href="http://www.archivioluce.com">www.archivioluce.com</a> by September 2007	EAD not embedded		
DIF	Feature and documentary films	Movie	135 films	Standard Definition	License	DVD production. Private and commercial use	Filmographic metadata, FRBR based, not embedded	German	
DIF	Photo Collection I	Image	103.372 photos	TIFF, JPEG 300 dpi	License	Scientific, commercial, private.	IPTC		
DIF	Photo Collection II	Image	15.000 photos	TIFF, JPEG 300 dpi	License	Scientific, commercial, private. Approx. 500 users per year	Poster database: Title, alternative title, year, Country, production		

							company, length (in minutes), censorship information		
DIF	Posters Collection	Image	13.000 photos	TIFF, JPEG 72 dpi	License, rights holders unknown in most of the cases	Publication, research	Poster database: title, alternative title, year, country, production company, length (in minutes), censorship information		
DIF	Artur Brauner Archiv	Image	2.200	TIFF, JPEG 300 dpi	CCC Arthur Brauner,	80% Research, 20% private			
DIF	Artur Brauner Archiv	Text	80 documents	TIFF, JPEG 300dpi	CCC Arthur Brauner,	80% Research, 20% private		German, English	
DIF	Thea von Harbou	Text	1.000 pages	TIFF	Dr. Joachim von Harbou	80 % Research, 1200 users per year		German	
DIF	Press material	Print	2.623 documents	PDF, Word	License	80 % Research, 1200 users per year		German	
DIF/FAA/NFA	COLLATE Censorship documents	Print	7.000 documents with ca. 18.000 pages	TIFF	Public domain	Online access, research and restoration	COLLATE schema, language: English	German /Czech	See section 5.4 Added value and Task 3.7
TTE	Digitised Greek news reels Collection & Catalogue	Movie, Text 100 sub-collections of several news reels each, categorized according to historical events and dates.	Approx. 11 hours	2k for 16mm, 4k for 35mm, MPEG	Access rights for non profit purposes	Scientific, research, private Content not accessible online yet	Modified Dublin Core. Not embedded	Greek, English, French	Translation in English and French will be completed by December 2007

TTE	Greek Fiction Films & Catalogue	Movie	34 films	2k for 16mm, 4k for 35mm,MPEG	Access rights for non profit purposes	Scientific, Research, Private Content not accessible online	Modified Dublin Core. Not embedded .	Greek	Translation in English and French will be completed by December 2007
TTE	Greek documentaries & catalogue	Movie	5 Greek documentaries, 158 minutes	2k for 16mm, 4k for 35mm,MPEG	Access rights for non profit purposes	Scientific, research, private Content not accessible online yet	Modified Dublin Core. Not embedded	Greek	Translation in English and French will be completed by December 2007
TTE	Posters and catalogues	Image	100 rare and restored Greek cinema posters	JPEG & Tiff, original material scanned at 300 dpi	Access rights for non profit purposes	Scientific, Research, Private Content not accessible online yet	Modified Dublin Core. Not embedded.		Translation in English and French will be completed by December 2007 Content will be accessible online within October 2007
TTE	Photographs & catalogues	Image	5.025 Photographs from Greek films	JPEG & TIFF original material scanned at 1200 dpi, negatives were scanned at 2400 dpi	Access rights for non profit purposes	Scientific, Research, Private Content accessible online Unique Page-Views August 07: 2258	Modified Dublin Core. Not embedded		Translation in English and French will be completed by December 2007
TTE	Digitised stills and cinema related printed material & catalogue	Image	319 Stills & Cinema related printed material	JPEG & TIFF, original material scanned at 1200 dpi		Scientific, Research, Private Content accessible online Unique Page-Views August 07: 100	Modified Dublin Core. Not embedded		Translation in English and French will be completed by December 2007
TTE	Programs from Screenings at Greek Cinemas, and Catalogues	Print	88 documents	JPEG & TIFF, original material scanned at 1200 dpi	Access rights for non profit purposes	Scientific, Research, Private. Content accessible online Unique Pageviews August 07: 102	Modified Dublin Core. Not embedded		Translation in English and French will be completed by December 2007
TTE	Out of Print and Rare Greek	Print	248 documents	JPEG & TIFF, original material	Access rights for	Scientific, Research, Private	Modified Dublin Core. Not		Translation in English and

	Cinema related magazines & catalogue			scanned at 1200 dpi	non profit purposes	Content accessible online Unique Page-Views August 07: 132	embedded		French will be completed by December 2007
FAA	Saturn film production	Movie	20 clips	Digibeta, MPEG 2	License	Scientific, commercial	Filmography, Catalogue	German titles	Dec. 2008
FAA	Ostmark Wochenschau (Newsreels)	Movie	100 clips	Digibeta, MPEG 2	License	Scientific	Filmography	German	July 2009
FAA	Austria Wochenschau	Movie	1000 clips, 30 % digitised	Digibeta, MPEG 2	License	Scientific, commercial	Filmography, Database	German	Dec. 2009
FAA	Steinwendner Collection / Austrian Avantgarde	Movie	30 clips	Digibeta, MPEG 2	License (FAA, Steinwendner)	Scientific, commercial	Filmography	German	
FAA	Censorship Cards	Print	1.500 pages	TIFF, JPEG	FAA NÖLA	Scientific	Native format	German	
FAA	Paimanns Filmlisten	Print	10.000 pages	PDF, TIFF	FAA	Scientific	Catalogue	German	
NFM	Kolvenbach	Movie	3.000 film titles	MPEG 1	Mostly public domain, some orphan works and few restricted license (to be cleared for each use)	Intranet only	Filmographic metdata in Dutch	Dutch and other intertitles	
NFM	Dutch feature films (fiction and non-fiction)	Movie	12 hours	Various, mostly Digibeta	Restricted license (to be cleared for each use)	Upon request only	Filmographic metadata in Dutch	Dutch	NFM is currently running a large national digitisation project. (Images for the Future). If possible NFM is aiming at making

									some of this digitised content available through EFG.
MNFA	Stills, Posters and Design I	Image	1.000 posters	JPEG and TIFF, 300 dpi	License	Scientific, commercial, private, film production	Native format, not embedded	Hungarian	
MNFA	Stills, Posters and Design II	Image	1.200 stills	JPEG and TIFF, 300 dpi	License	Scientific, commercial, private, film production	Native format, not embedded	Hungarian	
CF	Film collection containing various materials, from the beginnings of cinema until today	Movie	58 films	MPEG 2, MPEG 4	Free access (via local server) for free rights materials and agreements with the rights owners for the other materials	Researchers, students, professionals	Title, director, year of production, producer. The other fields remain to be defined	French	
CF	The collection of rare books covers pre-cinema and cinema from its beginnings	Text	89 books	400 dpi, Format JPEG	Public domain	Researchers	Shelf mark, title, subtitle, parallel title, part of title, isbd author, year, physical description, editor, collection, ISBN or ISSN, language, people, movie, subject	French, English	
CF	Photographs	Image	35.000	TIFF, 400 dpi	Agreements with photographers or public domain	Researchers, students, professionals	Shelf mark, title, type of photographs (portrait, promotional, ...), year, physical description, author, people, movie		
CF	Drawings	Drawings	14.000	400 dpi, TIFF	Agreements	Researchers,	Shelf mark, title,		

	representing models and plans of sets designs, film poster designs, portrait and sketches of personalities, and storyboards			(most of them	with adagp	students, professionals	year, physical description, author, people, movie		
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## 4.2 IPR issues

Providing a sustainable and legally viable framework for the long-term storage, distribution and availability of digital content is one of the main objectives of the European Film Gateway. Therefore, the handling of IPR issues by the consortium, the work groups and the partners of the EFG will be modelled according to the following goals:

- to develop and implement best practices for rights clearing and the legal distribution of digital content
- to ensure the protection of existing individual intellectual property rights within all digital and analogue services of the EFG
- to promote the legal digitisation of analogue content and to maximize the digitised content accessible through the EFG

Within the network of members and participants, a thorough evaluation of the existing and varying copyright legislations in their respective states will be the first step in developing best practices for the handling of IPR issues. Drawing on the extensive experiences gathered by the network participants, this evaluation should lead to the issuing of legally viable guidelines for rights clearance to be used by film archives which work with digitised content in the public domain or owned by third parties. These guidelines should encourage the active digitisation and web-based distribution of archived film and related materials through providing legal safeguard for the archives and ensuring the proper treatment of individual intellectual property rights.

Given the fact that the rights to most moving images, especially feature films, are owned by third parties, the EFG will also consult representatives of rights holders associations and major commercial as well as non-commercial rights holders organisations. It is the goal of these consultations to reach agreements on clearance procedures and to achieve mutual consent between the archives and the rights holders on the web-based distribution of digital content. In regard to films and film-related content only available through video-on-demand services which are limited to clearly defined territories and/or national markets, the consultations will also include negotiations on the documentation and accessibility of this content by the EFG.

As a result of the evaluation and consultation process, all contributing partners of the EFG (including archives, video-on-demand services, private enterprises and individuals) will agree on a clearing policy which rules out illegal distribution of digitised items and the infringement of copyrights. Consequently, these contractual agreements exempt the consortium and the work groups from all liabilities regarding digitised content accessed through and/or distributed by the EFG. Special emphasis will be put on the question of orphan works. Orphan works are copyright-protected works, the rights owner(s) of which cannot be identified and/or located by someone who wants to make use of the work in a manner that requires the consent of the rights owner.<sup>1</sup> The orphan works issue is one of the most pressing problems for the film archival community in its strive for making their collections accessible in a digital environment. The network will evaluate and discuss several possible solutions like extended collective licensing or limitation-on-remedies.<sup>2</sup> On a technical level, the EFG will take into account the network evaluation and consultation of rights holders for the embedding of digital rights expressions in archival metadata. In order to further ensure the protection of individual intellectual property rights, all digitised items which are to be assigned to EFG, no matter where they are located (websites, repositories, document servers), will feature a standardized and mandatory rights statement within their retrospective metadata. The rights statement is also mandatory for all digitised items which are considered to be part of the public domain and /or have an unclear rights status (i.e. historical archive materials without a

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<sup>1</sup> European Audiovisual Observatory, Audiovisual Archives and the Inability to Clear Rights in Orphan Works, IRISplus Legal Observations, Issue 2007-4, p. 1.

<sup>2</sup> Ibid., pp. 5f.

designated property owner), ensuring that the individual content provider can be addressed directly by potential rights owners.

Crucial parts of the rights statement will be automatically published in all query results of the EFG, including information on source, property status, terms of use and copyright of the digitised items. This policy excludes all non-declared materials from the archive component of the EFG, distinguishing it from existing platforms, gateways and repositories, i.e. all sites featuring user-generated content.

#### Risks of IPR issues

A preliminary assessment of the rights status of the content to be made available to the EFG and Europeana services revealed the following distribution:

Status <sup>11</sup>	Approx. No. of Items	No. of Collections
License or mixed license&free	ca. 376.000	51
Free	ca. 422.000	16

This means that a share of 47% of all items to be contributed currently can not be made available for free across the borders of the respective member states. The precondition here is that the rights owner can be identified and that the rights owner agrees to make his content available. In order to achieve the rights owner's consensus, the archive has to negotiate terms and conditions under which the content can be made accessible. These might include certain limitations, such as low-resolution images and moving images, restriction of access to parts of moving images or trailers, visible or invisible digital watermarking and other measures to prevent the possibility of freely re-using material. These compromises in terms of quality and re-usability of rights-owned material can be accompanied (or, where possible, substituted) by engaging in public-private partnerships where a commercial vendor provides content and benefits from links established between the EFG service and his own commercial platform.

A major risk can be seen in the fact that negotiations with rights owners and collective societies will not necessarily be successful in all the cases. This might result in less or even no content available mentioned under "License or mixed license&free". In order to prevent a reduced number of digitised items available in EFG, the archives will engage in looking for content/collections owned by other rights holders. However, the archives will start with content owned by rights owners with whom a possible agreement seems likely.

A second risk can be seen in the rights clearance requiring more time than expected due to inconsistent and/or inefficient research procedures. This might also result in less content available. A third risk can be seen in insufficient or erroneous rights research, possibly involving the risk of litigation against the archive.

However, these risks will be greatly diminished by providing basic guidelines as foreseen in WP5. Also, general agreements with representatives of rights holders such as FIAPF will further prevent IPR problems or at least mitigate their impact. Other practical measures, such as the online publishing of some digitised content (presumed orphan works) while simultaneously asking the rights owners to make themselves known, will be taken into account after extended research and based on best practice experience.

#### The issue of orphan works

The issue of orphan works is currently being addressed in the European Digital Libraries Initiative. The High Level Expert Group, Subgroup Copyright, is working on sector-specific guidelines on due diligence criteria for orphan works.<sup>12</sup> If and when guidelines are agreed upon by the various stakeholders in the audiovisual sector, these can be used for the EFG project as well.

<sup>11</sup> "License" = Content is not owned by the archive but by a third party which can be either known or unknown, or: Content is available under national/educational license only within the borders of the respective country. "Free" = Content is owned by the archive or is in public domain.

<sup>12</sup> A set of recommendation has been issued recently: i2010 Digital Libraries High Level Expert Group (HLG), Copyright Subgroup, "Key Principles for Orphan Works and Out-of-Print Works Databases and Rights Clearance Centres", 26 November 2007, [http://ec.europa.eu/information\\_society/activities/digital\\_libraries/doc/hleg\\_minutes/copyright/report\\_key\\_principles\\_ow\\_opw](http://ec.europa.eu/information_society/activities/digital_libraries/doc/hleg_minutes/copyright/report_key_principles_ow_opw).

### 4.3 *Multilingual and/or multicultural aspects*

As an association comprised of organisations from multiple countries speaking multiple different languages, ACE has a long tradition and extensive experience in multilingual issues. Its 38 member archives are located in 23 European countries, representing 20 languages. Hence, ACE can provide a framework for future efforts at multilingual access to film archives' and cinémathèques' holdings. With institutions from 14 countries representing 11 languages gathered in its consortium, EFG will build upon this existing framework. Individual aspects of multilinguality covered in EFG are:

- Unicode-compatible search for information and content will be provided as a basic precondition for multilinguality
- Based on existing filmographic databases, multilingual authority files for film titles, person names and names of corporate bodies will be established. By matching the different-language titles of one singular version and by matching different-language film versions under the same film work authority record, a cross-language title-based search will be enabled. The same will be established for person names and names of corporate bodies.
- Thesaurus- and ontology-based approaches at multi-lingual access will be evaluated and, if suitable, tested on a proof-of-concept basis. An implementation of the Getty Thesaurus of Geographic Names (TGN) will be taken into account, providing both multilingual search of place names and a point of contact for future GIS-based added value services.
- The project will investigate how past efforts from the film archival community – e.g. the FIAF *Glossary of Filmographic Terms* matching film-specific terms and category names in 12 different languages – can be utilised to contribute to the multilinguality of the technical infrastructure.
- Results and findings from relevant European projects tackling the issue of multilinguality in the cultural domain such as MultiMatch<sup>13</sup> will be taken into account and evaluated for their applicability in EFG. The fact that CNR-ISTI (Pisa), EFG's WP 3 (Technical interoperability) leader, is also coordinating MultiMatch, will be of help here.

From a technological point of view, results of the MultiMatch project can be provided to EFG. MultiMatch provides support to multilingual search on metadata fields and on free text. Currently, MultiMatch is limited to the Italian, Spanish, Dutch, and English as supported languages. Before the end of the project (October 2008) German and Polish will also be added. MultiMatch supports mono-lingual searches in all these languages and supports multilingual search by using English as pivot language. With the help of Multimatch, monolingual and multilingual searches in up to six different languages will be provided.

Moreover, the web site will be continuously expanded to cover the languages of all network participants (11 languages) by the end of the project.

Close ties will be maintained to the approaches at multilinguality of the library sector in general and the European Digital Library project and The European Library service in particular. Results from projects and initiatives like MACS, which developed concordances between three major vocabularies (LCSH, Rameau, SWD), will be evaluated for their usefulness within the context of EFG.

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[pdf](#).

<sup>13</sup> <http://www.multimatch.eu>.

## 5 Impact

### 5.1 Analysis of demand

High demand exists across many different user groups for both information about films and moving image content as well as film-related content. This is evident for example in the usage statistics for the German internet film platform filmportal.de which received more than 6.1 Million visits from its start in February 2005 until July 2007. Currently, the site receives about 11.000 visits and 40.000 page views per day. About 30 % of all users come from abroad.

A survey conducted in April 2006 among 300 users concluded that usage spreads across many user groups. The site is especially popular among users from the professional, educational, scientific and media sector but also serves other film-interested citizens. More than 75 % of all users visit the site multiple times per month. About 50 % use the site out of professional motives, 50 % are private use.

When asked for their suggestions for improving the service, the following requests turned up more frequently than others:

- Among all suggestions for improving the service, the request for more digitised material to be directly available online was by far the most prominent. Users requested films and trailers available for viewing, more film stills and posters, more resources contextualising the films in their contemporary production and reception such as contemporary reviews and interviews and availability of sound material like film music and original sounds.
- Professional users complained about the lack of images and film stills available in re-usable and publishable quality.
- Among the most prominent was also the desire for better international cross-linking and contextualisation of both information and content beyond the national borders. Further resources about international co-productions and non-German films were also demanded.
- Moreover, availability and searchability of information and content in several languages was requested.
- Users also requested more detailed and reliable information about the rights owners.

EFG addresses these needs by making content available online (WP 2, WP 4) and by contextualising information and content through joining resources which are currently dispersed across multiple institutions in many different countries (WP 2, WP 3). The project addresses the needs of professionals for access to material of re-usable quality and more reliable information about rights owners through testing and establishing best practises for IPR management and administration, resulting in specifications for digital rights expression with content to be made available via EFG (WP 5). The need for availability and searchability of content and information will be addressed through several instruments which mainly rest in the use and adaption of authority files and controlled vocabularies (WP 2, WP 3).

As a systematic trans-national survey suited for the purpose of establishing business requirements for EFG has not yet been conducted, the project will address this issue in WP 1. Based on existing evidence in user records and usage statistics of the archives, an assessment of user groups and needs will be done. Furthermore, the existing links between the archives and their users will be utilised to conduct a survey aimed more specifically at expectations for the intended service.

Once established, the running service will be in place to gather information about users and their needs through log file analysis, feedback questionnaires and user surveys. Continuous monitoring of user choices and preferences will also provide content providers with valuable information about the actual demand for digitised content. With these findings about user preferences, archives will be supplied with an indicator for assessing future digitisation priorities.

## 5.2 Target users and their needs

Target user description	Needs	Involvement & Role	Country coverage
Academic research community	(a) Access to more digital content. (b) Ability to find and access content required. (c) Enhanced search and retrieval through access to contextualised content and information. (d) Match between user expectations and the service to be offered. (e) Intuitive and powerful user interface. (f) Fast and reliable service. (g) Powerful multilingual features.	For the first time, EFG will make digital resources from Europe's film institutions searchable and accessible through a single access point. Reaching out to the various user communities will be a task of the project. An initial assessment of user requirements will guide the conceptualisation of the EFG user interface.	At first all countries covered by the EFG consortium (12 EU member states plus Norway and Switzerland). Country coverage will expand as soon as the network is joined by further institutions.
Professional researchers	As above	As above	As above
Creative industry and cultural sector	As above	As above	As above
'The informed citizen'	As above	As above	As above
Film archives	(a) Promote under-used content. (b) Gain opportunities for exploiting content through use and re-use. (c) Reliable source of information about content already digitised to avoid digitisation double efforts. (d) Collaborative tools for contextualising resources with content from other institutions.	Involvement of the archives in every decision taken for the service to be implemented will provide for a service in line with the archives' needs and requirements.	As above
Europeana users	Access to digital content from film	Results from EDLnet research on user	All countries covered by EDLnet

	archives via Europeana	requirements to serve as additional input for EFG conceptualisation	
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The film archives as the institutions most frequently and intensively using the EFG service are involved in both conceptualisation and implementation of the service through their participation in WP 1: User needs and service requirements and WP 2: Technical interoperability and access. The other (non-film archive) user groups will be involved through user surveys and usage tracking. An initial survey among known users of the film archives' holdings and services will be conducted before Month 6 (T1.2). The results of this survey will shape the System requirements specifications (D1.2) in Month 6.

Once the service has been publicly launched, non-film archival user groups can be addressed in a more targeted and specific way. The EFG service itself will be used to conduct two user surveys (through questionnaires on the web site and/or e-mails to registered EFG service users). The findings will be presented in D1.3: "Initial analysis of user feedback and preferences" (Month 24) and D1.4: "Final analysis of user feedback and preferences" (Month 36).

Through its involvement in WP 1, CNR-ISTI as WP 3 leader will be able to incorporate the user requirement findings in their service conceptualisation. The same is true for DIF as WP 5 leader.

### 5.3 Critical Mass

Including film archives is a crucial part of the commission's objective of online accessibility to Europe's collective memory. This includes audiovisual material, print, photographs and archival documents, all of which are to be found in the cinémathèques. Representation of European film archives through including ACE and its members is indispensable for a sound and well-balanced representation of Europe's collective memory.<sup>14</sup>

ACE is a crucial and central player in the European audiovisual sector. It associates 38 member institutions from 23 countries, 17 of which are European member states. Having proven its ability to join its members in collective efforts at promoting the cinematographic heritage on a European level multiple times in the past, ACE stands as the player most capable of assembling a critical mass of content which will contribute to extending and enriching the resources to be made available via the European Digital Library.

After the public launch of the EFG service, approximately 790.000 digitised items will be accessible. This includes the whole wealth of material collected in the film archives and cinémathèques, being essentially of multi-medial composition: Content to be made accessible will contain

- moving image material like feature films, documentaries, newsreels, short and experimental films etc., including secondary material like interviews with film-related personalities.
- pictorial material like film stills, posters, set drawings etc.
- text material like scripts, programmes, periodicals, censorship documents, correspondence etc.
- sound material like interviews, original tones, sound tracks.

As can be seen in the content section (chapter 4), EFG will provide access to

- 65 individual collections,

<sup>14</sup> Commission recommendation of 24 August 2006 on the digitisation and online accessibility of cultural material and digital preservation (2006/585/EC); Commission Communication i2010: 'digital libraries' of 30 September 2005 (COM(2005) 465 final).

- more than 69.000 films and film clips with a total duration of approximately more than 24.000 hours,
- approximately 660.000 images including film stills, posters, photos, drawings etc.,
- more than 900 items of sound material and
- 60.000 text archive documents containing approximately 300.000 pages.

Although this constitutes still a minor part of the overall holdings (including analogue material) stored in Europe's cinematographic archives, the amount of content to be contributed in EFG can be seen as a critical mass considering the fact that the bulk of archival collections still has not been digitised due to financial restraints and legal pitfalls.

Content dealt with in the EFG project definitely constitutes a critical mass for making a proof of concept as regards access to digitised items and systematic approaches to rights clearance.

Containing all the material of many different media and document types as summarised above, the cluster of collections assembled in EFG allows thorough testing of approaches at overcoming the main obstacles of access to Europe's film institutions' digital collections.

Taking into account that further digital content might become available through new digitisation programmes within the first two years of the project, an assessment of further content which might be made available in addition to the list presented in section 4 will be made in Month 20 (M 4.6).

## 5.4 Added Value

Multiple projects and initiatives aiming at providing content and information from Europe's film institutions have been implemented in the past, and many of them are still underway:

### Union catalogues

- **Joint European Filmography (JEF)**<sup>15</sup>: Under the MEDIA programme, computer files supplied by ACE member institutions from 15 countries were analyzed, converted and processed into a single database between 1993 to 1998. This process was complicated due to a great variability in the usage of country and language codes, date formats and other formal conventions.

The resulting database, hosted by Deutsches Filminstitut - DIF in Frankfurt, comprises 51.895 film entries relating to an estimated number of 40.000 to 45.000 individual films. In order to facilitate the identification of intra-European co-productions appearing under different titles, auxiliary files of director's names and of corporate names such as production companies and contractors were prepared.

- **Moving Image Database for Access and Re-Use of European Film Collections (MIDAS)**<sup>16</sup>: Under the MEDIA Plus programme, 16 archives from 11 countries representing 10 languages gathered to contribute to a common European catalogue of film archives' holdings. The project was initiated in 2006 and is expected to be running until End of 2008. By this time, holding information from 18 archives in 12 EU member and EFTA states will be accessible.

The precondition for contribution to the union catalogue is to deliver data in a native XML format. The native formats are individually mapped to the MIDAS core record structure based on FRBR. The catalogue is already available under [www.filmarchives-online.eu](http://www.filmarchives-online.eu) and provides search possibilities for finding mostly non-fiction films in currently six archives. To date, filmarchives-online contains access information to more than 10.000 film copies of about 5.000 works of film. Import- and export interfaces for the MIDAS Core XML, MARC21 and Dublin Core are currently being implemented. However, the MIDAS catalogue does not provide direct access to digitised content.

<sup>15</sup> <http://www.acefilm.de/56.html>.

<sup>16</sup> <http://www.filmarchives-online.eu>.

- **FIAF Treasures of the Film Archives**<sup>1</sup>: Contains unique information about silent film holdings in international film archives. It was conceived as a tool to aid the work of preservation, research and film exchange between archives, and provides filmographic and holdings information on over 40,000 works. Included are silent shorts and features, fiction and non-fiction, from over 98 of the world's major film archives. The database was updated in 2001 and 2002.  
In contrast to MIDAS, no attempt at automatic batch ingest of filmographic records were made.

### National filmographies

- **filmportal.de**<sup>2</sup>: Launched in February 2005 by Deutsches Filminstitut – DIF; filmportal.de is the comprehensive German national filmography currently comprised of more than 61.000 film works, more than 127.000 persons and about 16.000 corporate bodies. It also provides access to 22.600 digitised photographs and film stills, more than 400 posters and about 200 film clips.  
While an interface for exporting filmwork-centered FRBR-based XML records has already been established, interfaces for digitised objects' metadata exchange have yet to be implemented.
- **Danish National Filmography**<sup>3</sup>: Maintained by Det Danske Filminstitut, the filmography contains all Danish feature films since the beginning of cinema. It is currently being expanded to include also the complete Danish documentary film production. It operates on a MARC-based format and uses FIAF cataloguing rules. To date, it contains more than 36.000 works of film and 149.000 persons and corporate bodies. Digitised original programmes, posters and pictures are accessible together with the filmographic information, mainly for the silent film era.
- **Norwegian National Filmography**: Not yet accessible online but available for data export. Norwegian filmographic information will be supplied to the EFG Filmography as well.
- Filmographies covering selected parts of the national film production from Italy (Cineteca di Bologna, Istituto Luce), the Czech Republic (Narodni Filmovy Archiv), Greece (Greek Film Archive) and further countries (sources yet to be determined).

### Standardisation initiatives and bodies

- **FIAF Cataloguing rules/cataloguing commission**<sup>4</sup>: Issued in 1991, the FIAF cataloguing rules issued a set of rules for cataloguing materials held in moving image archives to facilitate the exchange of information between and among archives. However, the rules are currently under revision by the FIAF cataloguing commission to bring them in line with today's developments in electronic cataloguing and documentation.
- **CEN BT/TF/179 Cinematographic Works**<sup>5</sup>: Mandated by the European Commission, the standardisation group aims at defining standards for film cataloguing and indexing to support the exchange of filmographic data, improve the access to the European film heritage and intensify the dissemination of European films. It works on a minimum set of common rules on cataloguing and indexation and a model structure for film databases. Among others, the British Film Institute, CNC-Archives Françaises du Film, Bibliothèque Nationale de France, Centro Sperimentale di Cinematografia, Deutsches

<sup>1</sup> [http://www.fiafnet.org/uk/publications/fdbo\\_content.cfm](http://www.fiafnet.org/uk/publications/fdbo_content.cfm).

<sup>2</sup> <http://www.filmportal.de>.

<sup>3</sup> [http://dnfx.dfi.dk/pls/dnf/pwt\\_page\\_setup?p\\_pagename=dnfhome](http://dnfx.dfi.dk/pls/dnf/pwt_page_setup?p_pagename=dnfhome).

<sup>4</sup> [http://www.fiafnet.org/uk/publications/fep\\_cataloguingRules.cfm](http://www.fiafnet.org/uk/publications/fep_cataloguingRules.cfm).

<sup>5</sup> <http://www.filmstandards.org/>.

Deutsches Filminstitut – DIF, Bundesarchiv-Filmarchiv and the ISAN international agency are represented in the standardisation group. The group was established in 2005 and will present its results for review and approval in 2008.

### Research and publication projects

- **COLLATE**<sup>1</sup>: The “Collaboratory for indexing and annotation” was an IST-funded project under the lead of Fraunhofer-IPSI (Germany). Deutsches Filminstitut – DIF, Filmarchiv Austria and the Czech National Film Archive participated as pilot users of a collaborative work environment for cataloguing, indexing and annotating digitised film censorship documents of the 1920s and 1930s. More than 7.000 documents (including photos) with more than 18.000 pages were catalogued and made accessible online.

These few examples show that a wealth of cataloguing data and digitised content already exists. However, many of these projects and initiatives were started before common standards for metadata interoperability had been enforced in the archival community. Especially in the film archival community, there is a lack of agreed standards for metadata interoperability today. As far as record structures are concerned, most catalogue databases are conceived without any regard to existing standards. FIAF cataloguing rules are, if at all, only partially followed by the film institutions. EFG aims at adding value to these and more past and current projects by providing a framework for interoperability of metadata for film and film-related resources. It will agree on a common schema based on established standards and establish best practises for film archives to implement harvesting protocols such as OAI-PMH suited for their needs (WP 2) and on a minimum set of semantic rules (WP 3).

It adds value to existing European standardisation efforts in this field by implementing the agreed results of the CEN BT/TF 179 Cinematographic Works group. CEN BT/TF/179 will be important as a supplier of an agreed metadata structure for the identification and description of film works. The group has already completed the first part of the standard, which is currently being circulated among the European standardisation bodies. The second part is currently under development and will have proceeded to a point where it can be used by EFG until Autumn 2008, although a final publication will not be available before 2009.

With its consortium of 20 institutions from 14 European countries, EFG provides the new standard with the highest possible degree of dissemination, fostering its acceptance and, consequently, technical interoperability of film-related information and content.

EFG will benefit from all of the initiatives and projects mentioned above, with the exception of the FIAF Treasures of the Film Archives for which the possibility of access remains to be negotiated. For the first time, systematic contextualisation of physically dispersed film-related content will be possible. The projects mentioned above and many more will benefit considerably from this, all the more due to EFG’s direct connection to the European Digital Library.

Filmographies and union catalogues, first of all JEF, MIDAS, filmportal, Danish National Filmography, several other national or thematic filmographies, will contribute catalogue information to the common European Filmography (see also EFG Technical Architecture graph, WP2). This will most probably be done by using OAI-PMH. The local services will benefit from more users directed there through EFG (users intending to get additional information or use services only provided by the local service).

On the COLLATE repository with more than 7.000 important film censorship documents from Czechoslovakia, Austria and Germany in the 1920s and 30s, an OAI-PMH will be implemented to make these documents available through EFG and Europeana.

Ongoing cross-domain initiatives for access to digital cultural content, especially under the Digital Libraries Initiative i2010, will benefit from the EFG’s efforts by being enabled to incorporate the European cinematographic heritage. The establishment of technical and semantic interoperability between the library and the film archive sectors will lay the groundwork for future efforts at cross-

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<sup>1</sup> <http://www.collate.de/>.

domain contextualisation, bringing together semantically related works from different domains in a common digital information space.

Through its approach at encompassing multiple countries and languages, EFG will also help achieving the i2010's goal of transcending existing national and language barriers impeding integrated access to Europe's cultural heritage.

## 6 Networking

### 6.1 *Networking Capacity*

#### Results

The EFG project will produce results in several fields essential for the i2010 initiative. It will

- agree on common interoperability standards for film archives and cinémathèques,
- elaborate and advocate best practices for rights clearance and IPR management towards the goal of publishing (parts of) cinematographic works and cinema-related material on the Web,
- develop a single access point to the digitised collections of Europe's film and audiovisual archives and
- establish a gateway to the European Digital Library to enable access to Europe's cinematographic heritage through the Europeana.

#### Capacity

The consortium gathered in the EFG provides a reliable basis for disseminating and promoting the uptake of the project's results as summarised above. It is comprised mostly but not exclusively of ACE members. Altogether, the EFG consortium counts 20 partners from 14 countries (12 EU member states plus Norway and Switzerland). Partnership and country coverage constitute a critical mass on which can be built on already during the project. Although not every ACE member is formally a partner in EFG, the entire ACE network of 23 countries and 38 members is available to the project for networking and dissemination purposes.

All ACE members are also members of FIAF (Fédération Internationale des Archives du Film), the world-wide federation of film archives. FIAF has already expressed its support of the EFG project and agreed to mutual consultations to discuss the results of the project with its Technical and Cataloguing Commissions.<sup>1</sup> These mutual consultations through the involvement of FIAF commissions' representatives in EFG work groups and vice versa will foster the uptake of the project's results not only within the 27 EU member states but also beyond and further extend EFG's reach in terms of both stakeholders and countries.

Including the EDL Foundation as a partner in the EFG consortium provides for the widest possible cross-domain dissemination of the project's results. EDLnet work group representatives will join the respective work groups of EFG and vice versa, especially concerning technological interoperability (Groups initiated in WP 2 of EDLnet and EFG's WP 2: Technical interoperability and WP 4: Content enrichment Work Groups) and models of organisational and economic sustainability (Groups under WP 1 of EDLnet as well as the foundation's executive committee itself and EFG's WP 7: Legal and organisational governance/Sustainability planning Work Group).

#### Activities

In addition to liaison between EFG work groups and EDLnet groups and other activities within the EDL Foundation and FIAF, EFG will take actions to promote the uptake of its results through

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<sup>1</sup> See FIAF letter of support, included in 10.2: Background and reference documents.

- at least 9 local workshops within the duration of the project, at least two of them to be held in EU member states currently not covered by the EFG consortium,
- holding a thematic conference about copyright/IPR issues for film and audiovisual archives (to be organised in WP 5),
- setting up a project web site and regular distribution of electronic newsletters,
- setting up and maintaining a database of contacts to relevant stakeholders in the audiovisual sector in all 27 member states and
- joining events conducted by other related and relevant initiatives like MINERVAplus, MICHAELplus, VideoActive etc.
- Working through the entire ACE and FIAF networks and the EDLnet network.

Local workshops will be coordinated by the ACE secretariat and conducted by the individual country partners. They will not be confined to participants of the respective country where the event is held. Rather, they will also aim at including stakeholders from member states currently not covered by the EFG consortium.

Setting up a project web site which is not identical with the public prototype of the EFG service and the distribution of newsletters will be a joint effort of Eremo and ACE, the latter also maintaining the database of contacts.

Events organised by other related or relevant initiatives will be joined by appropriate representatives from the EFG work groups and project management, the individual participations to be assigned by the work groups or the project management on a case-by-case basis.

## 6.2 Clustering Activities

Concertation with the Commission's activities and its key projects and initiatives in the field of digital libraries, most notably the EDL Foundation and EDLnet, will be given the highest priority in EFG. The necessary resources for attending clustering events have been allocated to WP 6.

Clustering on copyright is resourced through and assigned to WP 5.

ACE as the organisation co-responsible for WP 6 will provide for taking into account the results and recommendations of clustering activities by the Commission through its secretariat. It will disseminate recommendations resulting from clustering activities both among its member institutions through the association's regular electronic mail communications and among the EFG work groups through the EFG project co-ordination at DIF. Having both EFG project co-ordination and ACE secretariat located at DIF will provide for efficient communication of clustering results among EFG partners and ACE members.

## 7 Performance monitoring

### 7.1 Success indicators

Indicators	Expected Progress		
	Year 1	Year 2	Year 3
Status of EFG service	Internal Beta	Public Beta	Public
Number of digitised items accessible through EFG	-	270.000	790.000
Number of digitised items accessible through Europeana	-	220.000	790.000
Number of digitised moving image items accessible	-	24.000	69.000

through EFG			
Number of collections accessible via EFG and Europeana	-	21	65
Number of digital items enriched <sup>24</sup>	10.000	70.000	200.000
Number of content providers connected to the EFG infrastructure	5	9	14
User sessions per month	-	40.000	200.000
Number of network members	20	20	25
Number of contact and dissemination events held	2	4	8
Number of filmographic data sources integrated	3	5	7
Number of additional partners in the EFG consortium	0	1	1
Number of film work records in common Filmography	50.000	150.000	220.000

## 7.2 Performance measurement and evaluation

Performance measurement and evaluation will be done centrally by the project co-ordinator at Deutsches Filminstitut. Results of performance measurement will be included in the annual reports to the commission due in Months 12, 24 and 36 (D9.2, D9.5, D9.8).

Indicators concerning the number of items, collections and providers made accessible and catalogue records enriched will be measured with the help of the functionalities inherent in the DRIVER systems. Indicators concerned with the usage of the site will be tracked with a web server statistics application, most probably AWSTATS.<sup>25</sup>

<sup>24</sup> Minimum enrichment of digital items will consist in inserting one or more references from the common European Filmography into the metadata header of the respective digital file. This will allow the digital item to be presented together with the right filmographic information on a person or film work on the EFG web interface. Items not tagged will also be available through the EFG service, though not necessarily presented together with the person or film entry on the EFG web interface.

<sup>25</sup> <http://awstats.sourceforge.net/>.

## 8 Project work plan

### 8.1 Description of work and roles

The project is organised in eight different work packages:

- **WP 1 User needs and service requirements**
- **WP 2 Technical interoperability and access**
- **WP 3 Content enrichment and semantic interoperability**
- **WP 4 Service implementation and operation, web platform**
- **WP 5 IPR management and administration**
- **WP 6 Dissemination and networking**
- **WP 7 Legal and organisational governance, Sustainability planning**
- **WP 8 Project management**

Work packages dedicated to issues where input has to come from and where consensus has to be reached among at least several partners representative of the whole consortium, **work groups** are established. Work groups will be responsible for carrying out the tasks of their respective work package. The following work groups will be established:

- **WG 1 User needs and service requirements**
- **WG 2 Technical interoperability and access**
- **WG 3 Content enrichment and semantic interoperability**
- **WG 5 IPR management and administration**
- **WG 6 Dissemination and networking**
- **WG 7 Legal and organisational governance, sustainability planning**

Work groups meet according to an agreed interval and whenever the necessity for a meeting has been identified by the work package leader. They maintain constant communication through electronic mail and the project web site as a place for storing relevant documents and presentations.

#### **WP 1 User needs and service requirements**

*Initial work group members: Filmarchiv Austria (Leader), CNR-ISTI, Deutsches Filminstitut, Det Danske Filminstitut, Cineteca di Bologna, Narodni Filmovy Archiv*

Due to a lack of empiric findings concerning user expectations to the envisaged service, gathering information about user requirements and expectations will be the starting point of the project. Data from existing surveys will be gathered and analysed. A survey more specifically aimed at the intended service will be conceived and distributed through the project partners. Existing comparable web-based services will be evaluated. (Tasks 1.1-1.3)

The findings from these analyses will feed an initial description of system requirements for the service prototype (Task 1.4), to be taken up and refined in WP 3 and WP 5.

Once the prototype has been prepared and launched to the public, WP 1 will take up the opportunity to gather relevant information about user preferences through e.g. log file analysis and user feedback forms provided on the service's website. (Task 1.5) This monitoring activity will again provide WP 3 and WP 5 with important input for refinement of the prototype during the second half of the project's duration and afterwards.

## WP 2 Technical interoperability and access

*Initial work group members: CNR-ISTI (Leader), Deutsches Filminstitut, Det Danske Filminstitut, Cineteca di Bologna, Narodni Filmovy Archiv, Filmarchiv Austria*

The goal of this work package is to address the EFG interoperability and access issues from a technical point of view. In particular, it will take care of identifying, designing and implementing the techniques and technologies needed to satisfy the expectation of the EFG community.

The design activity will consist of (i) a preliminary study phase in which existing metadata standards and interoperability protocols will be carefully evaluated, and (ii) a concrete design phase in which the common metadata format will be established, the interoperability schema will be fixed and the needed services adaptations and refinements will be defined in detail. The EFG proposal will also monitor the advances of selected technologies. In particular, it will monitor the institutional repository guidelines and policy establishment activity of DRIVER II (the second phase of the DRIVER project) in order to evaluate and exploit, if appropriate, the project outcomes. The implementation activity will consist in an adaptation of existing assets, namely the set of services realised by the DRIVER project, in order to realise those needed for implementing a federation of audio/video repositories compliant with the EFG user requirements. Specifically, the following services will have to be customized/extended/integrated:

- *DRIVER services, such as stores, index, and search* - The currently available version deals with flat metadata formats. It has to be adapted to manage hierarchical metadata formats typical of Video and Film descriptions.
- *Multilingual services* - These services will be integrated to the search services, by re-using available multilingual resources and tools, e.g. those implemented in the context of the European Project MultiMatch (CNR).
- *Data curation services* - These services will be added to the infrastructure in order to support experts from participating archives in
  - (i) computer-assisted filmographic authority record matching
  - (ii) revising and enriching the description of the content they share, e.g. through the exploitation of authority files made available through the European Filmography Registry.

Data curation services will be used in WP 4.

### EFG infrastructure and DRIVER

The EFG application will be realised by relying on the technology developed by the DRIVER project<sup>26</sup> and on the application framework it offers. This technology consists of an open service system that enables the creation and maintenance of infrastructures capable of (i) supporting the construction of Information Spaces of digital objects collected from a number of heterogeneous archives and (ii) the realisation, on top of such Information Spaces, of service-oriented applications, whose services can be shared and re-used in the context of others. With respect to this last point DRIVER provides also a number of predefined services for harvesting, aggregation, search and access of objects that can be exploited in building a digital library application.

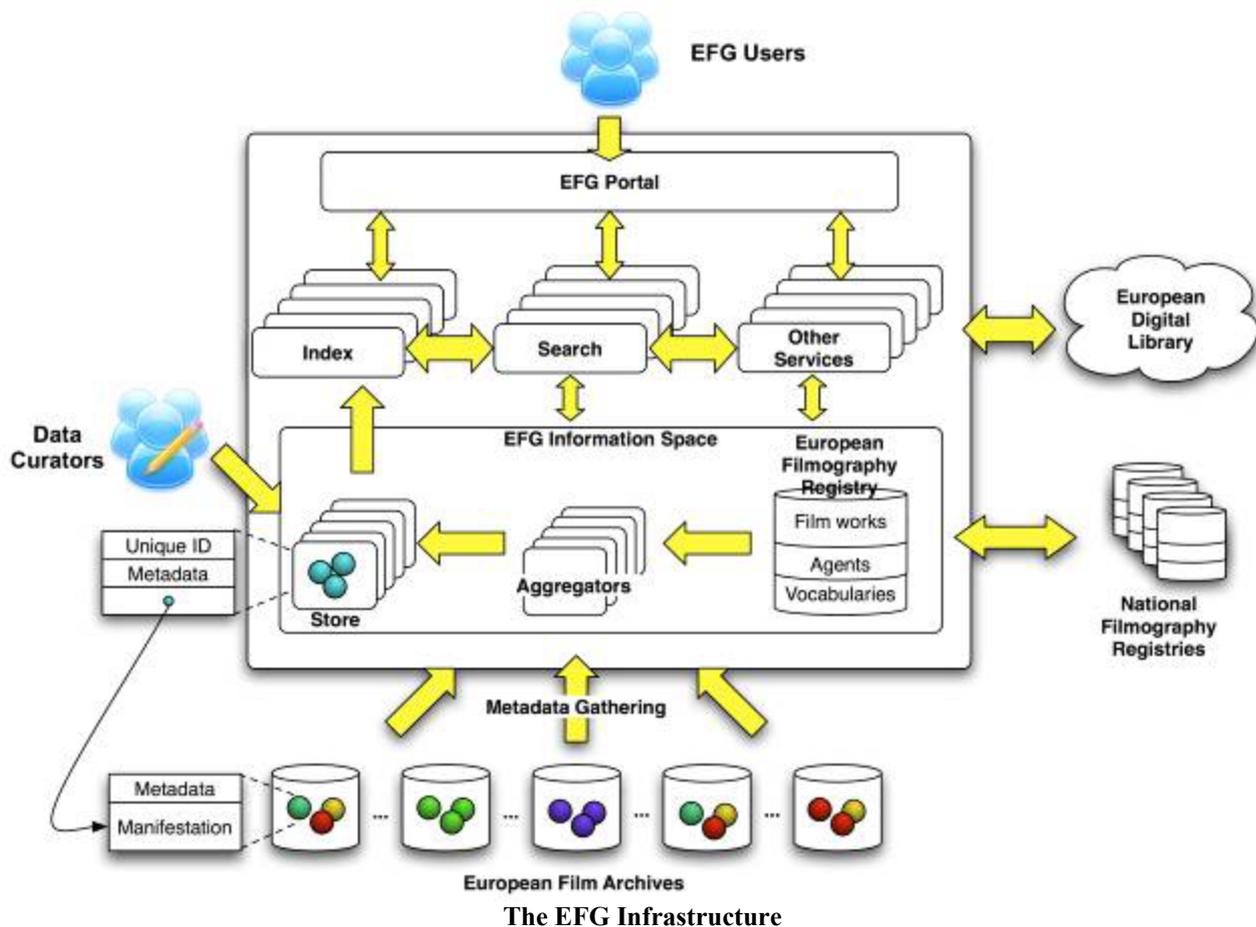
To achieve the objective of the EFG project, the DRIVER technology will be *exploited* to deliver a reliable EFG distributed service and *extended* to address the specificities of the target community. The EFG service will rely on (i) the aggregation mechanisms of the DRIVER system to federate existing repositories and to form a European Film Gateway Information Space and (ii) the set of services realising the expected EFG functionality on top of such aggregated information space, namely an advanced multilingual search portal for discovery of films and film-related material over European repositories. Because of the intrinsically distributed nature of the service to be delivered, as well as of the issues resulting from the scale and dynamicity of the constituents, the most

<sup>26</sup> DRIVER Project – <http://www.driver-repository.eu>.

appropriate solution is to build the EFG service on an EFG own *infrastructure*. This infrastructure will consist of a number of EFG *sites* that will be decided during the project in order to guarantee an appropriate quality of service. The *openness* and *scalability* properties of the infrastructure will permit the future addition of new sites, new services, and the easy and automatic integration of new film archives in the Information Space.

Under the above premises the EFG infrastructure will allow existing EFG archives to deliver their content to the EFG user community through personalized services and interfaces. Such content is large and heterogeneous, both in the nature, i.e. semantics, and in the structure it conforms to, i.e. the metadata of reference. The infrastructure aims at collecting such heterogeneous content and aggregating it to form a uniform Information Space, which delivers the original data through the same interpretation. During the infrastructure life-cycle, whenever new archives typologies will enter the system, the relative archive providers will provide the mappings and transformations from the original data sources onto the common schema, subsequently the metadata aggregation will take place. It is worth mentioning that the EFG will heavily rely on authority files that serve to uniquely identify entities such as persons, corporations, and film works across the entire Information Space (*European Filmography Registry*). Establishing such a set of highly reliable authority files will require computer-assisted (i.e. not entirely automatic) matching procedures for which suitable software tools will be integrated in the EFG service.

The following figure “The EFG infrastructure” visualises the flow of filmographic and archival information and displays EFG’s connection to the Europeana.



### WP 3 Content enrichment and semantic interoperability

*Initial work group members: Det Danske Filminstitut (Leader), CNR-ISTI, Deutsches Filminstitut, Cineteca di Bologna, Narodni Filmovy Archiv, Filmarchiv Austria*

In order to make content and information available and interoperable in the EFG infrastructure, a minimum set of rules for semantic interoperability has to be agreed on by the project partners (Task 3.1). This includes for example the character set used (preferably Unicode) and the adoption of certain standards such as ISO 3166 for names of countries, ISO 639 or RFC 3066 for names of languages, ISO 8601 for dates and ISO 15938-5 (a.k.a. MPEG-7 MDS) for running time.

Furthermore, controlled vocabularies have to be defined and adopted for descriptive categories with a limited set of possible values such as credit and cast functions, version types, film genres etc. For this task, existing sources such as P/META and the FIAF Glossary of Filmographic Terms can be exploited. Last but not least free entries of text and numbers for, e.g., film titles and person names will have to obey a minimum degree of conformity retrieved from cataloguing specifications such as FIAF cataloguing rules or AACR2 (or, if already available by then, RDA).

This will be followed by the actual work of filmographic editing, authority record matching and archival metadata tagging. The consortium partners gathered in Work Group 3 already possess databases of national and thematic scope with high-quality relational data which now can be matched in a common index across the institutions and borders. The matching of different language film titles under the same film work and of identical persons and corporate entities registered in different source databases will be of special importance. Assisted by tools provided through Task 2.5, WP 3 will engage in building a comprehensive authority file of film works and film-related persons as well as corporate bodies. WP 4 and, more specifically, Task 3.2 will be dedicated to building the nucleus of this common European filmographic authority file which will foster reliable search and retrieval of cinematographic resources.

The digitised items offered by the consortium partners will finally be tagged with the authority record identifiers established and matched in Task 3.2. By tagging the digitised items with filmographic authority file identifiers (i.e.: inserting EFG-authority file GUIDs established in Task 3.2 into a predefined element of the files' metadata header), film clips, images, text documents etc. will be made retrievable independent of their individual national or institutional denotation. (Task 3.3)

Although a considerable part of these tasks can be fulfilled with semi-automatic facilities provided in WP 2 (especially Task 2.5), both filmographic matching and archival tagging will require a significant amount of intellectual work.

#### **WP 4 Service implementation and operation, web platform**

*Work package leader: Deutsches Filminstitut*

The goal of Work Package 4 is to address the EFG needs from a service point of view, i.e. this work package will take care of installing, deploying and maintaining the software components needed to realise the EFG service. Two main activities characterise this unit of work: (i) the deployment and maintenance of the infrastructure of services and content constituting the EFG service back-end, and (ii) the implementation and maintenance of the portal constituting the EFG service front-end. As far as the EFG service back-end is concerned, it will involve installation, deployment, monitoring and maintenance tasks. These tasks will deploy, support and manage a *production* quality infrastructure, enabling end-users of the EFG community to benefit from the expected functionalities with a controlled Quality of Service. This activity will also provide technical support to developers willing to integrate external existing services or to build new services into the infrastructure by exploiting the functionalities of the available sites. Specifically:

- *Software Deployment.* The main aim of this task will be to ensure and maintain the deployment of the EFG production infrastructure. This task will include technical support for generic site installation and deployment, hence for service and archive registration. Support activities will include documentations and help-desk services to allow site administrators to minimise the effort required to participate to the infrastructure.

- *Monitoring.* This task will identify the tools required to monitor the infrastructure, which means either tailoring monitoring tools made available by the middleware provider or, if these are not supplied, realise EFG-specific infrastructure monitoring tools. The monitoring activity includes the continuous verification that the services and the repositories belonging to the infrastructure behave in accordance with the relative procedures and guarantee a valuable Quality of Service. This activity is responsible for taking the corrective actions required to preserve efficiency and effectiveness of the infrastructure.

For what concerns the EFG service front-end, the development of a web based portal tailored to satisfy the requirements of the EFG communities and providing a seamless access to the various resources constituting the EFG service will be accomplished. This particular activity will be carried on (Task 4.3) by a subcontractor previously selected (Task 4.2), with the technical support of the WP 2 leader. Support is required for appropriately interfacing the Web Portal with the EFG Information Space maintained through the infrastructure.

Awareness-raising for the public EFG prototype service customized and implemented in WP 2 and WP 4 will also be part of the work in WP 4. The archives will engage in various activities for promotion of the EFG service, including launch events in multiple countries (Task 4.7).

## **WP 5 IPR management and administration**

*Initial work group members: Nederlands Filmmuseum (Leader), Det Danske Filminstitut, Deutsches Filminstitut, Cineteca di Bologna, Narodni Filmovy Archiv, Filmarchiv Austria, ACE.*

EFG's specific regard to IPR and copyright is reflected in a separate work package for dealing with these issues. The work package will be led by NFM. On occasion of its participation in the Dutch "Images for the Future" programme<sup>27</sup>, NFM is currently dealing with rights issues associated with making available online archival moving image collections.

The goal of WP 6 is to provide the individual network partners with tools and best practices for consultations with representatives from rights owners' and producers' organisations in order to make archival material available online. This will be done through a number of activities:

- A professional assessment of relevant copyright regulations and legal frameworks for online use of archival content, the findings to be distributed among the network partners and beyond (Task 5.1), to be carried out by NFM with management assistance by ACE,
- at least two consultation events with content owners/copyright stakeholders (Task 5.2), to be organised by ACE and prepared – as regards content – by NFM,
- clustering with Commission-funded projects for enabling access to copyrighted works (Task 5.3),
- the preparation of a research report on open content models (Task 5.4) and
- gaining experience from other organisations engaged in the online publishing of copyrighted archival film material (Task 5.5).

The findings and results from these activities are to be summarised in a Recommendations and Guidelines document for IPR and copyright management for film archives aiming at making collections available online, to be presented in Month 36 (Deliverable 5.3).

## **WP 6 Dissemination and networking**

<sup>27</sup> <http://www.beeldenvoordetekomst.nl>.

*Work group consists of Eremo (Leader), ACE (Co-ordination) and all other network members.*

Through WP 6 EFG will disseminate and promote the uptake of its results by audiovisual community stakeholders throughout Europe including but not confined to its own members.

Work package 6 takes care of the formal dissemination requirements of the project including:

- Internal mailing list
- Design and production of project website and document cache and of printed material as needed
- Provision of dissemination plans, standard presentations, publishable annual and final reports

WP 6 also provides the resources to enable the project to deal with clustering and concertation with key stakeholders as identified during its lifetime and especially with EDLnet and the EDL Foundation.

The third main activity of this work package is to coordinating and networking activities of the other work packages and to undertake specific networking activities targeted at the audiovisual community. The activities include:

- Contacts database
- EFG newsletters
- Series of national and regional workshops to which stakeholders from both EFG project member and non-member countries will be invited.
- Use of the wider ACE, FIAF and EDLnet networks.

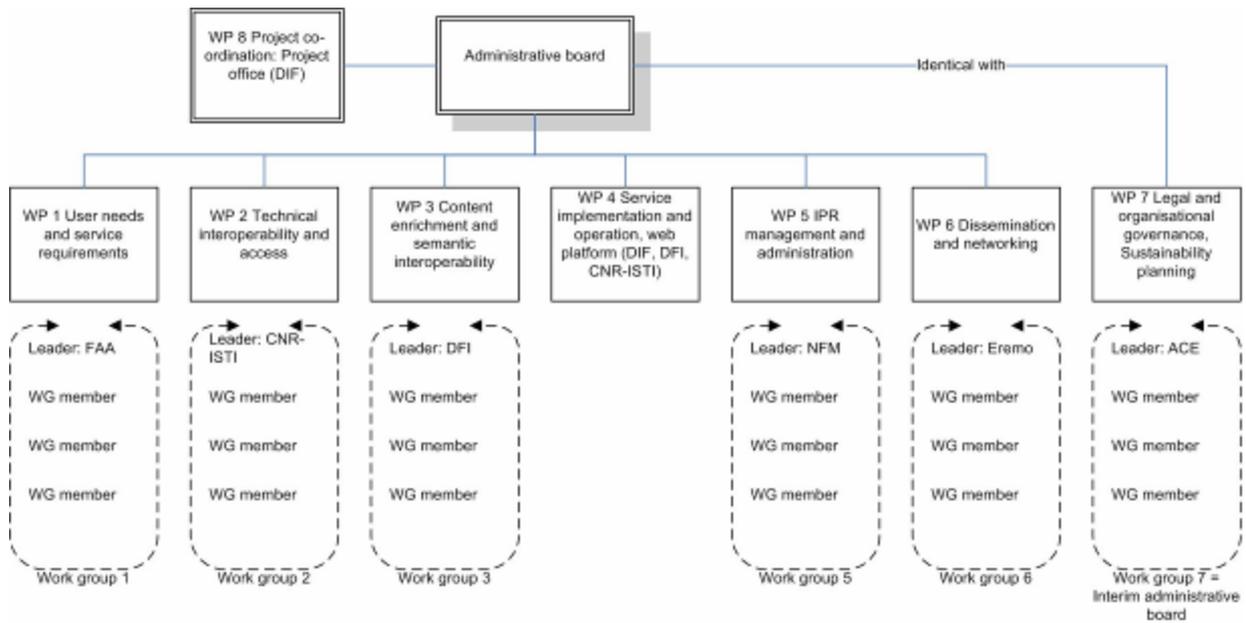
## **WP 7 Legal and organisational governance, Sustainability planning**

*Work group members: ACE (Leader), Deutsches Filminstitut, Det Danske Film Institut, Cineteca di Bologna, Narodni Filmovy Archiv, Filmarchiv Austria*

The work package will be dedicated to finding solutions for the project's long-term sustainability in terms of the legal state of the network, its internal rules of procedure and its organisational link to the EDL Foundation. In this respect, its tasks and objectives are comparable and partially complementary to work package 1 (Political/human interoperability) of EDLnet. Furthermore, WP 7 will engage in working out viable alternatives for the economic sustainability of the network and the service.

The members of work group 7 will function as the **Interim Administrative Board** of the network which will be in charge of all strategic policy decisions to be made during the first half of the project's duration. Its main goal is to establish a sustainable organisational framework for the network and to lay the groundwork for the forming of a regular Administrative Board (Tasks 7.2 and 7.3).

Within the second project year, an **Advisory Board** will be gathered. It will consist of highly-profiled representatives of both the audiovisual domain and the European digital libraries context with a scientific, archival or commercial background. The board is to meet twice, once during the second and once during the third project year. The Advisory Board meetings are to gather feedback about the service implemented and advice for strategic decision-making towards future development of the EFG project and service.



**EFG management structure**

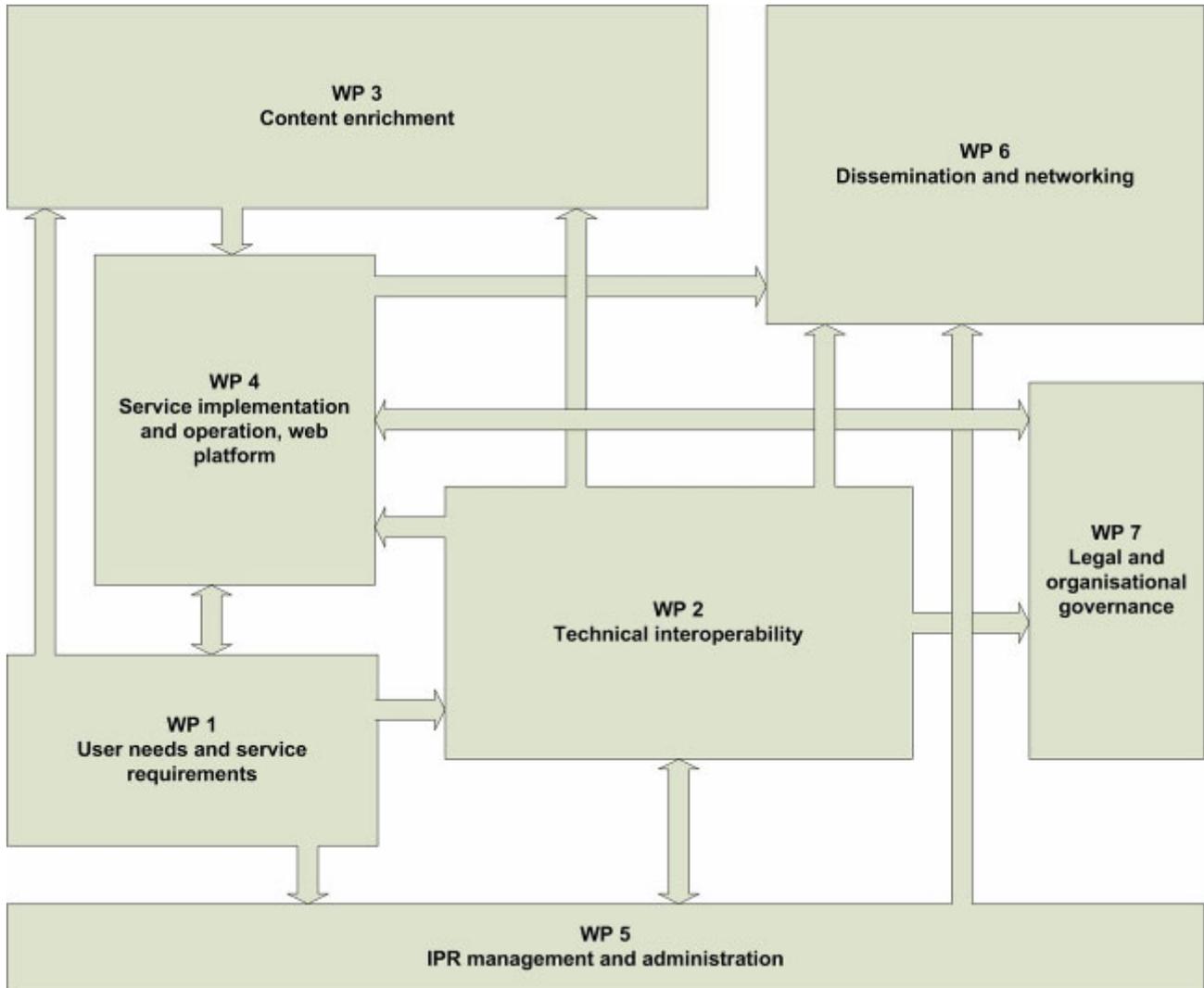
**WP 8 Project management**

*Managed by Deutsches Filminstitut – DIF*

Provides the management, co-ordination and residual evaluation activities and the leadership and monitoring activities necessary in an extensive action of this kind. Co-ordination and scientific project management are the responsibilities DIF which has a significant track record of successfully coordinating and managing projects.

### Work Package Overview

The EFG project is divided in 8 different work packages. Work packages 1-7 and their interdependencies are summarised in the graph below. Work package 8: Project management has been left out in the WP visualisation due to its obvious interdependence with every single other EFG work package.



## 8.2 Technologies and Standards

A variety of existing technologies and standards will be used in the EFG project. Some of them can be used directly, while others will be adapted before being implemented in the EFG site and the distributed EFG environment. For the actual implications and information about their adaptation and implementation, please see the respective descriptions of WP2 and WP3 as well as the DRIVER description enclosed as a reference document.

The following is a list of technologies and standards mentioned in the work package description and other parts of the Description of Work. Footnotes refer to essential documentation of the technologies and standards on the Web.

Name(s)	Type
DRIVER <sup>1</sup>	Information space management technology
MultiMatch <sup>2</sup>	Cross-language and cross-media search&retrieval support technology
Daffodil <sup>3</sup>	Virtual digital library system
LAMP-based server setup <sup>4</sup>	LAMP = Linux, Apache, MySQL, PHP/Python/Perl
OAI-PMH, SRU <sup>5</sup>	Metadata exchange protocols (Harvesting, search&retrieval)
WSDL, XML <sup>6</sup>	(Meta-)Languages, Description frameworks
FRBR, FRANAR, RDA, DELOS Digital Library Reference Model <sup>7</sup>	Reference models
Dublin Core, CEN.BT.TF.179: prEN 15744, METS, MARC, ... <sup>1</sup>	Metadata formats

<sup>1</sup> See DRIVER Services Detailed Design Report: [http://www.driver-repository.eu/PublicDocs/D4.1a\\_2.0.pdf](http://www.driver-repository.eu/PublicDocs/D4.1a_2.0.pdf); DRIVER Architectural Specifications: [http://www.driver-repository.eu/PublicDocs/D3.2\\_4.7.pdf](http://www.driver-repository.eu/PublicDocs/D3.2_4.7.pdf).

<sup>2</sup> <http://www.multimatch.org/>.

<sup>3</sup> <http://www.daffodil.de/>.

<sup>4</sup> [http://en.wikipedia.org/wiki/LAMP\\_\(software\\_bundle\)](http://en.wikipedia.org/wiki/LAMP_(software_bundle)).

<sup>5</sup> Open Archives Initiative Protocol for Metadata Harvesting (OAI-PMH): <http://www.openarchives.org/OAI/openarchivesprotocol.html>; Search and Retrieve via URL (SRU), An Introduction to the Search/Retrieve URL Service: <http://www.ariadne.ac.uk/issue40/morgan/>.

<sup>6</sup> Web Service Description Language (WSDL) : <http://www.w3.org/TR/wsdl20-primer/>; eXtensible Markup Language (XML) : <http://www.w3.org/TR/xml11/>.

<sup>7</sup> Functional Requirements for Bibliographic Records (FRBR): [www.ifla.org/VII/s13/frbr/frbr.pdf](http://www.ifla.org/VII/s13/frbr/frbr.pdf); Functional Requirements and Numbering of Authority Records (FRANAR): <http://www.ifla.org/VII/d4/Franar-ConceptualModel-2ndReview.pdf>; Resource Description and Access (RDA), Scope and Structure: <http://www.collectionscanada.gc.ca/jsc/docs/5rda-scoperev2.pdf>; DELOS Digital Library Reference Model v0.98: [http://www.delos.info/files/pdf/ReferenceModel/DELOS\\_DLReferenceModel\\_0.98.pdf](http://www.delos.info/files/pdf/ReferenceModel/DELOS_DLReferenceModel_0.98.pdf).

ISO 639, ISO 3166, ...	Vocabularies
MPEG 1, MPEG 2, MPEG 4, Flash, OGG, ...	Video & audio formats
TIFF, PNG, JPEG, PDF, ...	Image & text document formats

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<sup>35</sup> Dublin Core Metadata Initiative: <http://dublincore.org/>; CEN BT TF 179 FilmIdentification: <http://www.filmstandards.org/>; Metadata Encoding and Transmission Standard (METS): <http://www.loc.gov/standards/mets/mets-schemadocs.html>; Machine-Readable Cataloging (MARC): <http://www.loc.gov/marc/marcdocz.html>.



Month	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
WP 1 User needs and service requirements					M1.1		M1.2												
			D1.1				D1.2												
WP 2 Technical interoperability and access						M2.1			M2.2 M2.9	M2.3		M2.4 M2.5	M2.6						M2.7
						D2.1			D2.2										D2.3
WP 3 Content enrichment							M3.1			M3.2+3 M3.4+8									
WP 4 Service implementation and operation, web platform											M4.1		M4.2						M4.3
					D4.1						D4.2				D4.3				
WP 5 IPR management and administration							M5.1				M5.2								M5.3
							D5.1						D5.2						
WP 6 Dissemination and networking		M6.1		M6.7			M6.2						M6.3	M6.8 M6.11					M6.4
				D6.1+2									D6.3						
WP 7 Legal and organisational governance		M7.1												M7.2 M7.6					
		D7.1																	
WP 8 Project management	M8.1	M8.2			M8.8			M8.3 M8.9			M8.10			M8.4 M8.11				M8.12	
								D8.1					D8.2+3						D8.4
Month	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37
WP 1 User needs and service requirements			M1.3									M1.4							
						D1.3												D1.4	
WP 2 Technical																			

interoperability and access											M2.8							
											D2.4							
WP 3 Content enrichment	M3.5						M3.7											
	M3.6					D3.1											D3.2	
WP 4 Service implementation and operation, web platform	M4.4	M4.5+6			M4.8													
	D4.4	D4.5															D4.6	
WP 5 IPR management and administration					M5.4													
								D5.3										D5.4
WP 6 Dissemination and networking					M6.5	M6.9					M6.6						M6.10	M6.13
					D6.4	M6.12												D6.5
WP 7 Legal and organisational governance						M7.3		M7.4				M7.5						
						D7.2											D7.3	
WP 8 Project management	M8.5			M8.14		M8.6			M8.16			M8.7				M8.18		M8.19
	M8.13					M8.15						M8.17						
					D8.5+6						D8.7						D8.8+9	

**8.4 Work package and labour effort overview**

**Work Package and Labour Effort Overview**

WP No <sup>36</sup>	Work package title	Lead Applicant No <sup>37</sup>	Start month <sup>38</sup>	End month <sup>39</sup>	Total Person months <sup>40</sup>	Person months effort per workpackage per applicant <sup>41</sup>								
						DIF	CCB	DFI	NFM	NFA	FAA	CF	TTE	
1	User needs and service requirements	FAA	1	36	42	2	2	2	0	2	30	0	0	
2	Technical interoperability and access	CNR-ISTI	3	30	231	18	10	10	10	10	10	6	8	
3	Content enrichment and semantic interoperability	DFI	6	36	298	28	28	38	14	30	24	15	33	
4	Service implementation and operation, web platform	DIF	4	36	191	40	10	14	6	6	6	6	10	
5	IPR management and administration	NFM	1	36	116	10	10	10	36	10	10	6	6	
6	Dissemination and Networking	EREMO	1	36	56	3	3	3	0	3	3	3	3	
7	Legal and organisational governance, Sustainability planning	ACE	1	36	12	0	0	0	0	0	0	0	0	
8	Project management	DIF	0	37	105	102	0	0	0	0	0	0	0	
					<b>Total</b>	1051	203	63	77	66	61	83	36	60

WP	Work package title	Lead	Start	End	Total	Person months effort per workpackage per applicant <sup>47</sup>
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<sup>36</sup> Workpackage number: WP 1 – WP n.

<sup>37</sup> Number of the applicant leading the work in this work package.

<sup>38</sup> Relative start date for the work in the specific work packages, month 0 marking the start of the project, and all other start dates being relative to this start date.

<sup>39</sup> Relative end date, month 0 marking the start of the project, and all ends dates being relative to this start date.

<sup>40</sup> The total number of person-months allocated to each work package.

<sup>41</sup> AP<sub>1</sub> – AP<sub>m</sub>: Applicants numbered 1 to m

PM<sub>nm</sub>: Person months allocated in WP n for applicant number m

<sup>42</sup> Workpackage number: WP 1 – WP n.

<sup>43</sup> Number of the applicant leading the work in this work package.

<sup>44</sup> Relative start date for the work in the specific work packages, month 0 marking the start of the project, and all other start dates being relative to this start date.

<sup>45</sup> Relative end date, month 0 marking the start of the project, and all ends dates being relative to this start date.

<sup>46</sup> The total number of person-months allocated to each work package.

<sup>47</sup> AP<sub>1</sub> – AP<sub>m</sub>: Applicants numbered 1 to m

PM<sub>nm</sub>: Person months allocated in WP n for applicant number m

No <sup>7</sup>		Applicant No <sup>8</sup>	month <sup>9</sup>	month <sup>10</sup>	Person months <sup>11</sup>	MNFA	NNB	IL	CP	LCA	LKB	CNR-ISTI	REEL
1	User needs and service requirements	FAA	1	36	42	0	0	0	0	0	0	4	0
2	Technical interoperability and access	CNR	3	30	231	1	6	8	11	6	2	72	8
3	Content enrichment and semantic interoperability	DFI	6	36	298	9	12	20	23	8	6	4	0
4	Service implementation and operation, web platform	DIF	4	36	191	2	12	6	12	5	2	46	8
5	IPR management and administration	NFM	1	36	116	0	6	0	6	0	0	0	0
6	Dissemination and Networking	EREMO	1	36	56	0	1	0	0	3	0	0	0
7	Legal and organisational governance, Sustainability planning	ACE	1	36	12	0	0	0	0	0	0	0	0
8	Project management	DIF	0	37	105	0	0	0	0	0	0	0	0
				<b>Total</b>	1051	12	37	34	52	22	10	126	16

WP No <sup>1</sup>	Work package title	Lead Applicant No <sup>2</sup>	Start month <sup>3</sup>	End month <sup>4</sup>	Total Person months <sup>5</sup>	Person months effort per workpackage per applicant <sup>6</sup>							
						ACE	EDL	EREMO	FUH				
1	User needs and service requirements	FAA	1	36	42	0	0	0	0				
2	Technical interoperability and access	CNR	3	30	231	0	17	0	18				
3	Content enrichment and semantic	DFI	6	36	298	0	6	0	0				

<sup>1</sup> Workpackage number: WP 1 – WP n.

<sup>2</sup> Number of the applicant leading the work in this work package.

<sup>3</sup> Relative start date for the work in the specific work packages, month 0 marking the start of the project, and all other start dates being relative to this start date.

<sup>4</sup> Relative end date, month 0 marking the start of the project, and all ends dates being relative to this start date.

<sup>5</sup> The total number of person-months allocated to each work package.

<sup>6</sup> AP<sub>1</sub> – AP<sub>m</sub>: Applicants numbered 1 to m

PM<sub>nm</sub>: Person months allocated in WP n for applicant number m

	<b>interoperability</b>												
4	<b>Service implementation and operation, web platform</b>	DIF	4	36	191	0	0	0	0				
5	<b>IPR management and administration</b>	NFM	1	36	116	6	0	0	0				
6	<b>Dissemination and Networking</b>	EREMO	1	36	56	19	0	12	0				
7	<b>Legal and organisational governance, Sustainability planning</b>	ACE	1	36	12	12	0	0	0				
8	<b>Project management</b>	DIF	0	37	105	0	0	3	0				
				<b>Total</b>	1051	37	23	15	18				

## 8.5 Work package description

### Work package Description

<b>Work package number :</b>	<b>WP 1</b>		<b>Start date:</b>	<b>1</b>	<b>End date:</b>	<b>36</b>		
<b>Work package title:</b>	<b>User needs and service requirements</b>							
<b>Applicant</b>	DIF	CCB	DFI	NFM	NFA	FAA	CF	TTE
<b>Labour effort<sup>1</sup></b>	<b>2</b>	<b>2</b>	<b>2</b>	<b>0</b>	<b>2</b>	<b>30</b>	<b>0</b>	<b>0</b>
<b>Applicant</b>	MNFA	NNB	IL	CP	LCA	LKB	CNR-ISTI	REEL
<b>Labour effort<sup>1</sup></b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>4</b>	<b>0</b>
<b>Applicant</b>	ACE	EDL	EREMO	FUH				
<b>Labour effort<sup>1</sup></b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>				

#### Objectives

A main goal of the project is to provide for a platform as much in line with users' needs and expectations as possible. Thus, available evidence of current uses of cinémathèques and of their already existing online services has to be gathered and evaluated. This will be done through an analysis of past and current user surveys permanently conducted by the participating institutions. A second approach more specifically targeted at required specifications for the EFG will be conducted through a new survey among registered users of the participating institutions. WP 1 will result in specifications for the EFG platform to be implemented and therefore provide essential input to the work packages dedicated to web portal development, technical interoperability and content enrichment. After the launch of the first prototype, user preferences will be monitored to assure constructive feedback for refining the service.

#### Description of work

##### Work package leader: Filmarchiv Austria (FAA)

##### Task 1.1 Analysis of existing uses of film institutions' online and offline services

Most archives keep track of their holdings' users and uses. An analysis of these existing records will provide a detailed overview over nature and quantity of the use of the participating institutions' online and offline services. It will be presented as a state of the art report on the work of the archives and the needs of the users. [FAA responsible, input comes from network partners]

##### Task 1.2 Survey among known users of the film archives' services and holdings

A survey among registered users of the participating institutions will be conducted. It will specifically ask about desired content, functions and features as well as purposes of planned uses. [FAA responsible, input comes from network partners]

##### Task 1.3 Evaluation of selected moving image and cultural heritage web platforms

An evaluation of existing moving image and cultural heritage information and search platforms will provide further input to the system requirements specification. Both stand-alone platforms, multi-search systems and portals dedicated to user-generated content will be evaluated. [FAA responsible]

##### Task 1.4 Outline system requirements specification for the prototype

Based on the findings of Tasks 1.1-1.3, outline system requirements specifications for the platform to be implemented will be developed. The specifications will be used in WP 2, WP 3 and WP 4. [FAA responsible, input from network partners, support from CNR-ISTI]

##### Task 1.5 Monitoring of user preferences, user feedback

<sup>1</sup> In Person-Months

Once established, the EFG platform will have to be evaluated for further refinement. Both the interface and the selection of content offered will have to be scrutinised for their acceptance by the users. Monitoring user preferences through web server statistics analysis and getting feedback through user surveys will provide WP 2, WP 3 and WP 4 with the necessary information. User feedback formulas on the website will constantly supply the project with critique and suggestions for improvement. [Co-responsibility of FAA and DIF]

### **(Inter-) Dependencies, milestones<sup>1</sup> and expected result**

#### Dependencies

WP 1 will provide input for WP 2, WP 3, WP 4 and WP 5.

#### Milestones:

M 1.1 Report on selected moving image and cultural heritage web platforms [Mo4]

M 1.2 System requirements specification [Mo6]

M 1.3 Monitoring plan [Mo21]

M 1.4 User survey [Mo30]

#### Results

WP 1 will provide the network with detailed information about user needs and state-of-the-art services that will enable the consortium to develop services in line not only with the archives' requirements but also with the needs and expectations of various groups of users.

### **Deliverables**

D 1.1 "State of Art" Report on the work of the archives and the needs of the users [Mo 2]

D 1.2 System requirements specification [Mo 6]

D 1.3 Initial analysis of user feedback and preferences [Mo24]

D 1.4 Final analysis of user feedback and preferences [Mo 36]

<sup>1</sup> Milestones are control points at which decisions are needed, for example concerning which of several technologies will be adopted as the basis for the next phase of the project.

### Work package Description

<b>Work package number :</b>	<b>WP 2</b>			<b>Start date:</b>	<b>3</b>	<b>End date:</b>	<b>30</b>	
<b>Work package title:</b>	<b>Technical interoperability and access</b>							
<b>Applicant</b>	DIF	CCB	DFI	NFM	NFA	FAA	CF	TTE
<b>Labour effort<sup>1</sup></b>	<b>18</b>	<b>10</b>	<b>10</b>	<b>10</b>	<b>10</b>	<b>10</b>	<b>6</b>	<b>8</b>
<b>Applicant</b>	MNFA	NNB	IL	CP	LCA	LKB	CNR-ISTI	REEL
<b>Labour effort<sup>1</sup></b>	<b>1</b>	<b>6</b>	<b>8</b>	<b>11</b>	<b>6</b>	<b>2</b>	<b>72</b>	<b>8</b>
<b>Applicant</b>	ACE	EDL	EREMO	FUH				
<b>Labour effort<sup>1</sup></b>	<b>0</b>	<b>17</b>	<b>0</b>	<b>18</b>				

#### Objectives

The “Technical interoperability” group will make available concrete technological solutions for implementing the European Film Gateway, hence for: aggregating and federating content from an arbitrary number of heterogeneous European audiovisual archives, maintaining the resulting uniform European Film Gateway Information Space, and offering user-customized access interfaces to dynamically populate and search such content space. Such EFG application will be built in the Service application framework of the open source DRIVER Infrastructure, and will therefore benefit from its harvesting/aggregative functionalities and its sustainability properties, such as openness to external service exploitation and high scalability in the number of archive providers. Customizations and adaptations of the currently existing DRIVER services as well as the enrichment with new ones aiming at satisfying the specific needs of the EFG community will be performed.

The definition of the federative EFG Information Space requires the definition of an interoperable metadata schema for filmography, into which the heterogeneous archive provider formats will map onto, and the choice of a common harvesting technology. To this aim, studies on standards for metadata, gateways, and protocols will be carried out.

Finally, the WP has the task of maintaining the application stable, robust, and up-to-date with respect to technological advances and the introduction of new archives or new content into existing archives.

#### Description of work

##### **Work package leader: Consiglio Nazionale delle Ricerche (CNR-ISTI)**

##### Task 2.1 Evaluation of metadata standard models

An in-depth study of significant metadata standard models, thesauri and ontologies in use both in the field of audio/video-archiving and in the field of text and picture archives will be conducted. The study will cover (a) internationally respected standards for domain-specific and generic thesauri and ontologies including their standard metadata models as well as (b) metadata formats, thesauri and ontologies created by the film institutions themselves. [CNR-ISTI responsible, support and input by the work group members and further content providers in the network]

##### Task 2.2 Definition of a common interoperability schema

A common interoperability schema for resources to be described in EFG will be defined, and a common understanding on the file formats to be made accessible will be reached. Reference point of the common interoperability schema are the metadata definitions and ontologies already in use

<sup>1</sup> In Person-Months

at the different institutions, with the intention of leaving unaffected the original sites practices and identifying their commonalities, by minimizing the loss of selective and relevant information. The project will look at initiatives like P/META, the MPEG family of standards, ECHO, CEN-Cinematographic, MXF, SMEF Data Model, SMPTE Metadata Dictionary, TV-Anytime, CIDOC-CRM, FRBR, DCMI, EAD etc. The schema definition will be worked out by the WP leader in close co-operation with the archival representatives in the working group. The result will be provided to all consortium members for review, critique and approval. [CNR-ISTI responsible, support and input by the work group members and further content providers in the network]

#### Task 2.3 Interoperability of the archives within EFG

Approaches for harvesting-based metadata interoperability (e.g. SRU, OAI-PMH) will be evaluated. A suitable approach will be selected. The archives will be provided with guidelines and best practises for implementation of interfaces. Mappings between native metadata schema and the common interoperability schema will be individually developed in close co-operation with the archives. Archives will be provided with remote or, where necessary, on-site support. A Graphical User Interface (GUI) will be supplied to the archival operators for tagging archival resources with filmographic authority file identifiers. [CNR-ISTI responsible, input from the archives]

#### Task 2.4 DRIVER Software customization: EFG Services

The software components needed to implement the expectation of the EFG community are identified, designed, and implemented by WP 2 leader. The implementation activity consists in an adaptation of existing assets, namely the set of services outcome of the DRIVER project, to realise those needed to implement a federation of audio/video repositories compliant with the requirements. Examples of such customization activity consists in the personalisation of the look and feel of the user interface, the implementation of wrappers and harvesting services tailored to specific operational contexts, the customization of the search functionality as to serve diverse user needs and the adaptation of harvesting and aggregator services to deal with hierarchical video and film metadata formats. It also includes the integration of multilingual services through adaptation of MultiMatch; MultiMatch-languages represented in the EFG consortium (English, Dutch, Italian, German) will be included. [CNR-ISTI responsible, input from the archives]

#### Task 2.5 Pooling federated filmographic information resources in a common European filmography

Mappings for gathering filmographic information resources format (e.g. Joint European Filmography, MIDAS filmography, filmportal.de, filmographic databases from NFM, DFI and NFA) onto the EFG Information Space common schema will be identified and applied through the aggregator services of the infrastructure. Aggregation is performed by the WP leader in co-operation with the archival work group members, based on the guidelines provided by the former (Task 2.3). Policies and best practises for allocating, editing and processing rights among the different information contributors will be developed. Authority file management (e.g. based on the FRANAR conceptual model) for film works, persons and corporate bodies will be established. Archival operators will be supplied with a GUI for filmographic editing and support for semi-automatic authority record matching. A namespace architecture will be developed for identifying all data objects of interest within the EFG framework and beyond. [CNR-ISTI responsible, input from the archives and especially Work Group 4]

#### Task 2.6 Including new archives in the network

Based on the experience gathered through the integration of resources from the consortium members, a final version of best practise procedures and guidelines for the inclusion of new archives in the EFG network will be prepared. [CNR-ISTI responsible]

#### Task 2.7 Access to the Collate repository of film censorship documents

The Collate-system for indexing, annotating and searching film censorship documents from the 1920s and 1930s will be made OAI-PMH harvestable and linked to the EFG. The repository currently contains more than 7.000 fully catalogued and indexed documents (including photos) with more than 18.000 pages from the NFA, FAA and DIF. New administrative functions and content management functionalities will be added on the basis of the digital libraries framework

application Daffodil to provide for access to censorship documents from further partners. [FernUniversität Hagen with Hochschule Darmstadt (h.da) as sub-contractor for OAI-implementation]

#### Task 3.8 Liaison with EDLnet on technical interoperability and access

Mutual exchange of results concerning object modeling, semantic interoperability and interoperability interfaces and gateways between EFG and EDLnet will be an important task of WP 2. It will be achieved through the representation of key representatives from EDLnet's WP 2 (Technical and semantic interoperability) in EFG's Work Group 2. Also, key personnel from EFG are already in touch with the present interoperability discussions in EDLnet through the relevant mailing lists. Representatives from EFG will also join selected EDLnet WP 2 events as guests.

### **(Inter-) Dependencies, milestones<sup>1</sup> and expected result**

#### Dependencies

- WP 2 will receive input from the requirements defined in WP 1.
- Reciprocal dependencies exist with WP 3 which relies on initial developments of WP 2 and gives feedback about the suitability of technical interoperability solutions.
- WP 2 provides a raw search interface as proof of concept for search interaction on which WP 4 can proceed with web portal development and search engine adaption
- Input is received from WP 5 for modelling digital rights expression as part of the EFG schema
- The results of WP 2 will be disseminated in WP 6.
- Experiences made in WP 2 concerning the EFG prototype operation will be used for making cost assessments for sustainability planning in WP 7.

#### Milestones

- M 2.1 Report on metadata standard models suitable for the EFG information space [Mo5]
- M 2.2 Common interoperability schema established and agreed [Mo8]
- M 2.9 Evaluation and approval of EFG interoperability schema by EDL [Mo8]
- M 2.3 Guidelines for the archives for establishing harvesting servers issued [Mo9]
- M 2.4 Harvesting of filmographic resources established [Mo11]
- M 2.5 Access to the Collate repository established [Mo11]
- M 2.6 Administrator tool for filmographic editing and archival tagging adapted [Mo12]
- M 2.7 Adaptation of DRIVER software services [Mo18]
- M 2.8 Guidelines for inclusion of new archives issued [Mo30]

#### Expected result

The interoperability interfaces and gateways necessary for building the EFG service's front-end will be established. Access to federated filmographic information and digital archival content will be enabled.

### **Deliverables**

- D 2.1 Technical Support Web Site: best practices, procedures, policies for integrating archives and services into the EFG infrastructure [Mo5 ongoing]
- D 2.2 Common interoperability schema for archival resources and filmographic descriptions, report on the common interoperability schema [Mo8]
- D 2.3 Adaptation of the DRIVER software components – final release [Mo 18]
- D 2.4 Report on inclusion of archives' repositories [Mo30]

<sup>1</sup> Milestones are control points at which decisions are needed, for example concerning which of several technologies will be adopted as the basis for the next phase of the project.

### Work package Description

<b>Work package number :</b>	<b>WP 3</b>			<b>Start date:</b>	<b>6</b>	<b>End date:</b>	<b>36</b>	
<b>Work package title:</b>	<b>Content enrichment and semantic interoperability</b>							
<b>Applicant</b>	DIF	CCB	DFI	NFM	NFA	FAA	CF	TTE
<b>Labour effort<sup>1</sup></b>	<b>28</b>	<b>28</b>	<b>38</b>	<b>14</b>	<b>30</b>	<b>24</b>	<b>15</b>	<b>33</b>
<b>Applicant</b>	MNFA	NNB	IL	CP	LCA	LKB	CNR- ISTI	REEL
<b>Labour effort<sup>1</sup></b>	<b>9</b>	<b>12</b>	<b>20</b>	<b>23</b>	<b>8</b>	<b>6</b>	<b>4</b>	<b>0</b>
<b>Applicant</b>	ACE	EDL	EREMO	FUH				
<b>Labour effort<sup>1</sup></b>	<b>0</b>	<b>6</b>	<b>0</b>	<b>0</b>				

#### Objectives

The main goal of the content enrichment work package will be to actually make digitised resources searchable and retrievable. Both content-specific and filmographic search approaches will be supported. This includes editing work in the common filmography, assigning film work and person authority file identifiers to the metadata of archival resources. WP 4 deals only with already digitised material.

Working closely together with the technical interoperability group (WP 2), WP 3 will define standards and specifications for content enrichment both in the filmographic and archival part of the project in order to assure semantic homogeneity of EFG metadata.

Though it is foreseen that much data can be handled through automated processes, a great deal of manual filmographic editing and tagging of digital content is expected.

#### Description of work

##### Work package leader: Det Danske Filminstitut (DFI)

##### Task 3.1 Assessment of existing cataloguing rules and patterns, establishment of cataloguing guidelines

As cataloguing practise in the archives vary to a considerable degree, an assessment of existing patterns combined with an assessment of existing best practises for semantic interoperability (including e.g. FIAF cataloguing rules, CEN BT/TF/179 Cinematographic Works specifications, RDA) will be conducted. This will be supported by an initial workshop bringing together archivists from the consortium and cataloguing specifications experts, followed by the preparation of guidelines for minimum descriptive standards. [DFI responsible, supported by work group]

##### Task 3.2 Filmographic editing and authorities matching

The common European filmography can not be achieved by pooling the available metadata repositories alone. Although a sufficient number of information resources already exists and will be contributed to the project (e.g. filmportal.de, filmarchives-online.eu, JEF, filmographic catalogues of NFA Prague, DFI Copenhagen, NFM Amsterdam), much of the intellectual work of matching identical persons, corporate bodies and film works will have to be done manually. Particular challenges in the matching of authority files arise from the diversity of languages and cataloguing traditions within Europe. These challenges will have to be met with a good balance between human intellect and smart software tools. The common filmography will serve as an authority file of European film works, persons and corporate bodies, providing for the highest possible precision in information and content retrieval. Task 3.2 will be fulfilled by a filmographic sub-section of the WP 4 group which will also set up rules for authority file management and

<sup>1</sup> In Person-Months

shared editing responsibilities in a collaborative work environment. [All network members]

### Task 3.3 Tagging archival resources

A minimum requirement for digitised content to be found through the EFG will be the existence of authority file identifiers (GUIDs) in the metadata. The most important work of Task 3.3 will consist in embedding these filmographic identifiers in the media files' metadata header. Also, basic cataloguing rules set up in Task 3.1 will guide additional cataloguing where necessary. Thorough tagging of digitised resources will provide for the highest possible degree of recall in information and content retrieval. [All network members]

## **(Inter-) Dependencies, milestones<sup>1</sup> and expected result**

### Dependencies

- WP 3 will rely on initial developments of WP 2 for starting the work on content enrichment.
- With WP 4 completed, content enrichment can be transferred to a more user-friendly work environment.
- WP 3 will also take into account the findings of WP 1.
- Content enrichment done in WP 3 will actually make the content searchable and accessible through the EFG service prototype developed in WP 4.
- The results of WP 3's monitoring of type and quantity of tagged content will provide input for WP 6.
- Experiences made in WP 3 concerning the effort of metadata tagging will be used for making cost assessments for sustainability planning in WP 7.

### Milestones

M 3.1 Content enrichment working group kick-off workshop; establishment of sub-groups "Filmography" and "Archive" [Mo6]

M 3.2 Establishment of minimum rules for content enrichment, based on analysis of current and best practices [Mo9]

M 3.3 Best practices for filmographic editing and authority file administration [Mo9]

M 3.4 Workshop on rules and best practices [Mo9]

M 3.8 Evaluation and approval of EFG semantic interoperability rules by EDL [Mo9]

M 3.5 Sufficient mass of content tagged for web platform launch. Internal interim report on metadata tagging [Mo20]

M 3.6 Assessment of further content to be made available during year 3 [Mo20]

M 3.7 Quantitative and qualitative assessment of content tagged and filmographic authority records established [Mo26]

### Expected result

Content as specified in section 4 will be made searchable as a result of WP 3. Extensive tagging by the content partners will provide for high recall, while filmographic editing and matching will provide for the highest possible precision.

## **Deliverables**

D 3.1 Report on type and quantity of archival resources tagged [Mo24]

D 3.2 Final report on type and quantity of archival resources tagged [Mo36]

<sup>1</sup> Milestones are control points at which decisions are needed, for example concerning which of several technologies will be adopted as the basis for the next phase of the project.

### Work package Description

<b>Work package number :</b>	<b>WP 4</b>	<b>Start date:</b>	<b>4</b>	<b>End date:</b>	<b>36</b>			
<b>Work package title:</b>	<b>Service implementation and operation, web platform</b>							
<b>Applicant</b>	DIF	CCB	DFI	NFM	NFA	FAA	CF	TTE
<b>Labour effort<sup>1</sup></b>	<b>40</b>	<b>10</b>	<b>14</b>	<b>6</b>	<b>6</b>	<b>6</b>	<b>6</b>	<b>10</b>
<b>Applicant</b>	MNFA	NNB	IL	CP	LCA	LKB	CNR-ISTI	REEL
<b>Labour effort<sup>1</sup></b>	<b>2</b>	<b>12</b>	<b>6</b>	<b>12</b>	<b>5</b>	<b>2</b>	<b>46</b>	<b>8</b>
<b>Applicant</b>	ACE	EDL	EREMO	FUH				
<b>Labour effort<sup>1</sup></b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>				

#### Objectives

A web platform comparable to the [theuropeanlibrary.org](http://theuropeanlibrary.org) for European national libraries does not yet exist for European film institutions. A major goal will be to establish such a platform which will be the most publicly visible result of the EFG project. The web platform will serve as a comprehensive base for more detailed information about works of film, to which Europeana users can refer to if additional information is wanted. Thus, the EFG platform supports Europeana by satisfying its users' needs for more in-depth domain-specific information.

#### Description of work

##### **Work package leader: Deutsches Filminstitut – DIF**

##### Task 4.1 Detailed service specifications for the development of the EFG internet platform

The definition of a web portal for the EFG application is the outcome of an accurate analysis of the requirements of the specific communities. It takes inspiration from the common EFG schema defined in WP 2 and grounds on the results of WP 1. The portal will provide EFG schema based search functionalities, but also interfaces for the registration of new archives and the configuration of the relative harvesting procedures. A detailed service description will be prepared by the WP 2 leader as the basis for the tender procedure and the following web portal development. [DIF responsible, in co-operation and with major input from CNR-ISTI]

##### Task 4.2 Tender procedure to find a contractor for web design and CMS adaption

To provide for competition and the best value for cost service, a tender will be conducted to find a contractor for web template design and the adaption of a suitable content management system (CMS). As soon as the tender has been successfully closed, a detailed time schedule for the web portal development will be prepared. [DIF responsible]

##### Task 4.3 Web portal development in co-operation with the contractor and monitoring of the results

The contractor will work in close co-operation with the WP 4 leader and the WP 2 leader. A CMS will be adapted from an existing content management framework (e.g. Zope/Plone, Typo3), web templates will be designed and the search service functionalities of the underlying EFG infrastructure will be integrated, in order to manipulate and access the EFG Information Space, exploit its multilingual services, and enable the configuration of its aggregation services. Wherever possible, existing open source solutions will be preferred. [DIF to monitor the sub-contractor's activities, support by CNR-ISTI]

##### Task 4.4 Editorial work on the EFG platform

Although its main function will be to provide access to distributed content and information, the EFG will provide a small set of editorial content. Task 4.4 will consist in conceiving, generating

<sup>1</sup> In Person-Months

and embedding web site texts and illustrations for the EFG site. [Coordinated by DIF, translations by the individual country partners]

#### Task 4.5 EFG web portal launch

The EFG service will be launched to the public as soon as web portal development and initial editorial work have been completed and a sufficient mass of content has been made available through the work of WP 2 and WP 3. The launch will be located at a major European film festival event. One launch event will be held by each of the consortium's content providers. [Co-responsibility of CNR-ISTI for running the EFG infrastructure in a final testbed release and DIF for front-end finalisation and launch event]

#### Task 4.6 Creation of the EFG infrastructure and service operation

This task deals with the installation, maintenance, and customization of the service-oriented DRIVER infrastructure to support and run the EFG application. A *production* infrastructure will run the public release of the EFG application. The task will also manage the operation of the EFG service. [CNR-ISTI responsible; responsibility to be transferred to DIF at the end of the project]

#### Task 4.7 Promoting the public EFG service prototype

Promoting the public EFG service prototype will be done by all network members through individual launch events. The first and major launch event will be conducted by the WP leader DIF. A second major promotion event will be held during the Cinema Ritrovato festival in Bologna. In addition to these major promotion events, about 10 local promotion events, to be organised by the respective partners, will be held. EFG will also be promoted through various means and media of dissemination as leaflets, electronic mail announcements and a targeted press campaign. A promotion and marketing plan will be prepared before the prototype's public launch. [DIF responsible for major launch event, further launch events by the country partners]

#### Task 4.8 Infrastructure for display of moving images

The reelport service ([www.reelport.com](http://www.reelport.com)) supplies web space and streaming for a multiplicity of formats and provides a multilingual user platform on the internet. Archives lacking the technical infrastructure for providing on-line access to their digitised moving images will have the opportunity of outsourcing this task to reelport. Along with the archives' sites, reelport.com will also have been made EFG-harvestable in WP 3.

#### Task 4.9 Managing digitised content: Guidelines for digitisation, digital storage and retrieval

Managing digitised content from film archives requires specific knowledge concerning content formats, storage and aspects of long-term stability and availability. Specific guidelines for film institutions will be compiled, to be distributed among the consortium and further film institutions. This will lay the foundation for the long-term availability of digital content via EFG. Since the question of formats is closely connected with the issue of players and bandwidth requirements, this task will be fulfilled in close co-operation with DIF as the WP4 leader responsible for service implementation and web platform development. [DFI responsible, input from other partners and especially from CCB, NNB]

### **(Inter-) Dependencies, milestones<sup>1</sup> and expected result**

#### Dependencies

- Input comes both from WP 1 and WP 2.
- For a smooth implementation, the WP 2 leader will be regularly consulted during the work on Task 4.3.
- Before the launch of the web portal, a sufficient mass of content has to be tagged in WP 3.
- The public prototype service as a main result of WP 5 will provide feedback to WP 1 through the availability of log file analysis and user feedback forms.
- Experiences made in WP 4 concerning the EFG service maintenance will be used for making cost assessments for sustainability planning in WP 7.

#### Milestones

<sup>1</sup> Milestones are control points at which decisions are needed, for example concerning which of several technologies will be adopted as the basis for the next phase of the project.

- M 4.1 Detailed web portal specifications, start of tender procedure [Mo10]
- M 4.2 Tender closes with the award of a contract to the company offering best value for money; start of web portal development [Mo12]
- M 4.3 Workshop on digitisation, digital storage and retrieval [Mo18]
- M 4.4 Formal acceptance of the developed web portal by the work package leader [Mo20]
- M 4.5 Editorial work on the web site and translations are finished [Mo21]
- M 4.6 Start of public phase of the EFG prototype with a major launch event [Mo21]
- M 4.7 Running EFG infrastructure: final test-bed release [Mo21]
- M 4.8 All initial consortium members linked to EFG [Mo24]

Expected result

WP 4 provides the EFG service as it will be visible to the public.

**Deliverables**

- D 4.1 Functional analysis of DRIVER customization [Mo4]
- D 4.2 Web portal functional and architectural specifications and description of key functionalities and web site structure [Mo 10]
- D 4.3 Guidelines for digitisation, digital storage and retrieval [Mo14]
- D 4.4 Promotion plan [Mo20]
- D 4.5 Web portal and EFG infrastructure [Mo 21]
- D 4.6 Report on EFG service operation and promotion activities [Mo 36]

### Work package Description

<b>Work package number :</b>	<b>WP 5</b>	<b>Start date:</b>	<b>1</b>	<b>End date:</b>	<b>36</b>			
<b>Work package title:</b>	<b>IPR management and administration</b>							
<b>Applicant</b>	DIF	CCB	DFI	NFM	NFA	FAA	CF	TTE
<b>Labour effort<sup>1</sup></b>	<b>10</b>	<b>10</b>	<b>10</b>	<b>36</b>	<b>10</b>	<b>10</b>	<b>6</b>	<b>6</b>
<b>Applicant</b>	MNFA	NNB	IL	CP	LCA	LKB	CNR-ISTI	REEL
<b>Labour effort<sup>1</sup></b>	<b>0</b>	<b>6</b>	<b>0</b>	<b>6</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>
<b>Applicant</b>	ACE	EDL	EREMO	FUH				
<b>Labour effort<sup>1</sup></b>	<b>6</b>	<b>0</b>	<b>0</b>	<b>0</b>				

#### Objectives

For sustained growth of (especially moving image) content available through the EFG portal, efficient rights clearance procedures as well as consultation of and co-operation with rights owners and their associations will be of crucial importance. This includes assuring on a technical level that IPR and exploitation rights owners' requirements for digital rights management are met. Currently, utilisation of the film institutions' content still is largely based on physical analogue media, and utilisation takes place in most cases within the respective national borders. Hence, there is a lack of experience among the European film archival community concerning rights clearance and IPR management for digital web-based publication. WP 5 will undertake to develop guidelines and best practises for the archives for rights clearance and IPR management. Different models of offering content owned by third parties will be worked out and tested.

#### Description of work

##### **Work package leader: Nederlands Filmmuseum (NFM)**

##### Task 5.1 Providing the consortium partners with the tools to assess relevant copyright regulations and legal frameworks for (online) use of archival content

Since (unrestricted) online accessibility suggests worldwide rights clearance, there is no need to assess the various legal frameworks for use of film archival content in the consortium's member states. Instead the consortium partners will be provided with a comprehensive checklist that will enable them to establish the relevant legal aspects of online accessibility of film archival content in their respective countries and worldwide, addressing both issues attached to works of which the ownership is known and works of which this is not the case ("orphan works"). It is up to the consortium members themselves to retrieve the required information, e.g. from (local/national) IPR specialists and/or based on extensive field experience gathered in this field by each network participant. The consortium partners report to the NFM with the information they have gathered. This survey will be the first step in developing a comprehensive strategy for web-based access to film and film-related material owned by third parties while avoiding possible rights infringements. [NFM responsible, management support by ACE, input from network members]

##### Task 5.2 Providing the consortium partners with the relevant tools for consultation with representatives from rights owners' and producers' organisations

Assuring that archival content of which the archives are not the rights holders and which is not in the public domain is used with full consent of the rights owners is of utmost importance for all film institutions embarking on digital access projects. The EFG's approach will be twofold: First of all, one or more consultation events with representatives of rights holders associations and major

<sup>1</sup> In Person-Months

commercial as well as non-commercial rights holders organisations will be held. The goal of these consultations will be to negotiate viable model agreements and best practises for the publication of digital film archival content. Secondly, the existing links between the leading representatives from ACE and e.g. IFRRO will be used to maintain mutual consent. Agreed results for rights clearance procedures of the Commission-initiated negotiations under the Digital Libraries HLEG (Subgroup Copyright) and currently ongoing negotiations between ACE and FIAPF will be taken into account. [NFM responsible, administrative support by ACE]

#### Task 5.3 Clustering with Commission-funded projects for enabling access to copyrighted works

Where appropriate, clustering events for consultation with other projects dedicated to develop process and business models enabling access to copyrighted works through the European Digital Library will be initiated. [Co-responsibility of NFM and DIF]

#### Task 5.4 Researching the possibilities of offering film archival content via open content models

Using open content models, such as Creative Commons Licenses and the Creative Archives Licenses used by the BFI, when offering film archival content online, can provide prospective users with an easy way to use copyright protected material without having to contact the archives hosting the content for every single use while respecting the rights owners' interests. [NFM responsible]

#### Task 5.5 Identifying and consulting organisations who have had experience with offering archival film content online

Identifying and subsequently consulting organisations who are currently offering archival film content online or have done so in the past will provide valuable input for all tasks in this work package. [NFM responsible]

#### Task 5.6 Recommendations and guidelines for IPR and copyright management

As a result of the preceding tasks in WP 5, the work group will issue guidelines for rights clearance for the content members in the consortium and future content partners in the network. A set of practical requirements will be issued both for dealing with rights-known and orphan works. In addition, Task 5.6 will consist in the formulation of requirements specifications for embedding digital rights expressions in archival metadata. These specifications will serve as an input for WP 2. The recommendations will include an assessment of the need and the feasibility of digital watermarking. Existing applications will be evaluated against the needs of archives and rights owners, resulting in practical implementation recommendations. [NFM responsible]

#### Task 5.7 Rights clearance towards access via the EFG and Europeana services

Based on the results of T5.1 and T5.2, the EFG archives will engage in actual rights research (identifying rights owners) and negotiate terms and conditions under which digitised content can be made accessible via the EFG and Europeana services. This work begins with the establishment of basic guidelines and recommendations for research and clearance procedures issued in Month 12 (D 5.2). Experiences gathered in this task will be used for the final guidelines on rights clearance and IPR management issued in Month 26 (D 5.3). Both the application and testing of the Best Practices for IPR clearance as set up in WP5 (Month 12) will immediately provide EFG and Europeana services with the possibility to use material that is in the public domain, material of which the archive itself is the rights holder and/or material that has already been cleared by the EFG archive. The rights clearance work will run until the end of the project's duration. Results of T5.7 will be covered in the final report on IPR management and administration assistance activities issued in Month 36 (D5.4). [All archives aiming at providing content owned by third parties responsible]

### **(Inter-) Dependencies, milestones<sup>1</sup> and expected result**

<sup>1</sup> Milestones are control points at which decisions are needed, for example concerning which of several technologies will be adopted as the basis for the next phase of the project.

**Dependencies**

- WP 5 provides the relevant tools to assess relevant copyright regulations and legal frameworks for (online) use of archival content for the consortium members.
- WP 5 receives input from the assessment of user needs and business requirements in WP 1.
- WP 5 receives input from the consortium partners about copyright regulations and legal frameworks for (online) use of archival content in their countries.
- WP 5 provides input for the digital rights expression part of metadata modelling in WP 2.
- Results of WP 5 will be disseminated through WP 6.

**Milestones**

- M 5.1 Report on the legal frameworks in EFG-consortium's member states concerning use of digital archival content [Mo6]
- M 5.2 Consultation event with representatives from rights holders' associations and organisations [Mo10]
- M 5.3 Research report on open content models [Mo18]
- M 5.4 Digital rights expression/management metadata and software specifications and watermarking recommendation [Mo24]

**Expected result**

The foundation will be laid for including content owned by third parties and held by the participating archives. Furthermore, adjusting the practises of content publication via EFG to the requirements of content owners will enable the EFG to incorporate rights-managed and online available content from other providers (e.g. VoD and digital cinema platforms) in the future.

**Deliverables**

- D 5.1 Report on legal frameworks in EFG consortium's member states for the use of film archival digital content [Mo6]
- D 5.2 Basic guidelines and recommendations on copyright clearance and IPR management [Mo12]
- D 5.3 Final guidelines on copyright clearance and IPR management [Mo26]
- D 5.4 Final report on IPR management and administration assistance activities [Mo36]

### Work package Description

<b>Work package number :</b>	<b>WP 6</b>	<b>Start date:</b>	<b>1</b>	<b>End date:</b>	<b>37</b>			
<b>Work package title:</b>	<b>Dissemination and networking</b>							
<b>Applicant</b>	DIF	CCB	DFI	NFM	NFA	FAA	CF	TTE
<b>Labour effort<sup>1</sup></b>	<b>3</b>	<b>3</b>	<b>3</b>	<b>0</b>	<b>3</b>	<b>3</b>	<b>3</b>	<b>3</b>
<b>Applicant</b>	MNFA	NNB	IL	CP	LCA	LKB	CNR-ISTI	REEL
<b>Labour effort<sup>1</sup></b>	<b>0</b>	<b>1</b>	<b>0</b>	<b>0</b>	<b>3</b>	<b>0</b>	<b>0</b>	<b>0</b>
<b>Applicant</b>	ACE	EDL	EREMO	FUH				
<b>Labour effort<sup>1</sup></b>	<b>19</b>	<b>0</b>	<b>12</b>	<b>0</b>				

#### Objectives

- (1) Create consistent and high quality access to EFG project's own results and related developments for project partners and an external professional audience through its website and dissemination service. Deal with internal dissemination to EFG project partners and external dissemination about this project itself. The work on the EFG public service website [portal delivering content to the public] and its promotion and dissemination is described in WP6.
- (2) Use the consensus achieved through other EFG work packages on issues such as technical interoperability and rights clearance procedures as a basis for dialogue with audiovisual archive stakeholders encouraging them to contribute content to EFG/Europeana.
- (3) Develop good understanding and solid mutual support between ACE members, the EFG consortium and the EDLnet network and EDL Foundation.

#### Description of work

WP 5 also addresses aspects of networking on specific topics.

##### **Work package leader: Eremo**

##### Task 6.1 Dissemination plan template

Produce a template for a dissemination plan (M6.2 Month 1) and update it quarterly with inputs from all partners to include reports on all dissemination activities. Produce dissemination reports. [Eremo responsible, input from network members]. Produce a Communication and Dissemination plan (D 7.1.1), which clarifies who the intended audience is, what sort of information should be published, how often the Web site should be updated, whose responsibility it is to provide fresh content, whose responsibility it is to maintain the Web site and post updates

##### Task 6.2 Project web site and leaflets

Establish and maintain an EFG project web site where the project's work is publicised and project partners can access all project documents. Create templates for a project presentation, a poster and a project leaflet for printing as needed. (M6.1 month 1) ACE will provide access to EFG products for at least 2 years from the end of the project. [Eremo; other partners produce own language versions of leaflets]

##### Task 6.3. Project newsletter

Working closely with EDLnet and the EDL Foundation edit and publish 5 editions of an electronic newsletter aimed at the audiovisual stakeholder community to build understanding of and support for the emerging consensus. [Co-responsibility of Eremo and ACE with input from all]

##### Task 6.4 Developing collaboration between ACE and EFG with EDL Foundation and EDLnet and

<sup>1</sup> In Person-Months

other concertation

Attending bi-lateral or multi-lateral meetings as needed to foster collaboration and understanding; providing relevant projects and networks with articles, news and presentations; participating in events (e.g. conferences, meetings, workshops, trade fairs, exhibitions) at the request of the Commission. Contributing to the activities of the EDL Foundation and of EDLnet and its successor networks by for example joining and attending working groups and undertaking other work required to support the working groups. [Activity coordinated by ACE and EDL Foundation; assisted by all other work package participants]

Task 6.5 Database of relevant audiovisual institutional stakeholder contact details

Pooling existing contacts of consortium members and additional research will result in a comprehensive set of contact details to be used for the project's networking activities to be maintained throughout the duration of the project. Milestone M6.9 month 3: Contacts database. [ACE responsible; all partners contribute]

Task 6.6 Planning and organisation of local work shops on selected Europeana/EFG-relevant topics and other national dissemination activities

ACE and leading project partners such as the work package leaders will coordinate the planning of a series of work shop events aimed mainly at the audiovisual archive stakeholder community dealing with topics such as those dealt with in WP 2, WP3, WP4 and WP 5 and specifically aiming to interest institutions in contributing content to EFG/Europeana. Workshops will be held at national or regional level. A series of events towards the beginning of the project will aim to raise awareness whereas a second series of events later in the project will aim to build consensus. Events need to fit in with other relevant activities of the stakeholder community and EDLnet. About 11 events, mainly work shops, in all. Country partners will be responsible for local organisation and documentation of events. In addition they will promote the project and the activities of EDLnet/EDL Foundation at their national level and undertake appropriate advocacy. Selected stakeholders' representatives from non-EFG countries will be invited to take part in the workshops, their travel to be reimbursed by EFG to provide for a high degree of attendance. [ACE and EDL Foundation responsible, assisted by other work package participants]

Task 6.7. Production of formally required deliverable reports

Based on materials produced by project partners produce the required deliverable annual reports, and the final report D 6.3- D 6.5 [Eremo responsible]

**(Inter-) Dependencies, milestones<sup>1</sup> and expected result**Dependencies

- *Input will come from all work packages, especially the thematic work packages 2 and 5.*

Milestones

M 6.1 Contact and dissemination plan [Mo1]

M6.2 – M7.6 Five newsletters @ months 6,12,18,24,30

M6.7 Contacts database month 3

M6.8-10 Reports on workshop activities months 13,25,36.

M 6.11 Rolling dissemination report 1 [Mo13]

M 6.12 Rolling dissemination report 2 [Mo25]

M 6.13 Final dissemination report [Mo37]

Expected result

- (1) Functional web site for EDL project, fit for purpose but not duplicating other related efforts.
- (2) The project will be well-known among the professional by the end of the third project year.
- (3) Audiovisual archive stakeholders will be more willing and able to contribute content to EFG/Europeana

<sup>1</sup> Milestones are control points at which decisions are needed, for example concerning which of several technologies will be adopted as the basis for the next phase of the project.

(4) Significant support for the development of EDL Foundation.

**Deliverables**

- D 6.1.1 Communication and dissemination plan [Mo2]
- D 6.1.2 Project Website [Mo3]
- D 6.2 Project presentation [Mo3]
- D 6.3 Annual project report 1 [Mo12]
- D 6.4 Annual project report 2 [Mo24]
- D 6.5 Publishable final report and final presentation [Mo37]

### Work package Description

<b>Work package number :</b>	<b>WP 7</b>	<b>Start date:</b>	<b>1</b>	<b>End date:</b>	<b>36</b>			
<b>Work package title:</b>	<b>Legal and organisational governance, Sustainability planning</b>							
<b>Applicant</b>	DIF	CCB	DFI	NFM	NFA	FAA	CF	TTE
<b>Labour effort<sup>1</sup></b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>
<b>Applicant</b>	MNFA	NNB	IL	CP	LCA	LKB	CNR-ISTI	REEL
<b>Labour effort<sup>1</sup></b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>
<b>Applicant</b>	ACE	EDL	EREMO	FUH				
<b>Labour effort<sup>1</sup></b>	<b>12</b>	<b>0</b>	<b>0</b>	<b>0</b>				

#### Objectives

In order to provide for the project's sustainability also after the period of eContentplus-funding, a legal organisational framework has to be worked out, agreed upon and implemented. It could, for example, take the form of a foundation located in one of the project participants' countries. An example could be the EDL Foundation which is founded as a Dutch "Stichting" in September 2007.

Legal and organisational sustainability will have to be accompanied by economic sustainability. A business plan will be developed during the first half of the project, to be tested during the second half. Work will be strongly linked to sustainability work for EDLnet and EDL Foundation.

#### Description of work

##### **Work package leader: Association des Cinémathèques Européennes (ACE)**

##### Task 7.1 Setup of an interim administrative board

An interim administrative board will be set up at the project's inception. It will consist of 6-7 representatives from different film archival consortium members. The board will meet at least once every 6 months in person. It will be responsible for all strategic and policy decisions to be taken for the EFG. [ACE responsible, supported by work group members]

##### Task 7.2 Suggest a legal and organisational governance model and rules of procedure

Possible alternatives for the administration of the EFG will be researched and evaluated. Comparable initiatives and their reaction to this challenge will be taken into account. The administrative board will decide on the EFG rules of procedure based on the findings and recommendations. [Shared responsibility of the whole work group, coordinated by ACE]

##### Task 7.3 Achieving consensus on and implementing a legal and organisational framework

The interim administrative board will agree on suggestions for the legal form of the network, its organisational governance and rules of procedure. The suggestions will be presented to the consortium's plenary board for discussion and adoption. Following the adoption of rules of procedure, the plenary board elects a regular administrative board. [Shared responsibility of the whole work group, coordinated by ACE, discussion and decision by the assembly of all content providers in the network]

##### Task 7.4 Sustainability planning

An initial assessment of running costs for maintaining the EFG service will be made after the service has been available in public prototype status for 6 months (M 7.5, month 27). The assessment will be done for different scenarios with different levels of service. Based on this cost assessment, sustainability models will be discussed. Possible sources of income for EFG are

<sup>1</sup> In Person-Months

subscription fees, fee-based access to high-value content, licenses brokered through EFG, public-private partnerships with e.g. VoD and currently emerging Digital Cinema platforms and advertising. Final recommendations for economic sustainability of the EFG service will be issued in month 36. [ACE responsible, support by work group, professional assistance on a sub-contracting basis]

### **(Inter-) Dependencies, milestones<sup>1</sup> and expected result**

#### Dependencies

- Experiences from the work in WP 2, WP 3 and WP 4 will provide WP 7 with the necessary means for assessing running costs of a regular day-to-day operation of the EFG service.
- In establishing a sustainable framework for policy making, WP 8 provides input to all other work packages, especially WP 4 which is dedicated to implementing and maintaining the service.

#### Milestones

M 7.1 Setup of an interim administrative board [Mo1]

M 7.2 Suggestions for legal and organisational governance and rules of procedure completed [Mo13]

M 7.6 Consultation event with Europeana representatives for agreeing on a concrete organisational integration scheme [Mo13]

M 7.3 Plenary meeting adopts a final decision and elects a regular administrative board [Mo25]

M 7.4 Assessment of running costs for the EFG service [Mo27]

M 7.5 Provisions for legal and organisational governance implemented in accordance with the plenary's decision [Mo31]

#### Expected result

The network will be organisationally enabled to proceed from initial project status to regular everyday operation. Agreed rules and procedures for decision-making will provide a framework for consensus-building and conflict resolution.

### **Deliverables**

D 7.1 Preliminary set of rules of procedure [Mo1]

D 7.2 Statutes and rules of procedure of the established entity [Mo25]

D 7.3 Recommendations for economic sustainability of the EFG service [Mo36]

<sup>1</sup> Milestones are control points at which decisions are needed, for example concerning which of several technologies will be adopted as the basis for the next phase of the project.

### Work package Description

<b>Work package number :</b>	<b>WP 8</b>			<b>Start date:</b>	<b>0</b>	<b>End date:</b>	<b>37</b>	
<b>Work package title:</b>	<b>Project Management</b>							
<b>Applicant</b>	DIF	CCB	DFI	NFM	NFA	FAA	CF	TTE
<b>Labour effort<sup>1</sup></b>	<b>102</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>
<b>Applicant</b>	MNFA	NNB	IL	CP	LCA	LKB	CNR- ISTI	REEL
<b>Labour effort<sup>1</sup></b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>
<b>Applicant</b>	ACE	EDL	EREMO	FUH				
<b>Labour effort<sup>1</sup></b>	<b>0</b>	<b>0</b>	<b>3</b>	<b>0</b>				

#### Objectives

Led by DIF. Ensure the technical and legal compliance of the consortium in its contract with the Commission; manage overall the finances of the project; ensure that the consortium is effectively managed and coordinated internally in order to optimise its performance, meet its objectives and produce its agreed deliverables; assure overall the quality of the work of the consortium and the fitness for purpose of its deliverables.

#### Description of work

##### **Work package leader: Deutsches Filminstitut – DIF**

##### T9.1- Financial co-ordination

DIF will receive project finance from the Commission and pay it out to participants in a timely manner and maintain the necessary records and produce the required reports. DIF will monitor the budget and implement necessary budget changes. If necessary, specific approval of the Commission will be sought.

##### T9.2 – Internal consortium management and co-ordination

DIF will provide a draft consortium agreement, facilitate progress through day-to-day e-mail contact with work package leaders and other partners by means of an e-mail distribution list; convene and provide secretariat support for all meetings of the EFG board and ensure the smooth running of its agreed decision making procedures; ensure that all key project documents and internal support tools are available on the members' website.

Strategic governance of EFG will be through the plenary board which consists of representatives of every partner and is chaired by DIF. Business will be despatched by consensus between the EFG partners, but if voting is necessary, each EFG partner will have one vote. The plenary board will deal with issues such as progress reports, outcomes of peer reviews, budget revisions or amendments to the programme of work. The plenary board will meet for the project kickoff and annually thereafter [in months 13,25 and 37 if needed].

The day to day running of the consortium will be overseen by the executive board. The executive board consists of the workpackage leaders and if necessary, leaders of major tasks. The executive board will normally meet annually in the gaps between the plenary board meetings, that is in months 6,18, and 30.

##### T9.3 – Overall monitoring

DIF will provide a monitoring plan and compile and synthesise partners' inputs to the plan so that progress can be monitored on a quarterly basis. Take up and deal with any resulting issues. Oversee at quarterly intervals the effective deployment of the project budget including any

<sup>1</sup> In Person-Months

necessary budget revisions.

#### T9.4 – Liaison with the Commission

DIF will act as first point of contact for the project with the Commission and compile cost claims, progress or final project reports as required by the Commission; obtain any formal documentation to be provided as necessary by each of the participants; organise appropriate attendance on behalf of the project at review, concertation and information day meetings etc.; oversee the promotion of generic issues such as gender equality as required.

#### T9.5 – Evaluation and quality control

DIF will ensure that all milestones are reached as far as practicable and that deliverables are supplied on time and of the required quality by coordinating the work and obtaining the approval of the appraisal group. They will monitor progress in the delivery of the project's objectives and its adherence to the contracted timetable providing advice and guidance to partners in the case of any problems occurring. Coordinate the project's contribution and response to the Commission's peer reviews. Provide, coordinate and oversee data collection processes designed to provide key performance indicators.

### **(Inter-) Dependencies, milestones<sup>1</sup> and expected result**

All tasks in this work package relate to each other and to all other WPs.

#### Milestones:

M 8.1 Monitoring plan [Mo0]

M 8.2- M 8.7 Kick-off meeting and 6-monthly board meetings [Mo1, Mo7 etc]

M 8.8- M 8.19 Internal quarterly reports [Mo4, Mo7 etc]

#### Expected result

Project delivered on time and on budget.

Reaching key milestones and delivery of key deliverables as listed in other work packages. The expected result is that the project will be delivered on time and on budget with any significant variations agreed by the Commission and properly documented. Monies due to network members will be passed on to them by the co-ordinator as agreed in the network agreement.

### **Deliverables**

D 8.1 Progress Report [Mo6]

D 8.2 First annual report to the Commission [Mo12]

D 8.3 Pre-financing request [Mo12]

D 8.4 Progress Report [Mo18]

D 8.5 Second annual report to the Commission [Mo24]

D 8.6 Second pre-financing request [Mo24]

D 8.7 Progress Report [Mo30]

D 8.8 Final report to the Commission [Mo36]

D 8.9 Final Financial Statement [Mo36]

<sup>1</sup> Milestones are control points at which decisions are needed, for example concerning which of several technologies will be adopted as the basis for the next phase of the project.

## 8.6 Deliverables List

Deliverables List				
DeliverableNo	Deliverable title	Delivery date	Nature	Dissemination level
D 7.1	Preliminary set of rules of procedure	1	R	CO
D 1.1	State of Art Report on the work of the archives and the needs of the users	2	R	CO
D 6.1.1	Communication and Dissemination plan	2	R	CO
D 6.1.2	Project website	3	O	PU
D6.2	Project presentation	3	O	PU
D 4.1	Functional Analysis of DRIVER Customization	4	R	CO
D 2.2	Technical Support Web Site: best practices, procedures, policies for integrating archives and services into the EFG infrastructure	5	P	PU
D 1.2	System requirements specification	6	R	CO
D 5.1	Report on legal frameworks in European member states for the use of film archival digital content	6	R	PU
D 7.1	Progress report	6	R	CO
D 2.3	Common interoperability schema for archival resources and filmographic descriptions, report on common interoperability schema	8	O&R	PU
D 4.3	Web Portal Functional and Architectural specifications, description of key functionalities and web site structure	10	R	CO
D 5.2	Basic guidelines and recommendations on copyright clearance and IPR management	12	R	CO
D 8.2	First annual report to the Commission	12	R	CO
D 8.3	Pre-financing request	12	O	CO
D 6.3	Annual project report 1	12	R	PU
D 4.4	Guidelines for digitisation, digital storage and retrieval	14	R	PU
D 2.4	Adaptation of the DRIVER software components – final release	18	O	PU
D 8.4	Progress report	18	R	CO
D 4.5	Promotion plan	20	R	CO
D 4.6	Web portal and EFG infrastructure	21	P	PU
D 1.3	Initial analysis of user feedback and preferences	24	R	CO
D 3.2	Report on type and quantity of archival resources tagged	24	R	CO
D 8.5	Second annual report to the Commission	24	R	CO
D 8.6	Second Pre-financing request	24	O	CO
D 7.2	Statutes and rules of procedure of the	25	O	PU

	established entity			
D 5.3	Guidelines on copyright clearance and IPR management	26	R	CO
D 6.4	Annual project report 2	24	R	PU
D 2.5	Report on inclusion of archives' repositories	30	R	CO
D 8.7	Progress report	30	R	CO
D 1.4	Final analysis of user feedback and preferences	36	R	CO
D 3.3	Final report on type and quantity of archival resources tagged	36	R	CO
D 4.7	Report on EFG service operation and promotion activities	36	R	CO
D 5.4	Final report on IPR management and administration assistance activities	36	R	CO
D 6.5	Publishable final report and final presentation	37	R	PU
D 7.3	Recommendations for economic sustainability of the EFG service	36	R	CO
D 8.8	Final report to the Commission	36	R	CO
D 8.9	Final financial statement	36	O	CO

## 9 Project management

### 9.1 Project Management Structure and Responsibilities

In EFG DIF will act both as financial co-ordinator and as scientific and administrative co-ordinator to ensure smooth and effective project delivery. The management arrangements in EFG (together with the project plan) aim to provide a safe, effective and flexible environment for the activities of the project. Many of the partners have worked together before so the project benefits from (but does not rely only on) good personal relationships from the outset. The plan reflects the need both for formal structure and for a responsive and less formal way of working at operational level. Eremo will provide strategic advice and assistance to DIF.

Co-ordination and administrative coordination tasks include the following:

- Maintaining oversight of the project's finances within DIF's accounting system, receiving income from the Commission and paying it out to partners;
- Formally submitting deliverables and other project reports and official communications to the Commission (in the case of appropriate deliverables, once agreed by the appraisal group);
- Chairing the board and representing the consortium in certain high level events and bodys;
- Co-ordinating knowledge management;
- After the end of the project, archiving the necessary project records for the period required by the Commission;
- Drafting and maintaining any consortium agreement;
- Organising a kick-off meeting to ensure all partners are briefed;
- Ensuring that overall documentation of the project is available and meets stakeholders' needs;
- Preparing the agendas and minutes for all project management meetings;
- Co-ordinating the project's efforts at peer reviews;
- Co-ordinating the work of the appraisal group.

DIF will produce an overall monitoring plan for the project in Month 1 so that all partners know exactly what is expected of them and can put systems in place from the outset to collect required information for essential reports. Although administrative and other reporting to the Commission will be on a 6-monthly basis, partners in the project will supply "shadow" reports at 3 monthly intervals to allow adequate management and oversight. The shadow reports will be in the format of templates which reflect the reporting requirements of the eContentplus programme. Milestones will be specifically monitored. Papers to be discussed will be circulated before the meetings, accessible on a dedicated web space, and archived for later reference. The co-ordinators will highlight and address any issues, which may affect the satisfactory completion of the project.

Strategic governance of EFG will be through the plenary board which consists of representatives of every partner and is chaired by DIF. Business will be despatched by consensus between the EFG partners, but if voting is necessary, each EFG partner will have one vote. The plenary board will deal with issues such as progress reports, outcomes of peer reviews, budget revisions or amendments to the programme of work. The plenary board will meet for the project kickoff and annually thereafter [in months 13,25 and 35 if needed].

The day to day running of the consortium will be overseen by the executive board. The executive board consists of the workpackage leaders and if necessary, leaders of major tasks. The executive board will normally meet annually in the gaps between the plenary board meetings, that is in months 6,18, and 30.

Both boards will be empowered to conduct business electronically. More detail on the operation of both boards will be included in the EFG consortium agreement.

Ad-hoc meetings may be needed at a more operational level to coordinate progress on specific work packages or issues. The need for such meetings will be determined by the project manager in consultation with the work package leaders. Wherever possible such meetings will be linked to other events (such as board meetings) and/or the issue of key deliverables. To retain operational flexibility and efficiency no specific pattern is established for these meetings at the planning stage, but budget has been included for 2 such meetings in each work package.

## 9.2 Project communication mechanisms

Efficient communication will be at the heart of the project. An email list will be established from the outset with sub-lists if thought desirable and all project documents will be available to download by all partners from the project's website. Ensuring good communication (outwards to partners) is the responsibility of the scientific co-ordinator and the work package leaders using the tools created for the project by the relevant partners. It is the responsibility of all partners to respond to reasonable requests in a timely manner and to complete their reporting obligations as detailed in the monitoring plan.

Small telephone conferences will be used as appropriate.

## 9.3 Risk Analysis and Risk Management

Risk factor	Probability to materialise	Impact
Low performance by project partners	Low because of partners' experience with co-operating in past and ongoing projects and through involvement of partners in the regular ACE communication	Project has been designed to minimise the potential impact of poor performance by individual partners on the work of others and on strategic aims.
Controversy about issues of strategic development of the EFG service	Kept low through regular management and plenary board meetings. Long history of consensual decision-making within ACE.	Sustainable funding is likely to be a major issue however the good planning.
Lack of coherence with EDL cross-domain network management (EDLnet)	Low through involvement of EDL Foundation in the EFG consortium and due to ACE being involved in both EDLnet and the EDL Foundation Executive Group	The European Digital Library will be a coalition of volunteers.
Technical developments (esp. DRIVER) on which the project is dependent are not delivering results in due time	Alpha release of DRIVER is already operational and available, so the basic risk would only be that the Beta release is not delivered in time. Close co-operation between DRIVER and EFG staff, both located in CNR-ISTI, mitigates the risk. Transfer from test-bed status to regular operation in beta version scheduled for 31-March-2008.	Potential delays in WP2, WP3 & WP4 schedule.

Standardisation activities (CEN BT TF 179) on which the project is dependent are not delivering results in due time	Contained through the fact that leading persons of the CEN group are also involved in EFG (e.g. Detlev Balzer for DIF). Preliminary results can be taken up for EFG.	Potential delays in WP2, WP3 & WP4 schedule.
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#### **9.4 Quality Assurance**

Quality control of deliverables will be undertaken by the appraisal group consisting of the co-ordinator and the work package leaders. Appropriate deliverables will be sent to the group for appraisal and their comments will be taken into account in finalising the deliverables. Members of the group will not comment on deliverables for which they are responsible. Disagreements will be resolved by negotiation or by a majority verdict as a last resort.

Peer reviews organised by the Commission: The co-ordinator and the work package leaders will attend peer reviews. The co-ordinator coordinates the projects response to peer reviews.

## 10 Dissemination and awareness

EFG is highly focussed on dissemination and awareness and distinguishes two main areas of activity aimed at film archive stakeholders and users of the EFG service respectively.

In relation to film archive stakeholders, the main EFG network of partners is extensive and strong and includes not only the major umbrella organisations (ACE and EFG Foundation) but most of the major individual European institutions in the field of film archives. The dissemination activities are fully described in WP 6 and will be coordinated by means of a rolling series of dissemination plans. Awareness raising among potential users of the public platform (the EFG public service) is the concern of WP 4 to be undertaken at the appropriate stage in the business plan for the portal's development.

Full use will be made of the close links with EDLnet and EDL Foundation to support mainstreaming and uptake of results in both directions (from EFG to EDLnet and from EDLnet to EFG).

In addition, the following dissemination activities will be carried out:

- A multimedia PowerPoint presentation of the project that can be automatically run will be prepared. The presentation targets the general public describing consortium, project objectives, challenges and benefits. The first version of the project presentation will be delivered three months after the beginning of the project and the final version at the end of the project. (to be added on the deliverable list)
- Links/information about activities related to the eContentplus Programme will be provided on the project web-site.
- Articles, fact-sheets, project descriptions, specific PowerPoint presentations at the request of the Commission to be used for the dissemination of project activities/results will be provided.
- Project information published on the eContentplus website will be monitored and updated.
- EFG representatives will participate in events (e.g. conferences, meetings, workshops, trade fairs, exhibitions) at the request of the Commission.
- EFG will collaborate with related Thematic Networks funded by *eContentplus*, provide input to and take into account relevant outcomes.
- Information to the European Digital Library will be provided to enable the establishment of links to the project results (e.g. short description of the underlying digital content and its characteristics and hyperlink to the website where this is accessible).

## 10.1 Events and Meetings

### List of Events & Meetings

Meeting	Date (Month)	Participants	Location
EFG Kick-off Meeting	1	All participants	Frankfurt
WG3 Kick-off Meeting	3	WG2 members	Pisa or other location
WG1&2 Meeting System Requirements	6 (indicative)	WG1&2 participants	TBD
WG3 Kick-off meeting	6 (indicative)	WG3 members	Copenhagen or other location
Board meeting	7	All participants	TBD
WG3 Work shop	9 (indicative)	All archive participants&guests	Copenhagen or other location
WP4 Meeting Web portal specifications	10 (indicative)	Participants from WG1, WG2 & WG3	TBD
WG2 Meeting Administrator Tool & Harvesting	12	WG2 members&data curators from further partners	TBD
WP4 Meeting Kick-off web site development	12 (indicative)	WP1, WP2, WP3&WP4 leader & subcontractor	TBD
Board meeting	13	All participants	TBD
WG2 Meeting DRIVER adaption	18 (indicative)	WG2 members	TBD
Workshop on digitisation, digital storage and retrieval	18 (indicative)	All archive participants, WP2 leader & guests	Copenhagen or other location
Board meeting	19	All participants	TBD
WP4 Meeting Acceptance of web portal & Preparation of public phase	20 (indicative)	WP1, WP2, WP3&WP4 leader & subcontractor	TBD
Major Launch Event	21	All participants & Guests	TBD
Major Promotion Event	23 (indicative)	All participants & Guests	Bologna
WG1 Meeting User Feedback	24 (indicative)	WG1 members	TBD
WG3 Meeting	24 (indicative)	WG3 members	TBD
Board meeting	25	All participants	TBD
Board meeting	31	All participants	TBD
WG3 Final Meeting	36	WG3 members	TBD
Board meeting	37	All participants	TBD
Programme Conferences and Exhibitions (3)	TBD	TBD	TBD
Local Promotion Event	TBD	Several participants & Guests	Copenhagen
Local Promotion Event	TBD	Several participants &	Prague

		Guests	
Local Promotion Event	TBD	Several participants & Guests	Vienna
Local Promotion Event	TBD	Several participants & Guests	Bucharest
Local Promotion Event	TBD	Several participants & Guests	Paris
Local Promotion Event	TBD	Several participants & Guests	Athens or Thessaloniki
Local Promotion Event	TBD	Several participants & Guests	Budapest
Local Promotion Event	TBD	Several participants & Guests	Oslo
Local Promotion Event	TBD	Several participants & Guests	Lisbon
Local Promotion Event	TBD	Several participants & Guests	Vilnius
Consultation event with rights holders associations	TBD	WP5 leader, representatives from ACE & Producers/Rights holders associations	TBD
National/Regional Workshop	TBD	Several participants & Guests	Vilnius
National/Regional Workshop	TBD	Several participants & Guests	Paris
National/Regional Workshop	TBD	Several participants & Guests	Athens or Thessaloniki
National/Regional Workshop	TBD	Several participants & Guests	Frankfurt
National/Regional Workshop	TBD	Several participants & Guests	Prague
National/Regional Workshop	TBD	Several participants & Guests	Vienna
EFG&VideoActive Consultation Workshop	TBD	WP leaders from EFG & VideoActive	Rome or other location
EFG Thematic Conference or large Workshop	TBD	EFG participants & Guests	Frankfurt
EFG Thematic Conference or large Workshop	TBD	EFG participants & Guests	Bologna

The above list contains 45 different events and meetings. They will, however, not be held all at different locations and different dates. Several events, especially work group meetings and workshops, will be held together in order to keep travel costs as low as possible.

Further meetings are to be expected on the working level. Decision about necessity, time and place of further work group meetings will be made on an ad hoc basis in close co-operation between the work groups and the project management.

## 11 Other Contractual Conditions

### 11.1 Subcontracting

No	Beneficiary	Description	Cost estimate
1	DIF	Conceptualisation and implementation of interoperability interfaces	60.000,00 €
1	DIF	Database&IT consultancy	40.000,00 €
1	DIF	Web portal design: Development&Implementation	140.000,00 €
2	CCB	Conceptualisation and implementation of exchange interfaces for catalogue systems	31.000,00 €
3	DFI	Conceptualisation and implementation of exchange interface for catalogue systems	24.000,00 €
4	NFM	Legal counsel and judicial translation	22.000,00 €
5	NFA	Conceptualization and implementation of interoperability interfaces	8.000,00 €
6	FAA	Conceptualisation and implementation of exchange interface for catalogue systems	20.000,00 €
6	FAA	External cataloguing support	10.000,00 €
7	CF	Conceptualisation and implementation of exchange interface for catalogue systems	10.000,00 €
8	TTE	Conceptualisation and implementation of exchange interface for catalogue systems	9.000,00 €
8	TTE	Filmographic editing	5.000,00 €
8	TTE	External cataloguing support	5.000,00 €
8	TTE	Rights research and clearance	5.000,00 €
9	MNFA	Conceptualisation and implementation of exchange interface for catalogue systems	3.500,00 €
12	FUH	Conceptualisation and implementation of OAI harvesting	22.000,00 €
13	CP	Conceptualisation and implementation of interoperability interfaces	8.000,00 €
18	ACE	Professional assistance with business modelling	20.000,00 €
18	ACE	Legal counsel	18.000,00 €
		<b>TOTAL</b>	<b>460.500,00 €</b>

**11.2 Other specific costs**

No	Beneficiary	Description	Costs
1	DIF	Budget reserved for new beneficiary	233.940 €
1	DIF	Licenses for use of external Metadata, Vocabularies&Thesauri	35.000 €
1	DIF	Test server for EFG information environment	7.500 €
1	DIF	Major launch event	25.000 €
1	DIF	Workshop	3.000 €
1	DIF	Leaflet printing&distribution	1.000 €
1	DIF	Legal counsel	8.000 €
2	CCB	Major publicity event during Cinema Ritrovato Festival (Bologna)	19.000 €
2	CCB	Leaflet printing&distribution	1.000 €
2	CCB	EFG User&Archives Conference in Bologna	17.000 €
3	DFI	Launch event	5.000 €
3	DFI	2 Workshops	6.000 €
3	DFI	Leaflet printing&distribution	1.000 €
5	NFA	Launch event	5.000 €
5	NFA	Workshop	3.000 €
5	NFA	Leaflet printing&distribution	1.000 €
6	FAA	Launch event	5.000 €
6	FAA	Workshop	3.000 €
6	FAA	Leaflet printing&distribution	1.000 €
7	CF	Launch event	5.000 €
7	CF	Workshop	3.000 €
7	CF	Leaflet printing&distribution	1.000 €
8	TTE	Launch event	5.000 €
8	TTE	Workshop	3.000 €
8	TTE	Leaflet printing&distribution	1.000 €
9	MNFA	Launch event	5.000 €
10	NNB	Launch event	5.000 €
10	NNB	Leaflet printing&distribution	1.000 €
11	IL	EFG&VideoActive consultation workshop	5.000 €

12	FUH	Server	7.500 €
12	FUH	Oracle license <sup>1</sup>	3.500 €
13	CP	Launch event	5.000 €
14	LCA	Launch event	5.000 €
14	LCA	Workshop	3.000 €
14	LCA	Leaflet printing&distribution	1.000 €
18	ACE	Consultation event&Thematic Conference IPR issues	6.000 €
18	ACE	Workshop	4.000 €
20	EREMO	Leaflet printing&distribution	5.000 €
		<b>TOTAL</b>	<b>454.440 €</b>

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<sup>1</sup> Oracle license necessary because the Collate legacy system operates on Oracle. One of the objectives of Task 3.7 will be to migrate the Collate system to a fully non-proprietary environment. However, setting up a new Oracle-based system is necessary as a first step.

## Assumptions leading to the travel budget

The project management will assure that travel expenses are kept within the limits of the travel budget through holding work group meetings, board meetings and other events at the same time and place, wherever possible. Travel will also be necessary on several other occasions as clustering meetings and events of the Commission, events of other Commission-funded projects, conferences, fairs and festivals. These are also intended to be covered by the breakdown of trips and travel costs provided below. As the exact number of events where participation of EFG representatives is necessary is yet not entirely known, this has been done as an estimate. Due to the fact that a number of meeting places are yet to be determined, a detailed breakdown per event/meeting and trip was refrained from. From the practical experiences from past and ongoing projects, total costs of € 700 per trip – including travel, accommodation and subsistence – were assumed as an average.

No.	Partner	WP 1	WP 2	WP 3	WP 4	WP 5	WP 6	WP 7	WP 8	Total
1	<b>DIF</b>									
	No. of travels	2	8	6	10	3	4	0	48	<b>81</b>
	Total	1400	5600	4200	7000	2100	2800	0	33600	<b>56700</b>
2	<b>CCB</b>									
	No. of travels	2	8	6	0	3	4	0	6	<b>27</b>
	Total	1400	5600	4200	0	2100	2800	0	4200	<b>20300</b>
3	<b>DFI</b>									
	No. of travels	2	8	6	4	3	4	0	6	<b>31</b>
	Total	1400	5600	4200	2800	2100	2800	0	4200	<b>23100</b>
4	<b>NFM</b>									
	No. of travels	0	0	0	0	6	4	0	6	<b>16</b>
	Total	0	0	0	0	4200	2800	0	4200	<b>11200</b>
5	<b>NFA</b>									
	No. of travels	2	8	6	0	3	4	0	6	<b>27</b>
	Total	1400	5600	4200	0	2100	2800	0	4200	<b>20300</b>
6	<b>FAA</b>									
	No. of travels	4	8	6	0	3	4	0	6	<b>27</b>
	Total	2800	5600	4200	0	2100	2800	0	4200	<b>21700</b>
7	<b>CF</b>									
	No. of travels	0	4	4	0	0	4	0	6	<b>18</b>
	Total	0	2800	2800	0	0	2800	0	4200	<b>12600</b>
8	<b>TTE</b>									
	No. of travels	0	4	4	0	0	4	0	6	<b>18</b>
	Total	0	2800	2800	0	0	2800	0	4200	<b>12600</b>
9	<b>MNFA</b>									
	No. of travels	0	0	2	0	0	4	0	6	<b>12</b>

	Total	0	0	1400	0	0	2800	0	4200	8400
10	<b>NFI</b>									
	No. of travels	0	4	4	0	0	4	0	6	18
	Total	0	2800	2800	0	0	2800	0	4200	12600
11	<b>IL</b>									
	No. of travels	0	6	4	0	0	4	0	6	20
	Total	0	4200	2800	0	0	2800	0	4200	14000
12	<b>FUH</b>									
	No. of travels	0	6	0	0	0	0	0	6	12
	Total	0	4200	0	0	0	0	0	4200	8400
13	<b>CP</b>									
	No. of travels	0	4	4	0	0	4	0	6	18
	Total	0	2800	2800	0	0	2800	0	4200	12600
14	<b>LCA</b>									
	No. of travels	0	4	4	0	0	4	0	6	18
	Total	0	2800	2800	0	0	2800	0	4200	12600
15	<b>LKB</b>									
	No. of travels	0	0	0	0	0	0	0	0	0
	Total	0	0	0	0	0	0	0	0	0
16	<b>CNR</b>									
	No. of travels	0	18	0	18	0	0	0	6	42
	Total	0	12600	0	12600	0	0	0	4200	29400
17	<b>REEL</b>									
	No. of travels	0	8	0	3	0	0	0	0	11
	Total	0	5600	0	2100	0	0	0	0	7700
18	<b>ACE</b>									
	No. of travels	0	0	0	0	0	34	6	6	46
	Total	0	0	0	0	0	23800	4200	4200	32200
19	<b>EDL</b>									
	No. of travels	0	27	18	0	0	0	0	0	45
	Total	0	18900	12600	0	0	0	0	0	31500
20	<b>EREMO</b>									
	No. of travels	0	0	0	0	0	20	0	6	26
	Total	0	0	0	0	0	14000	0	4200	18200
	<b>TOTAL</b>									
	No. of travels	12	125	74	35	21	106	6	144	523
	<b>TOTAL T&amp;S cost</b>	8400	90300	54600	24500	14700	77000	4200	105000	366100

### 11.3 Indicative budget distribution & pre-financing schedule

The following table provides the indicative costs and maximum financial Community contribution for the project. The maximum financial Community contribution might be reduced in accordance with the provisions set out in Article 8 and Article II.17 of this grant agreement.

N.	Participant	Total costs	Total funding	1st Pre-financing amount	2nd Pre-financing amount	3rd Pre-financing amount
1	DIF	<b>1.574.860</b> (Including 233.940 EUR earmarked for add. beneficiary )	<b>1.259.888</b> (Including 187.152 EUR earmarked for add. Beneficiary )	214.547	354.003	284.275
2	CCB	<b>296.300</b>	<b>237.040</b>	62.816	62.816	62.816
3	DFI	<b>465.681</b>	<b>372.544</b>	98.724	98.724	98.724
4	NFM	<b>414.911</b>	<b>331.928</b>	87.961	87.961	87.961
5	NFA	<b>122.614</b>	<b>98.091</b>	25.994	25.994	25.994
6	FAA	<b>295.420</b>	<b>236.336</b>	62.629	62.629	62.629
7	CF	<b>195.729</b>	<b>156.583</b>	41.494	41.494	41.494
8	TTE	<b>123.386</b>	<b>98.708</b>	26.158	26.158	26.158
9	MNFA	<b>28.041</b>	<b>22.432</b>	5.944	5.944	5.944
10	NNB	<b>196.199</b>	<b>156.959</b>	41.594	41.594	41.594
11	IL	<b>246.452</b>	<b>197.161</b>	52.248	52.248	52.248
12	FUH	<b>145.800</b>	<b>116.640</b>	69.401	11.664	11.664
13	CP	<b>112.780</b>	<b>90.224</b>	9.022	9.022	53.683
14	LCA	<b>52.900</b>	<b>42.320</b>	4.232	4.232	25.180
15	LKB			-	-	-
16	CNR-ISTI	<b>625.746</b>	<b>500.596</b>	160.191	160.191	77.592
17	REEL	<b>111.100</b>	<b>88.880</b>	35.330	35.330	-
18	ACE	<b>245.270</b>	<b>196.216</b>	51.997	51.997	51.997
19	EDL	<b>178.374</b>	<b>142.699</b>	37.815	37.815	37.815
20	EREMO	<b>193.444</b>	<b>154.755</b>	41.010	41.010	41.010
	<b>TOTALS</b>	<b>5.625.007</b>	<b>4.500.000</b>	1.129.108	1.210.827	1.088.780

The budget of DIF contains an amount of 233.940 EUR under other specific costs which is earmarked for an additional content provider joining the consortium at a later stage. This amount is not included in the pre-financing amount to be paid to DIF. The effective total costs of DIF are 1.340.920 EUR, effective total funding for DIF is 1.072.736 EUR.

The coordinator may request the payment of the pre-financing instalments subsequent to the first according to the following schedule:

- Second instalment as of month 12.
- Third instalment as of month 24.

## 12 Appendices

### 12.1 Consortium description

#### 12.1.1 Description of partner institutions

##### 12.1.1.1 Deutsches Filminstitut – DIF (Germany)

The **Deutsches Filminstitut – DIF e.V.** in Frankfurt am Main and Wiesbaden ([www.deutsches-filminstitut.de](http://www.deutsches-filminstitut.de)) is one of Germany's largest cinematic institutions.

As an association founded in 1949 it is regularly funded by the German Federal Government, the State of Hesse, the cities of Frankfurt am Main and Wiesbaden, the German public broadcasting authorities, leading organisations of the German film industry and the Friedrich Wilhelm Murnau Foundation. The DIF is registered as an approved non profit-making association.

Along with the Bundesarchiv/Filmarchiv (*Federal Film Archiv*) and the Stiftung Deutsche Kinemathek (Foundation of the German Cinémathèque), both in Berlin, the DIF is a full member of the German Federation of Cinémathèques, sharing with the above mentioned organisations the duties of a central German Cinémathèque. Since 1952, the institute has been a full member of the Fédération Internationale des Archives du Film (FIAF), and also participates in international projects.

In addition to the film archive DIF has built up a collection of 7.000 files filled with clippings and 36.000 microfilm jackets. The collection of film magazines starts in 1907 and runs until today with 120 issues. The international film magazine stock comprises 1.900 titles, 8.600 volumes including 3.350 German language magazines. For the period from 1907 until the end of the War, 805 issues are available. With the merger of DIF and the German Filmmuseum, Frankfurt/Main, collections of the house grew considerably. The film stills collection now consists of about 2.3 million stills from all countries. Furthermore, 40.000 film programmes, including about 9.000 silent and early sound films, around 50.000 posters as well as several thousands of censorship cards are held in the archives. In the library, which has been operated together with the German Film Museum since 1984, one can find about 90.000 titles of film relevant literature.

The focuses of the institute's work are on scientific aspects of film culture, in particular the use of new technologies for archiving and presenting films and film related material. In the past years, the DIF's work has increasingly focused on electronic publishing. The institute has created and is running the biggest German database on German film productions as a basis for its most successful project, the portal on German cinema, [www.filmportal.de](http://www.filmportal.de). Furthermore the institute is working on promoting the European film heritage in regular screenings and has established *goEast*, the festival of Central and Eastern European films ([www.filmfestival-goeast.de](http://www.filmfestival-goeast.de)) in 2001.

The DIF initiated several successful projects within the last years, for example, a research project in cooperation with Frankfurt University concerning the social history of Western Germany. Aside from these projects on cultural history, the DIF focuses on film history research. In 1998, the DFG (Deutsche Forschungsgemeinschaft/German Science Foundation) funded the digitisation of a corpus of film censorship documents of the DIF as well a follow-up project.

From 2000 till 2003 the DIF was project partner and contents co-ordinator in the EU-funded COLLATE (IST-1999-2002, <http://www.collate.de>) which aimed to build up a web-based collaboratory for indexing and annotation of historical documents. The focuses were on censorship documents from Austria, the Czech Republic and Germany.

In February 2005 the DIF launched [filmportal.de](http://www.filmportal.de) (<http://www.filmportal.de>), a project unique in Europe. The portal provides information on 61.000 German films as well as on around 127.000 people of the cinema world on a free basis. A selection of 6.500 films are presented with a detailed filmography, including contents, photos, posters or licensed reviews from newspapers and film magazines; for over 1.200 persons, biographies, portraits and interviews are provided. It also provides access to currently 22.600 digitised photographs and stills, more than 400 posters and

about 200 film clips. Specific theme complexes are added to integrate the historical and cultural background. Today the site has about 1.4 million page impression per month.

Funded by the MEDIA Plus Programme of the European Community, the web gateway *filmarchives online* (<http://www.filmarchives-online.eu>) is providing access to moving image inventories of European film archives for cultural and commercial purposes. *filmarchives online* is the result of the MIDAS project (Moving Image Database for Access and Re-use of European Film Collections) that has been initiated in 2006 and is coordinated by the Deutsches Filminstitut - DIF e. V. By now, more than 5.000 film works – mainly non-fiction material – are searchable in four different languages, and the database is constantly growing. By the end of 2007, moving image metadata of 16 film archives from various European countries will be incorporated in the *filmarchives online* database – data on at least 20.000 archival film works.

### 12.1.1.2 La Cineteca Comunale di Bologna – CCP (Italy)

Founded in the 1960s, the **Cineteca di Bologna** has been an active member of the Fédération Internationale des Archives du Film (FIAF) since 1989, and a member of the Association des Cinémathèques Européennes (ACE) since its founding. The Cineteca has furthermore been an autonomous City institution since 1995. In the summer of 2000, with inauguration of its new offices in via Riva di Reno, the Cineteca embarked on a season of re-structuring its activities and projects. This period culminated on June 28, 2003, with the transfer of the Cineteca library and non-film collections in the renovated area of the ex-slaughterhouse, and the opening of two new theaters. The contiguousness of theatres, libraries and iconographic archives can also be perceived by visitors, students and scholars as a new opportunity to find gathered in a single place screening activities and non-film material consultation. The approach and study of all the different aspects of cinema thus becomes more comfortable, methodical and prolific.

The Film Archive holds over 37.000 films in 35mm and 16mm. In just fifteen years, the archive has evolved rapidly as a result of its acquisition policy, meeting the demands of those who entrust to the care of experts documents on supports subject to deterioration. In addition to holding positive prints and negatives of films restored by the Cineteca, the archive also preserves collections coming from producers and film distributors as well as from important private collectors. The entire span of film history (from the silent to the sound period, through the nineties) is widely represented by the various collections.

#### *Film Collection - Acquisitions*

##### Corona Cinematografica

In 2004 the Corona Cinematografica Fund was transferred from Rome to Bologna. Corona Cinematografica, founded by brothers Elio and Ezio Gagliardo in the early 1950's, produced a number of documentaries and short films up to the first half of the 80's, plus a series of Cinemondo newsreels produced from 1965 to 1985, which approximately add up to a total of 360. A unique occurrence, the producer kept documents that mirror more than 50 years of Italian history. The company has granted the Cineteca all its material, i.e. positives and negatives of more than 3.000 titles. The overall number of pictures to examine, catalogue and digitalise adds up approximately to 12.000. Cineteca and Corona Cinematografica also signed an agreement for the commercialization of these images.

#### *Preservation and Restoration*

The Cineteca has become an internationally recognised centre for film preservation and restoration. In particular, the Chaplin Project stands out among its most important projects. The Cineteca has been entrusted with the task of restoring the entire cinematic oeuvre of Charles Chaplin. The filmmaker's heirs stipulated an agreement with the Bologna institution for philological reconstruction of over 80 films, including shorts and features.

Numerous Italian films can also be counted among the restorations, with some of the most recent being: *Il bidone* by F. Fellini, *Il posto* by E. Olmi, *Dolci inganni* by A. Lattuada.

In 2004 restorations works have been carried out at full rate thanks to the laboratory L'Immagine ritrovata and the co-operation of national archives and foreign institutions. Cineteca di Bologna and La Cineteca del Friuli have launched a long-term project to restore twenty silent Italian films (most of which were considered

lost) found in England in the private collection of the Archive Film Agency. Collaborations with foreign institutions included the American Film Institute, ZDF, Arte, the Danish Film Institute and the British Film Institute.

### *Library*

The Library holds around 20.000 volumes on cinema, 2.500 photographic books, and 2.000 texts between graphic arts and comics. It also contains a collection of specialised magazines (around 1.100 different titles). The collections are growing continually. Various foundations are also held in the library, including the *Renzi Foundation* and the *McPherson Foundation*, which are currently available for consultation by the public. The Mystery Library, the Aristarco Foundation, the Valmarana-Ipotesi Cinema Foundation, and the Premio Solinas Script Collections are still under development. The library collections are directly accessible to the public for consultation through an open stacks system. There are 60 carrels for consultation of library holdings, and 8 internet points for access of online catalogues and electronic documentation on cinema related topics. The library also offers assistance and support for research activities.

### *European Projects*

CCB participated in the following European Projects:

- FILM ARCHIVES ON LINE (FAOL) is a project issued from the European LEONARDO programme (1996). The network of partners of the FILM ARCHIVES ON LINE project included archives, specialised laboratories and training institutes supported by Internet Communication developers.
- The objective was to provide a set of programmes conceived to anticipate and respond to the quick and continuous changes of technologies and working procedures of film restoration and to experiment new effective training technologies.
- MULTI FAOL- project issued from the European LEONARDO programme (1999)
- ARCHIMEDIA - Initiated in 1996 by the Cinémathèque Royale de Belgique and the University of Paris III within the framework of the European MEDIA plus programme, the ARCHIMEDIA project primarily aimed to establish a network of archives and universities throughout the European Union.
- MEDIAUVIS - Interreg III B, MEDOCC area - The community initiative INTERREG III is one of the Community Regional Policy tools. The project began in 2004. The partners are working for the development of the audio-visual sector in the Mediterranean.
- MIDAS (Moving Image Database for Access and Re-use of Film Collections). The project started in 2006 and is funded by MEDIA plus.

### **12.1.1.3 Det Danske Filminstitut – DFI (Denmark)**

**DFI** is a governmental institution financed by the Ministry of Culture and is the national agency responsible for supporting and encouraging film and cinema culture and for conserving these in the national interest. The Institute's operations extend from participation in the development and production of feature films, short and documentary films, over distribution and marketing to managing the national film archive and the cinémathèque.

The archive and cinémathèque department is responsible for the preservation and restoration of film and documentation material about film. The department collects film and television literature, conducts scientific research, and runs the national filmography which is accessible on the internet. The cinémathèque is ensuring a broad variety of audience-oriented activities around film and runs three cinema theatres, a videotheque and Film-X, which is the Danish Film Institute's computer based, interactive film studio for children and adolescents.

Danish films are to be deposited at the film archive due to the Legal Deposit Act. The Film Archive safeguards Denmark's national film heritage - from Peter Elfelt's first reels from 1897 to the latest releases and keeps more than 30.000 titles at top end climate condition storage, preserving the films for future generations. Moreover, films from the Film Archive are screened at the Cinémathèque and are also loaned

out to a number of academic organisations and festivals. The archive is actively working with restoration, scanning and digitalisation of films, enabling new prints to be made and/or DVD to be published.

The cinémathèque features three theatres screening Danish and international films. The aim of the cinémathèque is to maintain and develop interest in film in its full variety. This takes place via broad and varied quality film programming, embracing classics as well as recent films that would not otherwise be shown in Danish cinemas. Furthermore, the cinémathèque is host to a number of debates, seminars, and other activities bringing together the film-interested public and filmmakers.

#### **12.1.1.4 Nederlands Filmmuseum – NFM (Netherlands)**

The **Nederlands Filmmuseum** is Holland's museum for cinematography. The museum's film collection covers the whole history of cinema from the very first silent films, dating from the late 19th century, up to the latest contemporary digital productions. This internationally renowned collection, to which many Dutch and foreign titles are regularly added, is the source of inspiration for the museum's film programmes, exhibitions and events. Every year, there are major thematic programmes examining the history of film and contemporary cinematographic developments. In addition, the museum organises open-air screenings, festivals, theatrical family shows and retrospectives. The Filmmuseum has the largest film library in the Netherlands. The museum also acts as distributor of classic as well as contemporary, independent films.

##### *Collection*

The museum's collections includes 46.000 film titles, 35.000 posters and 450.000 photographs. The collections looks back on Dutch film and cinema culture from the earliest days of film (1895) and comprises an extensive international collection alongside a large number of Dutch films.

One of the most important tasks of the Filmmuseum is to conserve and restore these collections. 7 million meters of nitrate film from the first half of the 20th century as well as a multitude of acetate films need permanent attention and special care in order to preserve it from decay. The Filmmuseum has received several international awards for its restorations. Every year, the Filmmuseum acquires classics and new films for the collection and distributes them to Dutch film theatres.

##### *Catalogue*

Since 1999 the Nederlands Filmmuseum makes use of the FMDB database. This is an in-house developed Oracle-based collection management tool, containing meta data on all the Filmmuseum collection holdings (titles, prints, stills and posters). Apart from reference, it is also used as a programming, financial and restoration tool. A connection to an (internal) image server is under construction. The database is available through intranet only. We are currently working on applications to make it accessible through extranet and/or internet. The Filmmuseum is aiming at joining the Digital Infrastructure Netherlands network in the near future.

##### *Programme*

The Filmmuseum screens classics, children's films, historical documentaries, underground productions and new films from all over the world. These films can often only be seen in the Filmmuseum. The museum also organises exhibitions, lectures, debates and shows in which films are combined with theatre, music and other media. Once every two years, there is the Filmmuseum Biennial, a festival where recently restored major works from the collection can be seen.

The Filmmuseum provides educational projects for pupils at primary and secondary school. There are various courses and assignments, varying from interactive tutorials to special screenings of classic movies at the Filmmuseum.

##### *Information centre*

The information centre of the Filmmuseum houses the largest film library in the Netherlands. Visitors can find information about a wide variety of subjects: from film-star biographies to film theory, from experimental film to box-office hits. The centre has about 1.900 periodicals and 30.000 books, including important reference works and a large collection of screenplays, biographies, CD-ROMs, DVDs and an extensive library of clippings. The poster collection can be consulted digitally and videos of many films from the collection can be viewed. Researchers can have access to the large collection of personal and company

archives in the possession of the museum. The online library catalogue contains bibliographical descriptions of books, multimedia, periodicals, articles and newspaper cuttings.

NFM is currently running a large national digitisation project. (Images for the Future, see: <http://www.beeldenvoordetekomst.nl/>). If possible NFM is aiming at making some of this digitised content available through the European Film Gateway - EFG.

### **12.1.1.5 Národní filmový archiv – NFA (Czech Republic)**

The Film Archive in Prague was founded in 1943 by the Czech-Moravian film headquarters and is one of the largest film archives in the world. In 1946 it became a member of the International Federation of Film Archives (Fédération Internationale des Archives du Film – FIAF). The Národní filmový archiv (National Film Archive) fulfils basic tasks in accordance with the Act No 499/2004 on archiving and law No 273/1993 on audiovisual media, i.e. the accumulation, protection, scientific processing and use of audiovisual and written archivalia documenting national production, the beginnings and development of cinematography, the life of the Czech nation and significant world events.

The basis of the collections at the National Film Archive – by law the holder of a legal depot of audiovisual works – is positive and negative material of national production, i. e. feature and non-feature films (documentary, animated, popular-scientific, news and others) from the beginnings of the Czech film 1898 to the end of 1991. The newsreels documenting the life of the Czech nation and its major representatives to the year 1990 form an exceptionally valuable part of the collection. From an international point of view, it is exceptional that two thirds of the silent feature films in national production have survived. This also applies, with isolated exceptions, to the entire production of sound feature films.

Another part of the collections includes a wealth of international films which give a complete picture of the development of film art. Of particular worth is the collection of so-called primitives (i.e. films made before the First World War), the collection of slapstick comedies from the period 1912-1929 and the collection of newsreels about important world events.

The film collections currently contain approximately 28.000 copies of feature films, 32.000 copies of non-feature films, 9.500 negatives of feature films, 15.000 negatives of non-features; the NFA is expanding this collection by regularly filming current events and leading figures in Czech society onto 35mm film, the whole amounting to over 130 million meters of film. 100 tons of archive films are stored on highly flammable (nitrocellulose) base. Roughly 150.000 meters of film are copied onto a safe base each year.

The photograph collection of NFA represents another important part of the archive (over 500.000 photographs taken from the Czech and foreign films, photographs of film personalities and film events), 50.000 film posters, over 100.000 promotional and advertising materials, several thousands designs, also scripts and other written archival material from the former Czechoslovak film companies and their predecessors, and from other archives and institutions.

Along with the consistent restoration of films, the NFA is also working to restore these materials. For easy access, the required materials are most frequently digitised in a special laboratory.

The National Film Archive is systematically building up an extensive database of archived films and other materials. It is also endeavouring to preserve the so-called oral history of Czech cinematography – over 400 hours of sound recordings containing recollections and interviews with important Czech film makers (the collection entitled personalities of Czech Cinematography).

The library, containing 61.750 books, magazines and new information sources (CD-ROMs, etc.) ranks among the best libraries in the Czech Republic. The versatile work of the NFA film historians and its academic staff also includes teaching and editing work.

The National Film Archive publishes key filmographic works in Czech and English (Czech Feature Film I. 1898-1930, Czech Feature Film II. 1930-1945, Czech Feature Film III. 1945-1960, Czech Feature Film IV. 1961-1970, from 1992 periodically the Film Year Book), film anthologies (historical and theoretical works), original and translated literature, the Film Review and Illumination magazine on theory, history and aesthetics.

NFA is partner of the MIDAS project since 2006.

### 12.1.1.6 Filmarchiv Austria – FAA

The **Filmarchiv Austria** is the central location for film collections and film documentation in Austria and houses the country's audiovisual cultural heritage. The diverse collections held within the archive encompass a period of over a hundred years, stretching from the 19<sup>th</sup> century up to the present. The Filmarchiv Austria holds over 100.000 film prints, 2.000.000 photos and film stills, roughly 25.000 film programmes, more than 10.000 posters, approx. 30.000 books, as well as an extensive collection of film-related paraphernalia and countless further items and documents (machinery, cinema fixtures, scripts, costumes etc.). An essential objective of the archive is to make its comprehensive collections available to the public using varying forms of presentation. Along the lines of the motto "to preserve and to show," the Filmarchiv Austria sees itself as a modern media archive which not only endeavours to conserve its material in the best way possible, but also to continuously bring it into discussions surrounding the culture of the moving image.

Of all cultural forms, none has left its imprint so deeply on the last hundred years as cinema. The sights and sounds of our past record epic history and numerous stories, they describe attitudes towards life and daily existence, they depict contemporary history and the mentality of entire eras, and they determine the audiovisual memory of the country. The preservation, restoration and availability of this filmic heritage are some of the most important and most fascinating challenges facing a modern archive. Aside from collecting, preserving and restoring the images and sounds of our past, the Filmarchiv Austria also endeavours to systematically safeguard material from Austria's present-day film scene.

An archive only comes into being when it is activated. The documentation of collections and their accessibility is considered by the archive therefore as some of our most important tasks. As a result the Filmarchiv Austria is far less a passive storage depot as a dynamic centre of expertise for all questions regarding the culture of the moving image. With establishing a Department of Studies and Research, an academic publishing house, the ongoing cooperation with different institutions and universities, taking part in different national efforts on the topic of digitisation and the participation in related EU-projects (FAETHON, COLLATE) Filmarchiv Austria repositioned itself as a leading research institution.

### 12.1.1.7 La Cinémathèque Française - CF

The **Cinémathèque Française** was founded in 1936 by Henri Langlois, Georges Franju, Jean Mitry and Paul Auguste Harlé. Over the years it has evolved into a locus for film culture, and its extensive collection now makes it one of the world's most famous motion picture archives. It is also a place where several generations have discovered the cinema.

Its long experience now complemented by new facilities, the Cinémathèque is continuing its work of preserving and restoring its collection of films and archival material; programming cinema classics, retrospectives and tributes; displaying its assortment of memorabilia; presenting temporary exhibitions and welcoming students and researchers to its library and archives.

In January 2007, the Cinémathèque Française and the Bibliothèque du Film (Film Library) merged, paving the way for coordinated management of the various collections.

#### *The film collection*

Home to some 40.000 films, the Cinémathèque Française is one of the world's largest cinema archives.

In the course of forty years Henri Langlois succeeded in rescuing entire segments of the French and international film heritage. A fervent admirer of silent, experimental and underground movies, he was the enthusiastic advocate of avant-garde filmmakers. In addition, amicable relations with majors like Warner, Fox and Columbia allowed him to accumulate a substantial stockpile of Hollywood classics. Further enriched since Langlois's death in 1977, this wide-ranging collection now covers virtually all film-making countries, with each year seeing the addition of something like 800 new titles via deposits by producers, distributors and directors.

Other Cinémathèque goals include expanding the collection by encouraging the deposit of contemporary films, and acquiring restored copies of classic movies abroad.

#### *The cinema technique conservatory*

The conservatory's mission is to enlarge, promote, study, inventory, restore and publicise the collection; to provide online access to the Cinémathèque's holdings; to welcome researchers, and to contribute to the writing of cinema history, especially in the field of filmmaking techniques.

#### *The equipment collection*

Steadily built up since 1938, this collection comprises such 18th and 19<sup>th</sup> century pieces as magic lanterns, peepshows and stroboscopic discs, together with projectors, cameras, laboratory and studio items from all over the world. Now including the equipment collection of the National Centre for Cinematography, the collection also extends to 4.000 machines, 12.000 magic lantern slides, 6.000 patents and a mass of archival matter. Offering a wealth of material relating to the origins and birth of the cinema, the equipment collection provides an almost step-by-step account of the medium's technical development around the world.

#### *The costumes and objects collection*

All his working life Henri Langlois, assisted by Lotte Eisner, put his energy and intelligence into amassing a collection of cinema-related costumes, objects, apparatuses and artworks (drawings, models, posters, etc.). There are several hundred artworks and models, all associated with the history of the cinema. The Cinémathèque collection is constantly expanding via donations, deposits and the acquisition of rare pieces.

#### *The films*

Monographs devoted to major filmmakers, tributes to actors and technicians, thematic programmes and regular encounters open to the public: at the Cinémathèque film history unreels six days and fifty screenings a week.

#### *The Cinémathèque and beyond*

The Cinémathèque also plays its part in making the cinematic repertoire and heritage more widely known. It does this via its Outreach Unit, which serves as interface and regular partner for festivals, Cinémathèques, cultural events and film presentation venues in France and abroad. The unit also puts on special screenings for students and researchers. More than 500 films are distributed by the Outreach Unit every year, in a very real contribution to enhancing public knowledge and appreciation of the Cinémathèque film collection. The Cinémathèque also offers its partners programmes of restored films.

#### *The Media Library*

The Cinémathèque Française plays a major part in acquiring and preserving documentary material relating to the cinema. As France's focal point for source material on the cinema, the media library is an invaluable mine of data for students, researchers, teachers, journalists, cinema professionals and film lovers. Related facilities include a video library, an image bank, an information and documentation centre, online publications and an internet site.

### **12.1.1.8 Tainiothiki tis Ellados – TTE (Greece)**

The Greek Film Archive was founded in 1950 by the Union of film critics in Athens. In 1963 the Film Archive of Greece was set up by royal command (105/1963). Its founding members were among the leading personalities in Greece's cultural affairs. The driving force of the organisation was Aglaia Mitropoulou, who was at first the General Secretary and later its President. Since 1983 the Greek Film Archive has been a full member of the International Federation of Film Archives (FIAF). The Greek Film Archive is registered as a non-profit association and is financially supported with an annual subsidy from the Greek Ministry of Culture.

The Greek Film Archive organised the 1991 FIAF Congress in Athens. It has participated in the following programmes: Progetto LUMIÈRE, ARCHIMEDIA (European Training Network for the Promotion of Cinema Heritage), Eureka Project. The Greek Film Archive is preparing to move to its own new premises, (Lais project) in a new culturally growing neighborhood of Athens, to start a new era in its activities.

The Archive holds the largest and most important film collection in Greece:

- over 7.500 foreign titles (full length feature films, documentaries and short films)
- over 2.500 Greek titles (full length feature films, documentaries and short films)

The Greek Film Archive has a large collection of pre-cinematic apparatuses, magic lanterns, as well as various types of cameras, lighting devices and cinema-related equipment. It also holds around 7.000 photographs from Greek films, and another 10.000 from foreign films, about 5.000 stills and programmes, around 800 Greek and 1.500 foreign film posters, personal archives of the pioneers of Greek Cinema, as well as the personal archive of Aglaia Mitropoulou. The Archive's Library has a wide collection of out of print cinema-related books, Greek cinema catalogues and magazines. The library is directly accessible to the public and allows researchers to consult its holdings and electronic documentation system.

The Greek Film Archive collaborates with the Athens University, Communication and Mass Media Department, as well as Panteion University, with a variety of projections and educational projects, in both graduate and postgraduate levels. It also works closely with the Athens School of Fine Arts, while curating related collections and exhibitions. The Greek Film Archive has a long standing tradition in organising projections and festivals along side with the Greek Film Center and the Thessaloniki Film Festival. For the past three decades the Greek Film Archive has maintained a series of cinematographic educational activities, offering a rich programme of film projections and guided tours to its Museum of Cinema for schools and various educational foundations.

*Apart from collecting, identifying, preserving, screening and promoting film and film heritage, the Greek Film Archive has started, since 2005, a large project to update and transfer in digital format its cataloguing system. Among other activities, the Greek Film Archive has undertaken the task to digitise a collection of early Greek cinema feature-films, newsreels and documentary footage, along with a significant number of its holdings, as well as a wide selection of photographs, stills and programmes. Additionally the Archive has designed a new database, in accordance with international standards, accessible to public and researchers, via its computer network and/or the internet, a project that is currently combined with the works and research results of MIDAS Projects 2 & 3. Furthermore the goals and solutions proposed by eContentplus "Best Practice Network for Digital libraries" seem to expand and promote Greek Film Archive's aspirations for the existence and operability of a coherent and updated Single Access Point to the European Digital Library in terms of access and research on national and international filmographies as well as the composition of a common filmography and its components in terms of content. Needless to say that the new building of LAIS that will house permanently the Greek film Archive, will include to its facilities the necessary equipment and technologies, so that, apart from the Greek Film Archive's personnel, researchers can also gain accessibility to these online resources also through our new premises.*

### **12.1.1.9 Magyar Nemzeti Filmarchívum – MNFA (Hungary)**

The Hungarian Institute of Film Science was founded in 1957 and is based on the plan drafted by Béla Balázs in 1948. Its name has been changed to Hungarian Film Institute in 1985. Since June 2000 it is called Hungarian National Film Archive, the status is a 'national public collection' since 1991.

The Archive's duties: collection, acquisition, preservation, restoration, screening and professional storage of the Hungarian features, documentaries, newsreels, animations, popular science films and classics of world cinema. Purposes of the work and activities are contained by the Deed of Foundation (May 16, 2000). The maintainer and supervisor is the Ministry of Hungarian National Cultural Heritage.

The Archive has the most extensive film collection in Hungary, approximately 64.000 inventory items. The Archive distributes film copies: some prints are lent for training, clubs and festivals. The Library is the largest and only one specialised on film in Hungary. It contains over 20.000 books, 4.000 volumes of periodicals, 3.500 scripts and 30 current foreign technical journals. The poster department preserves 53.000 posters and 200.000 photographs. The art cinema, Örökmozgó has an unique and highly exciting programme with a widely appreciated venue for exhibitions, meetings

and debates. The periodicals are *Filmkultúra* published since 1960 and now available online, *Filmspirál*, *Muszter*, *MovEast* (English).

Hungarian films are permanently restored. A major task of the Hungarian National Film Archive is to make the values of surviving Hungarian film culture available to a broader audience, including researchers and to preserve them for the future. This requires diligent storage and if necessary, restoration of films. Film restoration has been done systematically since the establishment of the Foundation for the Past and Present of Hungarian Film in 1989. The aim is to transfer nitrate-based films of our collection on safety film as quickly as possible and to produce safety reproduction materials of them.

Supported by the Hungarian Ministry of Information Technology and Telecommunications in spring 2006, the MNFA started digitising 100 feature films and a body of newsreels extending to ten years. The films can be reached on the homepage of NAVA <http://www.nava.hu/> (National Audio-visual Archives) at registered town and county libraries, universities and secondary schools: they can be watched, but not downloaded. The digitalisation of the first one hundred films and making them available online is the first stage of a long-range procedure.

### 12.1.1.10 Norsk Filminstitutt – NFI (Norway)

The objective of **Norsk Filminstitutt** is to preserve, support and distribute Norwegian and foreign films, so that film as an expression of art and culture becomes more visible. The Institute's primary objectives are

- to preserve and restore films
- to distribute and screen films
- to market and inform about films in Norway
- to market Norwegian films abroad.

NFI is under the authority of the Ministry of Cultural Affairs, and the goals in the area of film which have been adopted by the Storting (Parliament), govern the Institute's activities.

The Film Institute is located in the Film House (Filmens Hus) at Dronningens gate 16 in Oslo.

Filmens Hus is a gathering place for film administration, film business and for the general public.

The Film Institute is responsible for most public-oriented work there. In June 2001 the Film Institute has been re-organised. When the Norwegian Film Fund (Norsk filmfond) was established in summer 2002, the Institute ceased being responsible for financial support schemes for the production of new Norwegian films.

Managing director of the Institute is Vigdis Lian. The Institute has app. 65 employees. Deputy director general Erlend Jonassen is responsible for finance, information, IT and development. He is also responsible for the two in-house cinemas Tancred and Lillebil, and other Institute business.

#### *National Film Archive*

The collection, preservation and restoration of old and new Norwegian films is the Archive's primary responsibility. The Archive collects Norwegian film of all sizes and formats, as well as documents, photos, literature and technical equipment. NFI is also legal deposit for copies of all new films and videos made in Norway. The Archive has a Documentation Service which maintains archives of film stills, posters and documents, as well as a professional library of film literature. The library is open to the general public. The facilities are largely used by students, researchers, film writers, and film and television producers. Department manager Lise Gustavson heads the National Film Archive.

#### *International Department*

The International Department is responsible for the distribution and marketing of Norwegian films abroad. The distribution of films to festivals, sales fairs and cultural arrangements is an important way of spreading Norwegian film culture and initiating the sale of Norwegian films abroad. The Department also works directly with international sales of Norwegian short and documentary films. Jan Erik Holst is director of the International Department.

### *Department of Exhibition, Education and Distribution*

This department is responsible for film-cultural initiatives not only at Filmens Hus, but all across the country. The department runs the Film Museum with a permanent exhibit on Norwegian film history, as well as a number of other exhibits, screenings, launches and other events. Children and youth are an important target group, among other things through film offerings at Filmens Hus for schools and day-care centres. This Department is also responsible for the Film Institute's various publications and workshops, as well as being responsible for the distribution of films in video and DVD format. The department also handles the sales of film merchandise and buys both Norwegian and foreign films for distribution, primarily children's films, shorts, documentaries and historic Norwegian films. People from all over the country have access to the Department by phone through customer service, or on the internet. The Department also has a shop in Filmens Hus where a imported film classics in their original versions are sold. Mia Lindrup is director.

### *Cinemateket*

The Cinémathèque (Cinemateket) makes film history's central œuvres available to the movie going public, while also monitoring the pulse of contemporary film culture. Cinemateket co-operates with various festivals and other events at Filmens Hus. The schedule is made available in six programme catalogues annually. Through the Film Institute's archive and the international organisation of film archives, FIAF, Cinemateket has access to many films which would otherwise be unavailable in Norway. Cinemateket is headed by Jan Langlo.

The Norwegian Film Institute is a member of FIAF, ACE, Scandinavian Films, EFP, CIFEJ, ECFA, ICEM.

## **12.1.1.11 Istituto Luce – IL (Italy)**

**L'Unione Cinematografica Educativa – L.U.C.E.** was founded in 1924 through the transformation of a small company, with the primary goal of using the cinema to spread culture and knowledge.

In 1925 Istituto Luce was acquired by the State and became the first State-owned film production company in the western world. Soon, the promulgation of special national laws led to Istituto Luce produced newsreels and documentaries being included in the scheduling of all Italian movie theatres.

From 1927 to 1944, Istituto Luce was the biggest Italian newsreels and documentaries producers. With the end of the war and the redimensioning of film companies by the state, Istituto Luce lowered down its gear of production and took up to acquiring all the collections of newsreels and documentaries of other producers creating in this way one of Italy's biggest historical archives. The Luce Historical Archives are made up of 12.000 newsreels, 9.000 documentaries, 3.000.000 images, and several other items, ranging from films dating back to the origins of cinema to collections and film clips of 20<sup>th</sup> century events. The Luce Cinematographic Archives cover almost all the newsreels and the most important documentaries produced in Italy from the beginnings of the twenties to our days. Luce's latest acquisitions, like the Italian Cinema Backstage and Interviews or the Folco Quilici Archives, makes its "historical" sense more deep, bringing it to contemporary events.

Istituto Luce's Film Archives, a total of 4000+ hours, can be consulted online free of charge at [www.archvioluce.com](http://www.archvioluce.com). In the following months part of the enormous Photographic Archives heritage will also be available online.

With this regular and long tradition still looking forward, carefully monitoring all aspects of Italian and International cinema, and its goals are the preservation of Italy's historical and cultural heritage, the production and the cinematographic distribution, and the distribution of the home video products, always keeping an eye on cultural and technological innovation.

### **12.1.1.12 Fernuniversität Hagen – FUH (Germany)**

The **FernUniversität Hagen (FUH)** is currently one of the biggest universities in Germany, with some 45.000 students and 1.700 courses. The FUH is the German centre for distance collaborative teaching and learning as well as research and development in virtual communities, including development and use of respective infrastructural application solutions. Higher education and research provided by universities requires continual re-orientation. Having accepted this challenge, FUH is today a university of the future for a world of tomorrow.

FUH's Department of Mathematics and Computer Science, Chair of Multimedia and Internet Applications: This research group, led by Prof. Dr.-Ing. Matthias Hemmje is involved in research on Virtual Information and Knowledge Environments with special focus on distributed collaborative digital libraries, multimedia archives, information retrieval, filtering, linking, enrichment, personalisation, and information visualisation. The group is building on research expertise from a long standing history in national and European: ETRDL (The ERCIM Technical Reference Digital Library), HERMES (Foundations of high performance multimedia information management systems), MERIT (Multimedia retrieval interface with case-based dialogue guidance), MIRACLE (Abductive information retrieval of multimedia data), PRIMAVERA (Personalised Retrieval and Indexing of Media Assets in Virtual Environments for Real-time Access), SCHOLNET (Digital Library Testbed to Support Networked Scholarly Communities), TREVI (Personalized Information Filtering, Linking, and Delivery for the News), VIKEF (Virtual Information and Knowledge Environment Framework), Digital Preservation Europe (Coordination Action), SHAMAN (Sustaining Heritage Access through Multivalent Archiving).

### **12.1.1.13 Cinemateca Portuguesa – Museu do Cinema (CP)**

The **Cinemateca Portuguesa-Museu do Cinema** is the national film museum of Portugal, a state institution devoted to the preservation and screening of the Portuguese and world moving images heritage. It was founded in the early 1950's by one of the European Cinémathèque pioneers, Manuel Félix Ribeiro, and became an autonomous institution in 1980. The same year it also opened its own film theatre and started its daily programme of film shows. In 1996 the Cinemateca opened a modern conservation centre in the outskirts of Lisbon (ANIM – the National Moving Images Archive) which is now the base to all preservation, technical research and access activities, including the use of new technologies. The Cinemateca has also played a decisive role in the creation and development of the network of European institutions aiming to preserve and enhance the European Film Heritage, having participated in several, international and European programmes, such as the LUMIÈRE Project (MEDIA I Programme, 1991-1995), based in Lisbon, the ARCHIMEDIA - European Training Network for the Promotion of Cinema Heritage, the Raphael Project "Urgent: Nitrate Can't Wait".

The Cinemateca Portuguesa-Museu do Cinema is a member of FIAF (International Federation of Film Archives) since 1956.

### **12.1.1.14 Lietuvos Centrinis Valstybės Archyvas – LCA (Lithuania)**

**Lietuvos Centrinis Valstybės Archyvas**, the Lithuanian Central State Archive, is the biggest one within the state archival service. It comes under jurisdiction of the Lithuanian Archives Department at the Government of the Republic of Lithuania. The main mission of its activity is the collection and safeguarding of paper based and audiovisual documents to future generations, providing permanent public access to its collections. The Department of Image and Sound Documents at the Lithuanian Central State Archive was founded in 1955. Since 1965 until 2002 it was an independent archive, in 2002 the archive has been reorganized and integrated into the Lithuanian Central State Archive again.

Lithuanian Central State Archive has been a member of the International Federation of Television Archives (FIAT/IFTA) since 2004. The audiovisual complex consists of film, sound, video recordings and photo documents. The Department of Image and Sound is the main repository of audiovisual heritage in Lithuania and holds a total of 7.612 titles: Lithuanian chronicles from 1920-1940, the chronicles of the Second World War years, diverse Lithuanian newsreels and sketches from the post-war period, Lithuanian feature films, documentaries of independent film studios and individual creators, starting from 1991. The oldest original film is *The funeral of Dr. Jonas Basanavicius*, made in 1927, but there are also copies of 1919-1926 years chronicles as well. There are four basic tasks that are performed by the archive's Film Department – acquisition, documentation, access and preservation. The films are collected from public organisations, private institutions, and private persons. Some of them are acquired from abroad. An information system based on "Microsoft Access" contains all data about film documents on the title level. Because of the emerged possibilities and demand in 2003 the Archive began to digitise films by using self-constructed digitisation equipment. The films are transferred to computer, edited, subtitled, sounded and copied to DVD or mini DV according the technical possibilities and the customer's requests. The films were also digitised for preservation purposes. By now, safety copies of 44 films have been produced on mini DV, and 107 films have been copied on DVD for general usage.

### **12.1.1.15 Lichtspiel -Kinemathek Bern – LKB (Switzerland)**

In the early summer of 2000, the association **Lichtspiel** took over the responsibility of the threatened cinematographic collection of the Bernese cinema technician Walter A. Ritschard, who died in 1998. Since then the Committee members have not only restored this extraordinary collection and made it accessible to the public, but have also developed a regional Cinémathèque, which became a meeting-point for all film and cinema matters.

Regular film projections enable audiences to discover the variety and wealth of the continuously growing film collection. Since Lichtspiel opened, each Sunday evening two specially prepared reels of short films from the archives were presented, providing the diverse audiences with an exciting and entertaining glimpse of our collection. So far about 3.000 films were screened. Apart from these "Lichtspiel-Sundays", film cycles and retrospectives in co-operation with other European film archives were organised. The bimonthly "Bernese Reel" event offers local film producers the opportunity to personally present their work. On average, 35 people of all ages attend these screenings. Apart from the discoveries on screen, they can stroll through the impressive collection of cinematic objects and apparatus, enjoy the changing exhibitions, or discuss the films while visiting the bar. In addition there are about two private evenings weekly, when families, groups or firms can select a specially arranged film programme from the Lichtspiel's collection.

The film archives, which are professionally stored in a special, refrigerated chamber, consist of more than 9.000 reels: news, trailers, publicity, documentaries, music films and other short films. Among them are rare and unique films, as well as many amateur films. One of the main goals is to preserve local film work and cinema history, and the works of several Bernese film directors.

Institutions, firms and private individuals regularly use our archives and our services.

Not only does Lichtspiel make his collection is accessible to the public, it is also pleased to share the specialised knowledge by offering trainee places to students from the Department of Preservation at Berne University of the Arts, instructing projectionists, as well as organising courses in cinema history in co-operation with the local Popular University. In workshops cinematic apparatuses are restored and repaired and together with the extensive spare parts depot, a unique service is offered.

So far, the Lichtspiel-Association is only able to remunerate 150% staff positions (100% direction and 50% administration) in a workforce of 800%. A large part of the archiving, viewing and repair work is carried out by members of the Committee in their spare time, by unemployed persons and by young men doing their civil service. The Association's income is composed of approximately

one-third each from public screenings, private evenings and members' contributions (660 members), as well as offered services.

### **12.1.1.16 CNR - Consiglio Nazionale delle Ricerche - Istituto di Scienza e Tecnologie dell'Informazione – CNR-ISTI (Italy)**

**CNR-ISTI**, organised in 16 laboratories, is committed to producing scientific excellence and to play an active role in technology transfer. The team participating in the EFG proposal belongs to the “Multimedia Networked Information System Laboratory” which consists of 48 researchers and technicians conducting research and development activities on algorithms, techniques and methods for information modelling, access and handling, as well as new architectures and system services (service-oriented Architectures, P2P, Grid-based) supporting large networked multimedia information systems.

The ISTI-CNR team has been involved in many European funded projects relevant to the topics addressed in this proposal, namely in the following ESPRIT Projects MULTOS (No. 28, co-ordinator);

5FP projects: DELOS NoE (No. 507618, scientific co-ordinator), ECHO (No. 11994, co-ordinator), EUROgatherer (No. IE8011, co-ordinator), SCHOLNET (No. 20664, scientific co-ordinator), CYCLADES (No. 25456, scientific co-ordinator), CLEF (No. 31002, co-ordinator), D-Lib Competence Center (No. 32587, co-ordinator) and Open Archives Forum (IST- 2001-320015); and 6FP projects: DELOS II NoE (No. 507618, scientific co-ordinator), DILIGENT (No. 004260, scientific co-ordinator), and MultiMatch (No. 033104 , co-ordinator), BRICKS (No. 507457), BELIEF (No. 026500), CASPAR (No. 033572), DRIVER (No. 034047), and SAPIR (No. 45128).

### **12.1.1.17 reelport GmbH – REEL (Germany)**

reelport.com is the largest film submission platform in Europe and the only platform world-wide that enables a complete digital submission process for buyers and sellers, film festivals and film archives. Satellite TV channels like the British *propeller TV*, VoD channels like the Swedish *Glimz* or the German *Shortstream* as well as some of the world’s largest short film festivals like Oberhausen (Germany), Tampere (Finland) or Vila do Conde (Portugal) rank among reelport’s partners.

Next to its services as submission platform to festivals, reelport offers a b2b-service for rights holders and exploiters: over 8.000 users from the international film industry – filmmakers, producers, distributors, exploitation companies and film schools – use the online film catalogue with more than 5000 entries to present their films, to acquire licences and to host and deliver film files. At the moment, more than 4 terrabyte of film data are hosted by our filers and streaming servers.

Thus, reelport enables filmmakers from all over the world to present their films on the reelport platform and to find their ways to numerous forms of exploitation such as festivals, VoD-platforms, web-tv channels, theater-screenings etc.

### **12.1.1.18 Association des Cinémathèques Européennes – ACE (Belgium)**

In 1991, a number of European film archives founded the Association of Film Archives of the European Community (ACCE) as well as the Progetto LUMIÈRE (1991-1996), which was part of and funded by the European Programme MEDIA I. LUMIÈRE concentrated on three major activities: The restoration of European films, a search for "lost" European films, and the compilation of a European Filmography (JEF). More than 1.000 European films, mostly dating from the silent era were restored by joint efforts of archives in two or more countries, some 700

films in various collections were identified and the national filmographies of all EC countries, of which several had to be made from scratch, were compiled in a single massive database. In 1996, when MEDIA I was replaced by MEDIA II, the name of the Association was changed into **Association des Cinémathèques Européennes (ACE)**. Today, ACE is an affiliation of 38 national and regional preservation film archives from all over Europe. Its joint role is to protect the European film heritage and to assure that the audio-visual records survive to be enjoyed and studied for generations to come. ACE's main aims are to guarantee the survival of the European film heritage and to ensure and enhance its continuing visibility on the cinema screen as well as through new moving-image technologies.

Further Projects initiated by ACE: Under MEDIA II, ACE succeeded in setting up ARCHIMEDIA, the European Training Network for the Promotion of Cinema Heritage, and in gaining funds from RAPHAEL for the continued support of a search for lost European films; from CALEIDOSCOPE for the technical research project *All the Colours of the World* and from LEONARDO for the Internet project *Film Archives Online* (FAOL). FIRST (2002-2004), a research project on digital technologies in the context of film archiving, was supported by the IST-Programme. In 2002 and 2003, the Film Heritage Week CINEDAYS was launched in co-operation with the European Commission. MIDAS (Moving Image Database for Access and Re-use of European Film Collections) has been initiated in 2006 and is funded by MEDIA plus. Aim of the project is to provide access to moving image inventories of European film archives for cultural and commercial purposes.

#### **12.1.1.19 Stichting European Digital Library - EDL Foundation (Netherlands)**

The **EDL Foundation** is a cross domain foundation, under Dutch law, set up for the purpose of fostering collaboration between museums, archives, libraries and audiovisual archives in Europe. It aims to produce access to Europe's cultural heritage by facilitating formal agreement across museums, archives, audio-visual archives and libraries on how to co-operate in the delivery and sustainability of a joint portal. It also provides a legal framework for use by EU funded projects to bring their research or content into the European Digital Library

Its current Board of Participants is made up of pan-European Associations from the 4 sectors able to represent and mobilize their members to contribute and form part of EU funded projects aimed at realizing a European Digital Library. These are EURBICA, FIAT, ACE, EMF, ICOM Europe, CENL, CERL, LIBER, MICHAEL and the Koninklijke Bibliotheek. The Board of Participants has elected an Executive Committee which is responsible for making decisions on behalf of the Board of Participants and for the legal and financial running of the Foundation.

#### **12.1.1.20 EREMO (Italy)**

**Eremo srl** ([www.eremo.net](http://www.eremo.net)) is an Italian SME specialised in project management in the Cultural Heritage sector at the national, European and international level. Eremo's role in EFG is to provide for dissemination and concertation. The main objectives of the company are to design and manage research projects as well as to set up centres and laboratories to carry out research for the experimentation and the development of technological equipped areas. The company previously managed and provided dissemination services for the related EU-funded projects TEL-ME-MOR and Europeana and aimed at stimulating and facilitating the participation of all EU national libraries in The European Library (TEL). Eremo staff and associates have extensive experience in project management and dissemination in a European cultural context as well as considerable experience of eContentplus, including involvement in the key EDLnet network.

## 12.1.2 Key staff involved

### 12.1.1.1 Deutsches Filminstitut – DIF (Germany)

**Claudia Dillmann** was appointed director of the Deutsches Filminstitut – DIF e. V., Frankfurt, in 1997. She received her master degree in German literature, theatre, film and television sciences and art history from the University Frankfurt am Main. From 1990 to 1997, she worked at the Deutsches Filmmuseum as curator of film exhibitions (among others the museum's permanent exhibition on the history of film, Eisenstein and the Russian avantgarde, film architecture). From 1992 to 1997 she was Deputy Director of the Museum. She developed and coordinated projects on the 100th anniversary of the cinema in 1995, had teaching assignments at Frankfurt University, and wrote numerous lectures and essays on German silent film, international film architecture, and German films of the 1950s. She was a member of several film festival juries. Cooperation in national and international committees, founder of goEast, festival of Central and Eastern European films (since 2001), chief editor of the CD-Rom "The German Films", Chief editor of filmportal.de. Member of the Executive Committee of the Association des Cinémathèques Européennes - ACE since 1997, elected president in 2004. Since the merger between Deutsches Filminstitut – DIF and Deutsches Filmmuseum on January 1<sup>st</sup>, 2006, Claudia Dillmann is Director of both institutions. In 2006 she was appointed member of the High Level Export Group on Digital Libraries. Since September 2007, she is member of the Executive Committee of EDL Foundation.

**Georg Eckes** is project manager at Deutsches Filminstitut – DIF. Since February 2006, he has been coordinating the MEDIA Plus Pilot Project MIDAS (Moving Image Database for Access and Re-Use of European Film Collections) which currently assembles 16 European film archives in the joint effort at building a union catalogue of film holdings ([www.filmarchives-online.eu](http://www.filmarchives-online.eu)). He first joined DIF in 2002 and gained experience with networked and collaborative systems in the film sector while working for the IST project COLLATE. He holds a masters degree in History, Political Science and Media and Communication Science from the University of Hannover. Before his commitment with DIF, he worked in several archives and film-specific documentation institutions like the Film Archive department of the German Federal Archives (Bundesarchiv/Filmarchiv).

**Detlev Balzer** is an independent developer and consultant in the field of information systems. Starting in 1977, his activities were initially focused on information retrieval systems for the biomedical sector. From the beginning of the 1990s, activities have shifted towards systems and technologies for media archives and cultural heritage institutions. Since 1992 he is regularly doing consultancy and software development work for members of the German association of film archives (Deutscher Kinemathekenverbund) and the Association des Cinémathèques Européennes. For almost a decade he has also been a part-time lecturer at two colleges for library and information science. More recent activities include guest lectures and involvement in international standardisation initiatives for the archive and museum communities. Detlev Balzer has extensive programming experience in languages such as C/C++, Java, C# and PHP on Unix/Linux and Windows platforms. His current interests include models of knowledge representation based on description logics, and their uses for practical data modelling.

**David Kleingers** studied Media Culture and American Studies in Hamburg and Baltimore, focussing on documentary, genre cinema and New Media. In 2000, he became a staff member of CineGraph – Hamburgisches Centrum für Filmforschung. His work there included the editing of scholarly publications, research supervision and organisation of conferences on film history as well as the co-conceptualisation of Cinefest, an international festival dedicated to the European film heritage. As an author and film journalist, he has contributed to numerous books on the subjects of contemporary cinema an international film history and continues to write articles on film for several publications. In 2003, he joined the editorial staff of filmportal.de, the international internet platform on German Cinema built by the Deutsches Filminstitut – DIF in Frankfurt, Main. Since 2005, he is the senior editor of filmportal.de.

### 12.1.1.2 La Cineteca Comunale di Bologna – CCB (Italy)

**Andrea Meneghelli** has a bachelor in Cinema at the DAMS of Bologna. He has been working at the CCB since 2000 in different functions. From 2000 to 2003 he has been in charge of the project *Ora di Cinema* and of the didactics of the Cineteca, teaching cinema. He was in charge of the archive research for the Cineteca, he collaborated in the realisation of the *Dizionario Critico* of the films edited by Treccani and the setting up of Archive films for the happening of the Cineteca and the editing of the catalogues of these happenings. Since 2005 he has been appointed as the responsible of the Film Archive of the CCB and he was involved in the project MEDIAUVIS, Interreg III B MEDDOC and in the MIDAS Project. From 2007 he is temporary teacher at Bologna University (Scienze della Formazione) on "Filmology".

**Anna Fiaccarini** worked in different departments of Cineteca di Bologna. From 1998 employed as secretary to the Director where she assisted to events such as "Il cinema Ritrovato". From 1999 on, she coordinated the Film Archives of CCB, taking care of preservation and cataloguing projects. In 2000 and 2001 she developed a cataloguing and digitising project for Chaplin's paper collection. She has a huge knowledge of cataloguing standards, softwares as well as supervising activities. From January 2005 to present Director of Library and extra film Archives of Cineteca di Bologna. Published various essays and supervised publications, such as the catalogue of "Cinema Ritrovato" (2000) and the monography on *Limelight* edited by Chaplin Project in 2002. From 2001 and 2005 Temporary teacher at Bologna University (DAMS/Cinema Department) on "Documentation of cinema Heritage" (including laboratory activities). Languages: English, French and German fluent written and spoken.

### 12.1.1.3 Det Danske Filminstitut – DFI (Denmark)

**Dan Nissen**, Director of the Danish Film Institute. After his masters degree (Cand. mag.) in Film Studies and Literature Studies in 1978 he was assistant professor at the University of Copenhagen (1978-85). In 1988 he was appointed Deputy Curator at the Danish Film Museum, since 1997 he is Director of DFI. From 1976 -1999 he was a critic at a daily Danish newspaper and since 1988 co-editor of the periodical *Kosmorama*. He was member of the Executive Committee for Danish film journalists (78-94) and chairman for the Executive Committee for archives holding films and photos (2000-2002). From 1990-2005 he was external examiner at Film- and Media Studies at the University of Copenhagen. He is member of the Executive Committee of ACE since 2000. He had a seat in a working group on preservation of the national cultural heritage, established by the ministry of Culture from 2002-2003. Since 2006 he is member of a working group on digitisation of the cultural heritage and long term preservation of digital media. He was co-organizer of ARCHIMEDIA and arranger of several seminars, e. g. "*Preserve then show*" (2001), and "*100 years of Nordisk Film*" (2006).

Publications: "*Filmguide. Dansk film fra a-z.*" (1998, contributor), "*Dansk film 100 år.*" (2001, contributor), "*Preserve then Show*" (DFI 2002, editor), "*Danske Filminstruktører/ Danish Film directors*" (2005, contributor), "*100 Years of Nordisk Film*" (DFI 2006, editor and contributor).

**Thomas C. Christensen**, Curator. After finishing his M. A. in film studies at the University of Copenhagen in 1993, he received a stipend to study at the University of Wisconsin-Madison for a year. Upon his return to Denmark in 1994 he taught film history, film analysis and video production at the University of Copenhagen and the University of Århus. In 1998 he was appointed Curator at the Danish Film Institute, where his main areas of responsibility are acquisition, preservation and restoration of Danish cinema. He has supervised several full digital intermediate restorations and a series of DVD publications. In 2002-2004, he was involved in the EU project FIRST as workgroup co-ordinator for the Association des Cinémathèques Européennes (ACE). Since 2003 he has served on the FIAF Technical Commission, since 2006 as Head of Commission. In September 2006 he served on the evaluation committee of the Media Programme's call for pilot projects. In April 2007 he finished a two year project on the lost films of Danish actress Asta Nielsen.

*Publications: "Danish silent classics".* A series of ten DVD publications with Danish silent films. *"Der var engang"* (Carl Th. Dreyer, DK, 1922). Restoration in 2K resolution as well as a DVD publication. *"FIRST"*. EU/IST funded project investigating the handling and use of archive films in the digital domain. *"Asta Nielsen – Lost and Found"*. A Danish Lottery funded lost film search project.

**Lisbeth Richter Larsen**, Researcher/Editor. She finished her M. A. in film studies at the University of Copenhagen in 1997, and was appointed Researcher at the Danish Film Institute in 1999. Her main areas of responsibility are the National Filmography ([www.dfi.dk/filmografi](http://www.dfi.dk/filmografi)) and the special collections of the DFI, e.g. the Nordisk Special Collection and the Asta Nielsen special collection. Furthermore she has been responsible for two seminars at the DFI: *"Preserve then Show"* in 2002 and *"100 Years of Nordisk Film"* in 2006. In 2004 she finished a large project on Danish silent actors and actresses published in the filmography on web: complete filmographies on 800 names and bios/portraits on 400 names. Currently she is involved in the DVD publication of The Jørgen Leth Collection - his complete works on DVD in a six-volume box set.

*Publications: "Preserve then Show"* (DFI 2002, editor and contributor), *"Valdemar Psilander. A World Star in Danish Film"* (paper in Cinegrafie 17/Cineteca di Bologna, June 2004), *"Ove Sevel: Nordisk Film - set indefra"* (Nordisk Film/Aschehoug, 2006, specialist assistance and picture researcher), *"100 Years of Nordisk Film"* (DFI 2006, editor and contributor).

**Pernille Schütz**. After finishing her studies at the Royal School of Library and Information in 1993, she worked as librarian at the Danish Nurses' Organisation from 1994-1996, where she advised the technicians building up a full text database for the magazine *"Sygeplejersken"* and defined indexing rules for the registration of articles. From 1994-1996, she was librarian at the Danish Bibliographic Centre indexing the Danish National Bibliography; from 1997-1998 she worked at the International Rehabilitation Council for Torture Victims' Documentation Centre. She was audio books editor at the Danish Bibliographic Centre (1998-2002), and Head at the Adults Department at Helsingør Municipal Libraries (2002-2006). Since 2006, she is Head of Library, Stills- and Poster archive at the Danish Film Institute.

#### 12.1.1.4 Nederlands Filmmuseum – NFM (Netherlands)

**Ad Pollé** is Manager Film Collections & Catalogue at the Nederlands Filmmuseum since 2002. He studied Media (Book Publishing and Book Trade) and Spanish Philology at the University of Amsterdam. He worked as a free lance editor for several Dutch and Spanish art publishing companies (e.g. World Press Photo). In 1993 he joined the Filmmuseum as a project manager.

**Walter Swagemakers** is Head of Collections at the Nederlands Filmmuseum since 1995. He studied History at the University of Utrecht, Museum specialisation at the University of Leiden and Management for non profit organisations at the College of Advanced Higher Education at Rotterdam. In his professional career he helped developing educational museum programmes concerning art and history. Before joining the Nederlands Filmmuseum he also worked as Curator of The Zuidhollands Verzetsmuseum in Gouda and was Head of Collections and Presentation of The Dutch Textile Museum in Tilburg.

**Leontien Bout** is Intellectual Property Officer at the Nederlands Filmmuseum. She studied Dutch Law at the University of Amsterdam. After various jobs in media, banking and museums she joined the Filmmuseum in 2000 as Legal Officer.

#### 12.1.1.5 Národní filmový archiv - NFA (Czech Republic)

**Vladimír Opěla**. Director of the National Film Archive (NFA) in Prague. After his graduation in Natural Sciences at the University of Brno he worked as head of the Acquisition and Preservation Department of the Film Archive (1965-1989). Since 1989 he was Head of the Film Archive; in 1992 he was appointed Director of the Národní filmový archiv (NFA in Prague). From 1979-1981 he was a member of the FIAF Preservation Commission, from 1982-1990 member of the East

European Sub-commission of FIAF Preservation Commission, from 1987-1997 member of the FIAF Cataloguing Commission, from 1991-1997 member of the FIAF Executive Committee (re-elected in 2005), he was Vice-president of FIAF from 1993-1997, member of the ACE Executive Committee since its foundation, as well as member of the Czech commission for UNESCO. From 2000 to 2003 he was responsible for the NFA's part in fulfilling EU DG INFSO grant project entitled COLLATE (Collaboratory for Annotation, Indexing and Retrieval of Digitised Historical Archive Material).

Publications: "*Glossary of Filmographic Terms*" (Czech version together with V. Strachota), "*International Directory of Cinematographers*", "*Set-and Costume Designers in Film: Czechoslovakia*" (from the beginnings to 1989, in collaboration with B. Urgosikova and M. Zahradnik), "*Cesky hrany film I. 1898 – 1930 (Czech Feature Film I. 1898-1930)*", and "*Cesky hrany film II. 1930 - 1945 (Czech Feature Film II 1930-1945)*", "*Cesky hrany film III. 1945– 1960 (Czech Feature Film III. 1945 - 1960)*", "*Cesky hrany film IV. 1961 - 1970 (Czech Feature Film IV. 1961-1970, co-redaction, film materials)*". "*Handling, Preservation and Storage of Nitrate Film*"; "*Cleanliness in Film Archives*" (together with H. Karnstadt and G. Pollakowski).

**Václav Strachota** has been working at *Národní filmový archiv* since 1977 as Head of the Computing Department. He graduated in Programming of Computers at the University of Economics in Prague. He is responsible for the analysis of structures and description of film collections. Together with his colleagues he prepared the cataloguing rules for processing the cards and identification sheets of fiction films. He wrote the software for the NFA database of film collections in programming language COBOL. In 2002-03 he was a scientist on the COLLATE project.

Publications: "*Glossary of Filmographic Terms*" (FIAF 1989 /Czech version – together with Vladimír Opěla), "*International Directory of Cinematographers*", "*Set and Costume Designers in Film: Vol. 10 Czechoslovakia. From the beginnings to 1989*" (K. G. Saur 1991 / computer implementation of indexes); "*Czech Feature Film I 1898-1930*", "*Czech Feature Film II 1830-1945*", "*Czech Feature Film III 1945-1960*", "*Czech Feature Film IV. 1961 – 1970*", "*Národní filmový archiv 1995 – 2001*" (computer implementation of basic version from database and computer implementation of indexes).

### 12.1.1.6 Filmarchiv Austria – FAA

**Thomas Ballhausen** has studied Comparative Literature and German at the University of Vienna. He is Head of the Department of Studies and Research of the Filmarchiv Austria (Vienna), head of the archive-owned academic publishing-house verlag *filmarchiv austria* and teaches at the University of Vienna (Lecturer at the Institute for Comparative Literature and at the Institute for Theatre-, Film- and Media-Studies) and the University of Applied Arts (Guest-lecturer at the Institute for History and Theory of Design). He was part of the Austrian research team of the COLLATE-project and has published and researched on several project-relevant topics like archive theory, intermediality and research strategies. He also has published on popular culture, media-theory and film-history.

Selection of publications: Thomas Ballhausen: "*Kontext und Prozess. Eine Einführung in die medienübergreifende Quellenkunde*". Wien 2005; Thomas Ballhausen/Paolo Caneppele: "*Die Filmzensur in der österreichischen Presse 1896 – 1938*". Wien 2005; Thomas Ballhausen/Günter Krenn/Lydia Marinelli (eds.): "*Psyche im Kino. Sigmund Freud und der Film*". Wien 2006; Thomas Ballhausen/Barbara Eichinger/Karin Moser/Frank Stern (eds.): "*Die Tatsachen der Seele. Arthur Schnitzler und der Film*". Wien 2006 ; Frank Stern/Julia B. Köhne/Karin Moser/Thomas Ballhausen/Barbara Eichinger (eds.): "*Filmische Gedächtnisse. Geschichte – Archiv – Riss*". Wien 2007.

**Karl Wratschko** studied in Vienna and Paris, graduated at the University of Vienna (Master of Philosophy in theatre, film and media) and at the Vienna University of Economics and Business Administration (Master of Business Administration). He started his professional career working for

NGO's that are active in the field of development- and human aid. These organisations included 'Doctors Without Borders', 'Austrian EU-Platform for Non-Governmental development organisations' and 'Südwind - association for development politics'. In these years he participated in two EU-projects, one being the organisation of the International Conference on Policy Coherence for Development in Vienna. Finally he was employed as a human rights observer in Guatemala by the ADA.

Additionally, he pursued longtime engagement in the field of film history and film theory. After his residence in Guatemala he decided to put a final emphasis on working with film for living. He joined the team of Filmarchiv Austria in 2005 and works mainly in the department of collection of film. His tasks include cataloguing, filmography, archive enquiries, research viewing service, handling the digitisation of the film stock and the PR of the department. His research focuses on Austrian documentary filmmaking.

**Anton Thaller** has studied Theatre-, Film- and Media-Science at the University of Vienna. He did filmographic researches for the Austrian-American-Film Association and is currently working on an Austrian filmography of early silent cinema. He is responsible for the system- and database administration at the Filmarchiv Austria.

#### 12.1.1.7 La Cinémathèque Française – CF

**Joël Daire**, Directeur délégué du Patrimoine. Il a pour mission la définition et la mise en œuvre de la politique patrimoniale de la Cinémathèque Française, à savoir la conservation, le traitement, la restauration, les enrichissements, la numérisation, la mise à disposition, l'accès des chercheurs, la diffusion et la valorisation des collections film et non-film de la Cinémathèque Française. Il conçoit et anime la politique et la supervision du traitement documentaire autant que la politique de communication et de relations extérieures sur les collections.

**Martine Vignot**, Directrice du service traitement documentaire. Elle a pour mission de participer au développement de la politique de traitement documentaire de la BiFi: acquisition, inventaire, traitement physique et intellectuel, contrôle qualité, coordination du travail des documentalistes.

**Bertrand Cappe**, Directeur de la Documentation électronique. Il a pour mission de concevoir, mettre en œuvre, assurer la qualité et diffuser des produits de documentation électroniques en ligne (bases de données et produits documentaires).

**Camille Blot-Wellens**, Directrice des collection films. Elle est responsable pour la conservation des collections, l'inventaire et le catalogage des collections, la restauration des collections, l'enrichissement des collections, valorisation et diffusion des collections.

**Olivier Huet**, Chef de projets informatiques. Il a en charge la veille de la maintenance des systèmes et des réseaux.

**Catherine Hulin**, Responsable juridique de la CF.

#### 12.1.1.8 Tainiothiki tis Ellados – TTE (Greece)

**Maria Komninos** received a BTech in Psychology, Sociology from the Economics Brunel University, U. K. and a Ph.D. in Sociology from the London School of Economics and Political Science, London University in 1984. From 1986-1991 she was lecturer at the Department of Political Science, University of Athens and was elected Assistant Professor at the Department of Media and Communications of Athens University in 1991. Six years later, in 1997, she was elected Associate Professor with tenure at the same Department. From 1998-1999 she was elected member of the senate of Athens University. Maria Komninos is member of the Board of Directors of Greek Film Archive and was member of the organising Committee of the Greek Film Archive for the preparation for the 1991 FIAF CONGRESS in Athens.

From 1992 on she has worked together with Dr. Sorogas for the creation of the audio-visual lab in the Department of Media and Communication of the University of Athens. Since 1995 she is Programme officer of the Greek Film Archive. Since 1999 she was responsible for the

ARCHIMEDIA project (European Training Network for the promotion of cinema heritage). In 2000-2001 she was member of the coordinating Committee of the postgraduate-programme of the department of Media and Communication responsible for the programme of cultural studies. Since 2001 she is editor of the series “*Image and Communication in Papazissis publishing*”. She is member of the Executive Committee of ACE since 2004. She was elected member of the Senate of Athens University in 2004-2005. In 2005 she was invited as honorary research fellow at the History of Art, Film and Visual Media Department, Birkbeck College, University of London.

Her publications include:

- *Society, Power and Mass Media* which she has edited in Greek with Chr. Lyrintzis, 1988.
- *Community, Society and Ideology* coed with E. Papataxiarhis. Athens 1990.
- *From the Agora to the Spectacle: the transformation of the public Sphere in Greece 1950-1998*, Papazissis 2001.
- “ARCHIMEDIA”, 2<sup>nd</sup> Conference on Euro- Mediterranean Audiovisual and Cinematographic Heritage, Audiovisual Eureka Secretariat, Brussels , Belgium, pp 137-8
- “*Entre Olimpo et la tierra,el cine griego*”, Nueva Revista, No94, July-August,2004, pp 123-155.
- “*Greek film industry changing trends changing audiences*”, Proceedings of International Conference, New Directions in European Media, Thessaloniki, 5-7 November 2004, Dept. of Journalism and Mass Communication- Aristotle University Thessaloniki, pp 185-196.

**Vlasis Komninos** received his Bachelor in Communication and Mass Media, as well as his Master Degree on the Thesis: “*Propaganda and forms of culture that serve it: The Colonel’s Dictatorship TV and Cinema newsreels*”, from the University of Athens. He is currently preparing his PhD. In 2001 he attended the ARCHIMEDIA project (European Training Network for the promotion of cinema heritage). From 2002 to 2003 he worked as Scientific Assistant in the Audiovisual Workshop, Faculty of Communication and Mass Media, University of Athens. In 2005 he joined the Greek Film Archive for the Identification and Cataloguing of Greek Filmography, within the European Programme “Society of Information”. Since 2006 he is employed at the Greek Film Archive.

#### **12.1.1.9 Magyar Nemzeti Filmarchívum – MNFA (Hungary)**

**Varga Balázs** is Film historian and staff member of Hungarian National Film Archive since 1993. He is in charge of Department of Hungarian Non-fiction Films and Database of Hungarian Films. He is a Ph.D. student of the Department of Social History at Eötvös Loránd University (ELTE) in Budapest. He teaches at Hungarian Film Academy (Budapest) and at the Department of Film Theory and History at ELTE. He is editor of *Metropolis*, Quarterly Journal of Film History and Theory. He has published widely on film history and theory.

**Blanka Szilagyi** received a master degree in History and Cultural History from the University of Szeged in 1994. Since 1994 she is working at the Hungarian National Film Archive, Department International Relations.

#### **12.1.1.10 Norsk Filminstitutt – NFI (Norway)**

**Håvard Oppøyen** was film archivist at the National Library, Norway from 1994-1998 and became Head of preservation at the National Film Archive - NFI in 1998. He was involved with NFI's video-on-demand (PC and IP-TV) service filmarkivet.no from 2001-2005. Due to copyright issues this service is for Norway (Norwegian IP-addresses) only. He is in charge of the MIDAS project at

NFI, since NFI joined as partner at the Bologna meeting 2006. He is responsible for selection of titles to be included in the MIDAS-project.

**Lotte Halstensen** is Librarian at the National film archive, NFI since 1997. She is in charge of the catalogue (MAVIS), and further maintenance and development of the database and the rules and routines of cataloguing. She is involved with NFI's *filmarkivet.no*, responsible for XML transfers of metadata. She is also in charge of catalogue data and XML transfers for the MIDAS project.

### 12.1.1.11 Istituto Luce – IL (Italy)

**Edoardo Ceccuti** has been Director of Istituto Luce's Historical Archives since 1991, after three years in the role of Production Manager and Executive Producer of films and documentaries. His experience in the audiovisual sector started in 1973 with Warner Bros Italy; within the company he participated in important national and international productions (such as *Amarcord* by F. Fellini and *Todo Modo* by E. Petri); in 1980, in the position of director, he left Warner Bros Italy to join Gaumont Italy where, in 1983, he took charge of the administration management of the whole group. In 1985 he left Gaumont to embark on the activity of independent producer of films and documentaries for the Italian cinema and television market, activity carried on for Istituto Luce starting from 1988.

**Roland Sejko** took a language and literature degree in Tirana's University before settling in 1991 in Rome where he began to work in the cinema business first as assistant of the Director of the Venice Film Festival and then in other film events projects. Since 1996 he works at Istituto Luce where he has been in charge of various film related projects to begin, later taking charge of promoting and valorising Luce's Historical Archives online. He is currently in charge of the project of cataloguing, digitisation and release of the Istituto Luce Digitalised Film and Photographic Archives as well as project manager for all national or international projects involving Luce's Archives. Currently he is project manager of VideoActive EU financed project.

### 12.1.1.12 Fernuniversität Hagen – FUH (Germany)

**Matthias Hemmje** received a PhD degree from Department of Computer Science of the Technical University of Darmstadt in 1999. From 1991-1996 he worked as a research associate at the German National Research Center for Information Technology, Integrated Publication and information Systems Institute (GMD IPSI). From 1997 until 1999 he was responsible for the acquisition and management of research projects in GMD-IPSI's research division for Open Adaptive Information Management Systems (OASYS). From 1999 until 2004 he was manager of the DELITE - Virtual Information and Knowledge Environments research division at Fraunhofer IPSI. Previous Academic positions comprise appointments as full Professor at Ludwig-Maximilian-University and University of Duisburg-Essen. His primary research interests include information retrieval, multimedia databases, virtual environments, information visualization, visual interaction, and multimedia. He also guides research in the area of content engineering, knowledge technologies, peer-to-peer based systems, collaboration support systems and evaluation of interactive systems. Working in many international R&D projects with research and industrial partners, he ensures the transfer of results into widely available prototypes and products.

Before being called as full professor to h\_da in 2002, **Prof. Dr. Arnd Steinmetz** worked as senior scientist with the Fraunhofer Information and Publication Systems Institute (Fraunhofer IPSI). As deputy manager of the DELITE division, he was directly involved in the technical coordination and the development of COLLATE, including the specification of the final system architecture, web service interfaces and the internal data and metadata formats. Given this deep knowledge the COLLATE system, the chair of Informatics and Multi Media Technology at h\_da is in a unique position both in technical terms as well as regarding cost effectiveness for conducting the migration into the EFG platform and the provision of OAI-PMH services, amongst other administrative functions and content management functionalities.

### 12.1.1.13 Cinemateca Portuguesa – Museu do Cinema (CP)

**José Manuel Costa** holds an university degree in electrical engineering, (IST, Lisbon, 1977). He started working in the Cinemateca Portuguesa in 1975, was successively Head of Programming (1985 - 1989) and Head of the Archive Department (1989 - 1996). Between 1996 and 2005 he was Deputy Director, and is now is now Assessor Principal of the Cinemateca Portuguesa. He was President of the Executive Committee of the LUMIÈRE Project Association (MEDIA Programme of the European Union, 1991 - 1996) and has been President of the Executive Committee of ACCE ("Association des Cinémathèques de la Communauté Européenne", later renamed "Association des Cinémathèques Européennes") from 1991 until 1997. He was member of the Executive Committee of FIAF (Fédération Internationale des Archives du Film) from 1993 to 1995.

He is teaching film studies at the "Faculdade de Ciências Sociais e Humanas" of the "Universidade Nova de Lisboa" since 1989.

**António de Medeiros** has a graduation on Communication Sciences (with a specialisation on cinema) from the Universidade Nova de Lisboa (1992-2002). He works at the Cinemateca Portuguesa since 1998: from 1998 to 2000 as a Telecinema junior operator; from 2000 to 2005 as a telecinema operator and managing the video collection of the archive; since 2005 as co-ordinator of the "New Formats" service of the archive. From 1999 to 2000 he was responsible for the organisation of two workshops on Non Linear Editing, in co-operation with Open Space Studio.

**José Manuel Alves Prates** received his degree in Computer Science Engineering, Artificial Intelligence branch, from the Instituto Superior Técnico, Portugal, in 1998. He is administrator of computer network and consuler for business' corporation at Cinemateca Portuguesa. Domain of the specialisation: Animation and graphical composition in 2d and 3d; knowledge in Systems of Information, Artificial Intelligence techniques, programming languages (C, C++, Pascal, LISP, HTML, Visual Basic, etc.); Specialisation in various computer science applications, operative systems, utilities tools, word processors, working sheets, handling of image, development of 3d models, sound handling; Computer Science consulting.

**Teresa Barreto Borges.** After her graduation in Communication Sciences in 1994, she received a postgraduate degree in Documentation Sciences in from the Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa. She was documentalist at the Cinemateca Portuguesa from 1993 to 1998, and became Head of the Documentation and Information Centre in 1998. She participated in the professional training programme for students and archivists, ARCHIMEDIA, with an internship at the Nederlands Filmmuseum in 1997.

### 12.1.1.14 Lietuvos Centrinis Valstybės Archyvas – LCA (Lithuania)

**Valerija Jusevičiūtė** studied Philology at Vilnius University and received her diploma in Philology in 1979. From 1979 to 1988 she worked as the Chief custodian of image and sound documents at the Lithuanian Archive of Image and Sound. Her main tasks are the planning, performing and control of the handling of the archival documents. In 1988 she became Head of the Preservation Department. She was responsible for planning and managing all department's activities in the field of preservation. From 1999 to 2002 Valerija Jusevičiūtė was Deputy Director of the Lithuanian Archive of Image and Sound. Since 2002 she is Deputy Director of the Lithuanian Central State Archive. In January 2002, the Lithuanian Archive of Image and Sound became part of the Lithuanian Central State Archive. In 2005 she became a member of the CEN/BT/TF 179 Cinematographic Works. In 2006 she was appointed Chairman of the Working group of the Technical committee TK 47 Information and Documentation of the Lithuanian Standards Board under the Ministry of Environmental of the Republic of Lithuania. She took part in the 'Nordic Scholarship for the Baltic countries and Northwest Russia' Civil servants' exchange programme and worked at the Danish as well as at the Swedish Film Institute.

From 2005 to 2006 Valerija Jusevičiūtė was Head of the project “Arrangement of documents needed for the support of the project “Lithuanian documentaries in the Internet” implemented by the Lithuanian Central State Archive. The project was financed by EU Structural Foundations. The main result of the project was a completed feasibility study for the project “Lithuanian documentaries in the Internet”.

**Jolė Stimbirytė** studied Sociology and received her master degree at Vilnius University in 1999. From 1995 to 1999 she worked as an archivist in the Sound and Video Documents Department at the Lithuanian Archive of Image and Sound, where she recorded and catalogued sound and video documents. Since 1999 she is the institution's Head of the Preservation Department. After the merge with the Lithuanian Central State Archive she stayed in this function. In 2005 and 2006 she was manager of the Lithuanian Central State Archive’s project “Arrangement of documents needed for the support of the project “Lithuanian documentaries in the Internet”. The project was financed from EU Structural Foundations.

#### **12.1.1.15 Lichtspiel - Kinemathek Bern – LKB (Switzerland)**

**David Landolf** founded the Lichtspiel (Cinémathèque of Berne) in May 2000, and was elected President of the association and Director of the institution. He received his master degree in electronic engineering, and developed the database of the Lichtspiel. He is responsible for the film programmes, the various trainings offered and the technical services (telecine, equipment repairs, film preservation).

#### **12.1.1.16 Consiglio Nazionale delle Ricerche - Istituto di Scienza e Tecnologie dell'Informazione – CNR-ISTI (Italy)**

**Dr. Donatella Castelli** is a senior researcher at ISTI-CNR. She joined the Institute in 1987, and since then she has participated actively in several EU and Nationally funded projects on Digital Libraries and Research Infrastructures. Among them: “ERCIM Digital Library-DELOS”, DELOS ECHO, SCHOLNET (scientific co-ordinator), CYCLADES, Open Archives Forum, and DLib Competence Centre. Currently, she is the Scientific Co-ordinator of the DILIGENT project. She is also involved in the BELIEF, DRIVER, and DELOS projects. Her research interests include digital libraries content modelling, interoperability and architectures.

**Dr. Pasquale Savino** is a senior researcher at ISTI-CNR. From 1983 to 1995 he worked at the Olivetti Research Labs in Pisa where he coordinated projects in the area of multimedia information systems and multimedia communication; since 1996 he has been a member of the research staff at CNR-IEI in Pisa, working in the area of Multimedia Information Systems, and Digital Libraries. He coordinated a number of EU-funded research projects in the area of multimedia information systems, including the ESPRIT Project MULTOS (1985-1990) and M-CUBE (1992-1995), and the EC funded Projects EUROgatherer and ECHO. Currently, he is the Technical Director of the IST-2005-2.5.10 project MultiMatch (Multilingual/Multimedia Access to Cultural Heritage).

His research activity is focused on the definition and experimental evaluation of new access structures supporting an efficient and effective retrieval of text documents and images; he has also worked on the definition of an appropriate architecture for a system supporting the archival and content-based retrieval of multimedia documents. Recently he worked on the definition of a model tailored for multimedia data representation and on a Multimedia Query Language that exploits the features of the proposed model. He has also contributed to the definition of new access structures supporting similarity retrieval. Moreover, he is working in the area of Multimedia Digital Libraries, in particular video digital libraries. He has published more than 70 scientific papers in international journals and conferences in the areas of multimedia document retrieval and information retrieval.

**Dr. Paolo Manghi** is working as Research Fellow at ISTI-CNR since February 2006. From 1998 to 2000 he worked as Research Fellow at Glasgow and Strathclyde University (UK), then moved to the Department of Computer Science of Pisa University until the end of 2005. He is currently

Software Architect for the DRIVER EU Project, dealing with the scientific coordination of the development of the resulting Service Open Infrastructure, which is now federating more than 70 Institutional Repositories. He received his PhD in Computer Science from the University of Pisa in 2001. His research is currently focusing on the design, implementation, and experimentation of Open Service Architectures for Digital Libraries and on the design and implementation of Typed Distributed Repositories for Complex Objects. Other research interest and previous projects include XML P2P Databases (XPeer System, FIRB Project, in cooperation with the Department of Computer Science of Pisa), XML Query Languages (TQL and TeQuyLa language, in cooperation with Microsoft and Department of Computer Science of Pisa), Type Systems for XQuery (MicroXquery project), typed dynamic binding for semi-structured data (SNAQUE, in cooperation with Strathclyde University), and persistent languages for Web Programming (Hippo, in cooperation with Glasgow University).

#### **12.1.1.17 reelport GmbH – REEL (Germany)**

**Tilman Scheel**, managing director. Born 1970 in Hanover, grown up in Paris and Tokyo, he studied art history and law in Hamburg and Berlin. After becoming a lawyer in 1999, he began working for Ernst & Young consultants, his areas of expertise being company and media law. In July 2003 he decided to develop the reelport project for the Oberhausen Short Film Festival, delving into the world of film. In 2005, he founded the reelport GmbH, now Europe's largest submission platform for short and feature films.

#### **12.1.1.18 Association des Cinémathèques Européennes – ACE (Belgium)**

**Claudia Dillmann** was appointed director of the Deutsches Filminstitut – DIF e. V., Frankfurt, in 1997. She received her master degree in German literature, theatre, film and television sciences and art history from the University Frankfurt am Main. From 1990 to 1997, she worked at the Deutsches Filmmuseum as curator of film exhibitions (among others the museum's permanent exhibition on the history of film, Eisenstein and the Russian avantgarde, film architecture). From 1992 to 1997 she was Deputy Director of the Museum. She developed and coordinated projects on the 100th anniversary of the cinema in 1995, had teaching assignments at Frankfurt University, and wrote numerous lectures and essays on German silent film, international film architecture, and German films of the 1950s. She was a member of several film festival juries. Co-operation in national and international committees, founder of goEast, festival of Central and Eastern European films (since 2001), chief editor of the CD-Rom "*The German Films*", Chief editor of filmportal.de. Member of the Executive Committee of the Association des Cinémathèques Européennes - ACE since 1997, elected president in 2004. Since the merger between Deutsches Filminstitut – DIF and Deutsches Filmmuseum on January 1<sup>st</sup>, 2006, Claudia Dillmann is Director of both institutions. In 2006 she was appointed member of the High Level Export Group on Digital Libraries. Since September 2007, she is member of the Executive Committee of EDL Foundation.

**Kerstin Herlt** received her master degree in French, Spanish and Sociology from the University Kassel in 1992, and a European master in Media Studies from the University de Bourgogne, Dijon, in 1994. From 1994-1998 she was assistant at the department for further education and lecturer at the department for media pedagogy at the University Kassel. From 1998-2002 she participated at a research training group on intermediality at the University Siegen. She joined the Deutsches Filminstitut – DIF in 2001 where she was coordinating the project "f\_films", a database collecting the film works and film related material of female filmmakers in Europe. Since 2004 she is working for the ACE office which is situated at DIF, Frankfurt.

### **12.1.1.19 Stichting European Digital Library - EDL Foundation (Netherlands)**

**Jill Cousins** is Programme Director for The European Library (TEL) and The European Digital Library (EDL). She took over from the TEL project and created the operational service The European Library. The success so far of this service has led to the European Union giving their strategic backing to The European Library for the creation of the European Digital Library. She has a strong web publishing background, having worked for VNU as their European Business Development Director and then transferred the lessons learnt from commercial business-to-business publishing to scholarly publishing working for Blackwell Publishing and several other academic publishers in the UK. Prior to a publishing career, she worked in the online environment for many years, first as a researcher with her own company specialising in providing business information to large corporate companies. The company still exists 20 years later, owned by Thomson Financial and known as Thomson First Contact. After selling this company Jill worked as the Marketing Director for Online Information. Her main interests lie in making sites as usable as possible for the uninitiated and she is a firm believer in user driven design and open standards. She has been involved in several international publishing industry bodies aimed at achieving this, such as CrossRef and COUNTER. Jill Cousins holds a Geography degree and a Ph.D in 16th Century Arabic and Turkish Sea Charts.

**Stefan Gradmann** has good knowledge and experience in digital library, library automation and information technologies, with a special emphasis on the digital humanities. His second area of expertise is digital identity management as well as authentication and authorisation technologies. His third area of interest is document management and document lifecycle management. The overall background of his work is an integrated view of the scientific information lifecycle with emphasis on interoperability and open, standards based methods of modeling this scholarly information continuum - both in technical terms as in an e-science perspective. He has been directing major shared cataloguing networks (NBV and GBV), working for OCLC/Pica as a product manager, carrying out projects concerned with open access publication models (such as GAP) and currently is deputy director of Hamburg University's computing center (RRZ), providing a full range of IT services to one of the biggest German universities. Besides his constant concern for interoperable and open approaches his interest has focused on specific modes and conditions of IT-use in the digital humanities during the last years. He was an international advisor for the ACLS Commission on Cyber-infrastructure for the Humanities and Social Sciences. He has been involved in project peer reviewing and proposal evaluation under contract with the European Commission since 1994 and recently been carrying out strategic/technical work on digital library interoperability for the EC. Together with Makx Dekkers he is leading Work Package 2 of the EDLnet project and thus currently contributes to the building of the European Digital Library. Stefan Gradmann holds a Ph. D. in German Literature from the University Freiburg i. Brsg.

### **12.1.1.20 EREMO (Italy)**

**Monika Segbert** provides advice and management expertise to multi-national projects in the cultural sector. Her collaboration with CENL - Conference of European National Librarians - has led to the EU funded projects TEL-ME-MOR The European Library – Modular Extension for Mediating Online Resources to integrate the national libraries of the New Member States, and EDLproject, to integrate all of the remaining national libraries into a pan-European digital library. She currently also works with the eIFL.net Foundation to manage a multi-country consortium of library consortia in 50 countries in order to harness their buying power for affordable access to electronic journals, with the Bill and Melinda Gates Foundation to assess the impact of public access computing in public libraries, and with a TEMPUS project creating a digital learning resource centre in the university library of Yerevan. Recently she led several library automation and retro-conversion projects with Russian Libraries funded by the Mellon Foundation and the European Union; in the past she was involved with several EU funded projects in the cultural heritage sector such as TRIS (trials' support project), CULTIVATE-CEE, EXPLOIT. Previously

she worked closely with the EU Digital Cultural Heritage Programme, the World Bank Global Knowledge Partnership, the British Council and the Goethe Institute.

**David Fuegi** studied Modern and Mediaeval Languages at Cambridge University and became a Chartered Librarian in 1970. Having worked as a senior public library manager, in 1983 he joined the Office of Arts and Libraries [the government department responsible for public libraries and the British Library] as a principal Library Adviser. In 1986 he left the Civil Service to work with DG13 of the European Commission to undertake the policy analysis and preparatory studies for the Libraries Programme. In 1987 he returned to Essex County Council as Bibliographical Resources Manager he was responsible for revenue budgets of £5 million and income budgets in excess of £2m. He was also responsible for the Council's involvement in European Projects. Since 1997 he has worked full-time as an independent consultant and researcher. In the IST programme he was project manager for the CULTIVATE-CEE and CULTIVATE-RUSSIA elements of the pan-European CULTIVATE network. On behalf of Eremo srl he managed the TEL-ME-MOR project and manages the EDL project and provides management inputs to EDLnet and TELplus. He was project adviser on the LIBECON Project and has an international reputation in the fields of cultural statistics and performance indicators and is currently involved with the Numeric study on statistics of digitisation.

**Barbara Morganti** provides her expertise to international projects in the cultural sector. Currently, she was involved in the FP6 IST TEL-ME-MOR Project, where she coordinated, on behalf of Eremo s.r.l., the project's dissemination activities. She plays a similar role in the EDL project. In 2004 she worked in Moscow, to manage the EC-funded project RILC - Russian Information Library Consortium, which created a joint gateway providing access to the resources of the five largest Russian Libraries. Previously, she worked with the eIFL Foundation, a multi-country library consortium, which negotiates affordable access to electronic journals in transition and developing countries. She has worked for four years in Luxembourg, where she provided her expertise as project officer and web editor to the European Commission's 'Telematics for Libraries' Programme and she was later involved in the coordination of 25 trial projects, which, funded by DG Information Society, experimented with new ICT's in small EU libraries, museums and archives. Barbara has a Degree in Modern Languages and a post-graduate Master of Arts in Museum Studies. She has managerial skills and extensive knowledge in international cooperation and application of new technologies to cultural institutions.

### 12.1.3 Background and reference documents

#### DRIVER background information

##### DRIVER - Delivering a Digital Repository Infrastructure

DRIVER ([www.driver-repository.eu](http://www.driver-repository.eu)) is an IST project co-funded by the European Commission under the 6FP “Research Infrastructures” programme. This project started in June 2006 and will end in November 2007. The goal of the project is twofold: on one hand it is committed to deliver an *operational infrastructure* federating European repositories, i.e. a set of physical and organisational structures, resources and facilities needed for providing content consumers with a seamless access to the content residing in the various repositories; on the other hand it is committed to implement the *open and scalable software system* needed for the delivery of the DRIVER infrastructure.

For what concerns the operational infrastructure, at the time of writing this proposal DRIVER gives access to **76 institutional repositories** containing more than **200,000** digital objects. However, given the facilities provided by the system for supporting the aggregation of new archives, this number is growing very fast.

For what concerns the software system, its architecture is depicted in Figure 1.

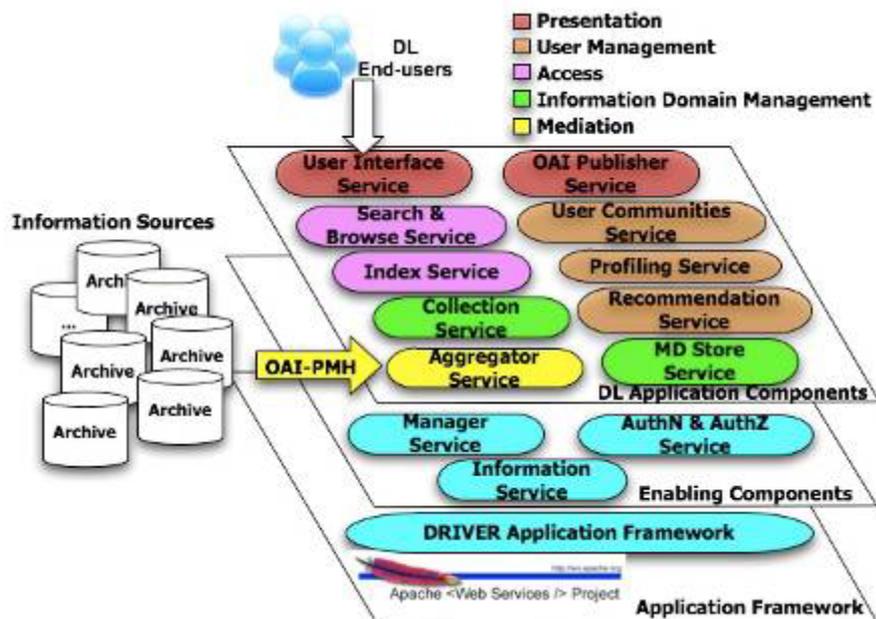


Figure 1. The DRIVER Architecture

The system has been designed and implemented with the goal to be scalable and flexible with respect to the number and type of participating services and archives, capable of offering different Information Space views to different communities of users, extendible with new typologies of services, and dynamically customizable in order to maximize the Quality-of-Service. In order to meet these objectives it is based on a *Service Oriented Architecture* (SOA) implemented by Web Service Technology whose standard interfaces represent the greatest possible interoperability with third party software and future services. The SOA approach is a way for building distributed systems that deliver application functionality as *services* to either end-user applications or other services. In particular, *Web Services* (WS) technology provides a distributed computing approach for integrating heterogeneous applications over the Internet making use of open technologies such as XML<sup>1</sup>, SOAP<sup>1</sup>, REST, UDDI<sup>2</sup>, and WSDL<sup>3</sup>.

<sup>1</sup> Extensible Markup Language - <http://www.w3.org/XML/>

As a consequence of this choice all the sites partaking a DRIVER based infrastructure will have to be equipped with a specific *service container*, such as CXF (XFire 2.0)<sup>4</sup> or Apache Axis<sup>5</sup>, capable to host and support Web services and provide technological uniformity to the infrastructure. Such container plus all the software libraries needed to support the rest of services constitutes the DRIVER Application Framework.

The DRIVER *Enabling Components* layer offers the functionalities required to support the co-operation among the services running instances. These functionalities are: (i) controlled access to the pool of DRIVER resources, (ii) discoverability of the pool of the dynamic pool of DRIVER resources, and (iii) orchestration of family of services to deliver complex functionality.

The *Authentication and Authorization Service* addresses *security*, i.e. the service guarantee that only recognized and authorized actors “consume” resources. For instance, the services guarantee that the consumption of content occurs according to established policies. The service adopts the eXtensible Access Control Markup Language (XACML) standard<sup>6</sup>;

The *Information Service* addresses *discoverability*, i.e. the service acts as the registry of the service oriented architecture providing functions to register new sites, archives, and services, to find the services that respect specific capabilities or properties, and to be notified when specific events affect the lifetime of the registered services;

Finally, the *Manager Service* addresses *orchestration*, i.e. the service provides the capabilities to automatically (i) orchestrate the interaction of services, by instructing them on the specific tasks they should accomplish, and (ii) monitor the status of all services running in the infrastructure, in order to safeguard the infrastructure Quality-of-Service by taking corrective actions any time faults, errors or malicious accesses threaten the proper infrastructural behavior.

On top of these infrastructural services logically resides the pool of services devoted to deliver the functionality expected by end-users. They are organised in Mediation, Information Domain Management, Access, User Management, and Presentation areas.

The Mediation area implements the functionality needed to collect content from external information sources and to populate the DRIVER information space. In particular, the *Aggregator Service*, gathers content from external sources and makes it available to the other services.

The Information Domain Management area implements the DRIVER information space. In particular, it comprises the *MD Store* stores service that collected metadata and the *Collection Service* that supports the organization of the gathered content into dynamic collections.

The Access area offers functionality for discovery objects forming the Information Space. It comprises the *Index Service* that provides appropriate data structures supporting content retrieval and the *Search & Browse Service* that provides facilities enabling content discovery.

The User Management area implements facilities for dealing with end-users. In particular, the *User Communities Service* supports the management of users and groups; the *Profiling Service* collects information about registered users that are used to customize the system behaviour; the *Recommendation Service* notifies registered users each time an event the user is interested in occurs.

Finally, the Presentation area offers the interfaces needed to interact with the system. In particular, the *User Interface Service* implements the graphical user interface providing users with access to the system functionality while the *OAI-Publisher Service* implements the OAI-PMH making DRIVER an open archive data provider.

Under the 7FP, the phase two of DRIVER (DRIVER II) has been co-founded by the European Commission. This phase will start in early 2008 and will have a work programme spanning along

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<sup>1</sup> Simple Object Access Protocol - <http://www.w3.org/TR/soap/>

<sup>2</sup> OASIS UDDI Specification Technical Committee - <http://www.oasis-open.org/committees/uddi-spec>

<sup>3</sup> Web Service Definition Language - <http://www.w3.org/TR/wsdl>

<sup>4</sup> Apache Web Service CXF Project - <http://incubator.apache.org/cxf/>

<sup>5</sup> Apache Web Services Project Axis - <http://ws.apache.org/axis/>

<sup>6</sup> XACML addresses the issues of authorization in distributed, heterogeneous, enterprise scale systems, which very well characterizes DRIVER environment.

two years. The goal of this project is again twofold: (i) to enhance the DRIVER infrastructure by adding new repositories and services, and (ii) to extend the DRIVER software to add functionalities like those needed to manage composite objects.

### Authority files in EFG: A short description

Authority files are essential components of many distributed information systems. The term has been coined in the 1970s when some libraries instituted shared cataloguing systems in order to avoid the effort of repeated description of identical copies of a book if this exists in more than one library.

Film works can be known by more than one title, just as persons and corporate bodies can be known by more than one name. Vice versa, a particular title can be given to more than one film work, just as a personal name can be given to more than one person.

An authority file joins the various names with a single record identifying a thing (work, person, etc.), independent from its name in a particular context (country, archive, community, etc.).

As an example, German-born film director Douglas Sirk was known under his original name, Detlef Sierck, before he started his Hollywood career. Users interested in his work will expect to find all films credited with the person and not only those where one of these names was used.

Existing film databases already contain thousands (sometimes tens of thousand) of cases where the identity of a work, person, or company can only be resolved by means of authority files. On the projected scale of EFG, this number can be expected to be an order of magnitude higher.

The following screenshots from the filmportal.de editing interface feature the example of several persons with the name “Hans Richter”:

Name	Profil
Richter, Gerlinde	Geschäftsführung
Richter, Gisela	Darstellerin (1978) DE
Richter, Gösta	Darsteller (1925 1941) DE SE
Richter, Gottfried	Darsteller (1969 1980) DD
Richter, Günter	Darsteller (1980 1984) DD
Richter, Gunter	Regie (1983) DE
Richter, Gustl	Darsteller (1953 1961) DE
Richter, Hans	Darsteller (1931 1990) DE
Richter, Hans	Regie (Experimentalfilm) (1951) DE
Richter, Hans	Bauten
Richter, Hans	Ton, Schnitt
Richter, Hans Werner	Regie, Drehbuch (1955) DE
Richter, Hans-Joachim	Ton (1937 1976) DE
Richter, Harald	Darsteller (2002)
Richter, Hartmut	Mitwirkender
Richter, Heike	(Weiterer Name)
Richter, Heinrich	Bauten (1916 1958) DE
Richter, Heinrich C.	(Weiterer Name)
Richter, Heinz	Kamera, DE
Richter, Heinz	Ton
Neue Suche	

filmportal.de with four Hans Richters

filmportal.de lists four different people having the same name “Hans Richter”. The four different persons have to be properly identified in the database in order to provide for reliable search functions and to be able to reliably reference the individual persons.

Person	<span style="border: 1px solid black; border-radius: 50%; padding: 2px;">1</span> FBAD0995E24448578C37CCD874024EC3 [000742] <span style="border: 1px solid black; border-radius: 50%; padding: 2px;">2</span> DIF:P10706 CG:CBP01728	
[bearbeiten] <b>Hans Richter</b>		
Namen	Hans	Richter <span style="border: 1px solid black; border-radius: 50%; padding: 2px;">3</span>
Geschlecht	männlich	
Geboren	12.01.1919 in Berlin-Nowawes <span style="border: 1px solid black; border-radius: 50%; padding: 2px;">4</span>	
Tätigkeit	Darsteller (1931-1990) in DE	
Filme	<span style="border: 1px solid black; border-radius: 50%; padding: 2px;">5</span> Die Nacht ohne Pause (1931) Darsteller (Piccolo) Emil und die Detektive (1931) Darsteller ("Fliegender Hirsch") Das Blaue vom Himmel (1932) Darsteller (Tommy) Drei blaue Jungs - ein blondes Mädel (1933) Darsteller (Fritz Schröder, Ilse's kleiner Bruder) Die Fahrt ins Grüne (1933) Darsteller (Max, Botenjunge) Hitlerjunge Quex. Ein Film vom Opfergeist der deutschen Jugend (1933) Darsteller (Franz) Der Page vom Dalmasse-Hotel (1933) Darsteller (Page Ottokar) Der Zarewitsch (1933) Darsteller Manolescu, der Fürst der Diebe (1932/1933) Darsteller Brennendes Geheimnis (1932/1933) Darsteller (Fritz) Hände aus dem Dunkel (1932/1933) Darsteller Keine Angst vor Liebe (1933) Darsteller (Fritz) Seine erste Liebe (1933) Darsteller (Lehrling) Abenteuer eines jungen Herrn in Polen (1934) Darsteller (Fritz) Die Englische Heirat (1934) Darsteller (Tuck) Frühjahrsparade. Ein Film aus Osterreich-Ungarns Vergangenheit (1934) Darsteller (Fritzi) Liebe dumme Mama (1934) Darsteller (Boy) Peter, Paul und Nanette (1934) Darsteller Der schwarze Walfisch (1934) Darsteller (Heizerjunge) Wenn ein Mädel Hochzeit macht (1934) Darsteller (Ludwig, ihr Bruder) Csibi, der Fratz (1933/1934) Darsteller (Kurt, ein vierzehnjähriger Junge) Das Blumenmädchen vom Grand-Hotel (1933) Darsteller (Tommy, Straßenjunge) Peter (1934) Darsteller (Lehrling Hobby) Frischer Wind aus Kanada (1934/1935) Darsteller Ein ganzer Kerl (1935) Darsteller (Otto) Hilde Petersen postlagernd (1935) Darsteller Knock-out. Ein junges Mädchen - ein junger Mann (1934/1935) Darsteller (Josef, Hilfsbeleuchter) Königstiger (1935) Darsteller Pygmalion (1935) Darsteller (Jonny) Großreinemachen (1935) Darsteller Sylvia und ihr Chauffeur (1935) Darsteller (Fritz) Das Hofkonzert (1936) Darsteller (Gefreiter der Grenzwache Veit) Inkognito (1936) Darsteller (Lehrling Ewald Panse) Der lustige Witwenball (1936) Darsteller Das Mädchen Irene (1936) Darsteller (Philip) Onkel Bräsig (1936) Darsteller Schabernack. Wer ist wer (1936) Darsteller Soldaten - Kameraden (1935/1936) Darsteller Der verkannte Lebemann (1936) Darsteller (Hotelboy) Traumulus (1935) Darsteller (Graf Franz von Mettke, Gymnasiast) Das Frauenparadies (1936) Darsteller Das Veilchen vom Potsdamer Platz (1936) Darsteller (Schuhputzer Fritz) Fremdenheim Filoda (1937) Darsteller (Führer der "Singing Boys") Gewitter im Mai (1937) Darsteller (Hein Andresen)	
		VN <span style="border: 1px solid black; border-radius: 50%; padding: 2px;">6</span>

### Hans Richter the actor

The first in the list is Hans Richter the actor who was born in 1919 and was featured in multiple UFA movies. Gathering the above information in the same database record (person authority record) allows both data curators working on the filmography and the data processing system to properly identify this person. The following means of identification are provided:

1. Database key (32-digit hash code serving as a unique identifier) for the person, identifying him in the filmportal.de database
2. Foreign keys from other data sources. This person was entered in two different databases from which the filmportal.de Filmography has been put together: The DIF's database ("DIF") and the database of Cinegraph ("CG"). Both keys are included in the filmportal authority record in order to have a constant and reliable concordance between the three information processing systems in which information about "Hans Richter" is entered. Contributing filmographic information to the EFG system from various sources will result in many thousands of cases like this. Only through merging the double entries under a person authority record containing all original identifiers from the various sources, a reliable distributed information system will be achievable in the EFG project.
3. Name of first choice. If necessary, other names are given here as well.
4. Sex, date and place of birth, type and temporal scope of activity serve as additional means of identification.
5. The person's Filmography: Film title, function and (if applicable) role name are given here.

- 6. Distinction between a “Preferred name” (Vorzugsname, VN) and a “Bureaucratic name” (Bürokratischer Name, BN). The BN is the name of a person as given on legal documents such as birth certificates or identity cards.

The screenshot shows a person's profile page with the following fields and callouts:

- 1:** ID number: E77DE69A5C6B4DF58D084DF3DD093FB0
- 2:** External IDs: DIF:P36039 CG:CBP00239
- 3:** Preferred Name (VN): Richter
- 4:** Bureaucratic Name (BN): Johannes Siegfried
- 5:** Filmography list
- 6:** Gender: männlich

Hans Richter the director

The second entry in the list features Hans Richter, the director of experimental films in the 1920s and 1930s who was born in 1888 and died in 1976. Means of identification follow the pattern of the actor Hans Richter (above).

Personendaten bearbeiten

uid: E77DE69A5C6B4DF58D084DF3DD093FB0						
IDName: <b>Hans Richter</b>						
ExtIDs: DIF:P36039 CG:CBP00239						
Art	Präfix	Vornamen	Nachname	Suffix	Zeit	Region
Vorzugsname		Hans	Richter			
Geburtsname		Johannes Siegfried	Richter			
WeitererName						
Geboren:	1888-04-06	in: Berlin				
Gestorben:	1976-02-01	in: Muralto, Tessin, Schweiz				
Tätigkeit:	Regie (Experimentalfilm)		Zeit: 1951			
Länder:	DE	Geschlecht: männlich				
Anm:						
<input type="button" value="Ändern"/> <input type="button" value="[Zur Personen-Datenansicht]"/>						
Identität	Zusammenführen mit Person (uid): 9544FC5CEC4D45DC92C38F7E1104AA50					<input type="button" value="Ausführen"/>

Editing screen for person authority data

The editing interface for persons, containing information about Hans Richter, the experimental film director. The highlighted box at the bottom of the screen contains the function for merging double entries in a single person record – in this case through pasting the other record's identifier into the text field. A similar function, not only for persons but also for works of film, will be indispensable for EFG.