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D5.1: Report on type and quantity of non-film material digitised

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REVISION HISTORY AND STATEMENT OF ORIGINALITY

Revision History

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This deliverable contains original unpublished work except where clearly indicated otherwise. Acknowledgement of previously published material and of the work of others has been made through appropriate citation, quotation or both.

1	Summary	3
2	Quantity of non-AV items delivered.....	3
3	Type of non-AV items delivered	5
3.1	EYE Film Institute Netherlands	5
3.2	Národní filmový archiv	5
3.3	Estonian Film Archives	6
3.4	Deutsches Filminstitut.....	6
3.5	Det Danske Filminstitut.....	7
3.6	Deutsche Kinemathek – Museum für Film und Fernsehen.....	7
3.7	CulturArts – IVAC	7
3.8	Cineteca di Bologna.....	8
3.9	Filmarchiv Austria	8

1 Summary

Aim of the EFG1914 project is to digitise and give online access to 660 hours of film as well as 5'600 images and text material from or about the First World War. In a consortium that includes 21 European film archives, all archives are engaged in the digitisation of film. Nine archives did also digitise and give online access to non-AV material, such as photos, posters, programmes, film journals or articles. This short report gives an overview of the type and quantity of non-AV objects provided by these nine archives.

All non-AV content was digitised by the individual archives in high resolution and was downsized for publication on the Internet via europeanfilmgateway.eu and Europeana.eu as well as at europeana1914-1918.eu. In August 2012, WP 5 leader Deutsches Filminstitut wrote M26 DIGITISATION OF NON-FILM MATERIAL: SUMMARY OF BEST PRACTICES to provide the consortium members with an overview of existing guidelines on non-AV digitisation that could be used as a reference.

As over 80% of films from the 1910s are supposed to be lost today, film-related material such as film stills, film posters, programmes or historic film journals provide an important source for scientific research on film from the period of the First World War. Therefore, the objects digitised and contributed by the partner archives involved must be regarded as an important contribution helping to contextualise film production in those days.

With almost 6'200 objects digitised and 5'601 objects made available online, the project has reached its goal. Further objects will be made available on EFG and Europeana by the end of April.

2 Quantity of non-AV items delivered

The following table provides an overview of the number of items the archives have digitised and made available within the EFG1914 project. With

Archive	Items to deliver according to DOW	Item type	Items digitised	Items delivered to EFG	Items delivered to Europeana
EYE	850	Film posters	916	916	916
DIF	800	Film stills, set photos	845	361	0
DIF	0	Film Posters	8	8	0
DIF	100	Articles from film journals	245	245	0
DIF	0	Other text material like film programmes, manuscripts or advertising material	144	144	0
DIF	0	Stereoscopic glass plates	98	98	0
DFI	150	Journal editions	161	161	161
FAA	100	Articles from film	100	0	0

		journals			
IVAC	20	Film programmes	2	2	2
NFA	388	Photos	395	395	395
NFA	1'800	Pages of periodicals and other paper documents	116	116	116
EFA	2'500	Photos	2'345	2'345	2'345
CCB	500	Photos	500	500	500
DK	200	Photos	209	209	209
DK	40	Posters	99	99	99
DK	40	Programmes	2	2	2
TOTAL	5'688¹		6'185	5'601	4'745

Notes:

EYE: Exceeded the amount of posters planned to contribute by 66 posters.

DIF: While DIF exceeded the number of objects they planned to digitise, not everything could be made available via EFG yet. The objects are online on DIF's own platform filmportal.de, but due to some technical issues with the OAI-PMH harvester they could not be delivered to EFG in time for the end of the project. DIF is currently working on this and all non-AV material digitised should be available on EFG in April 2014 still.

DFI: DFI has exceeded the number of journal editions they planned to deliver by 11 issues.

FAA: FAA states that they have digitised all 100 programmes they planned to deliver according to the DOW. However, despite several reminders the data was not contributed yet. Project co-ordinator DIF is in contact with FAA, who stated they would provide the data ASAP. Further information on the status of delivery was not available at the time this report was written.

IVAC: In the DOW IVAC indicated to deliver 20 programmes, while in fact they meant 20 pages of film programmes. In the end they could contribute two film programmes from the period of the First World War with a total of 40 pages.

NFA: NFA exceeded the number of images they planned to contribute by 7. Also, they were able to digitise more pages than expected, which amounted in a total of 116 objects.

EFA: EFA delivered 155 images less than planned. This was due to the fact that the collection included a number of doublets, which was not anticipated before the project. Also, the condition of some of the images from their WWI collection was in a state too poor to allow for digitisation. Hence, EFA could only contribute 2'345 images of the 2'500 foreseen in the DOW.

Delivery to Europeana: Not all content could be contributed to Europeana yet. This is due to a technical bug that prevented the data contribution from EFG to Europeana. Project co-

¹ The total number of 5'600 objects indicated in the DOW did not include the text objects from NFA as it was unclear to how many individual items the number of pages would translate.

ordinator DIF is in close contact with the Europeana office and all content will be provided to Europeana for ingestion in March.

Despite the fact that not all archives were able to deliver the promised amount of non-AV documents to EFG and Europeana yet, there is no real shortcoming in the total number of non-AV items made available. The number will be even higher once DIF and FAA contribute their material as well.

3 Type of non-AV items delivered

This chapter gives a short overview of the collections contributed by the archives to the EFG portal and Europeana. It is meant to explain what type of content was digitised within the EFG1914 project.

3.1 EYE Film Institute Netherlands

Type: Posters

Most of the posters EYE is contributing for EFG1914 are part of the Desmet Collection. Jean Desmet was a pioneer film distributor whose business went into bankruptcy around 1916, due to the economic effects of WWI. Until then, Desmet tried to trade with all kinds of film companies from all over the world, and kept his papers and promotional material for the rest of his life. As a result of this, EYE holds one of the most comprehensive and varied collections of original film posters from the 1910s. The selection of film posters for the EFG reflects thus the films that were shown during WWI within the neutral territory of the Netherlands; mainly consisting of fiction films from all over the world, originating both from the Entente powers as well as the Central Powers.

These posters from the 1910s provide a picture of a lesser-known period in film history, and many of them are the only remnants of films that have been lost. From an artistic point of view, they reveal the essence of popular art in the early 20th century, with fairytale scenes with elves (Nan in Fairyland) and gnomes, illustrations of orphans, shipwrecks (Auf einsamer Insel) and terrifying spirits. Other posters show crucial scenes of confrontations between characters in the film. They show the beginning of the appearance of stars on posters, such as Francesca Bertini, Harry Piel, and Henny Porten.

The humorous posters of Harry Bedos or Achille Luciano Mauzan and the dramatic designs of Vincent Lorant-Heilbronn (Anna Karenine, La Passion) stand out among the collection. The first signs of expressionist and constructivist posters are evident (Paul Leni: Auf Abwegen, and the posters from the Werkstätten für Grafische Kunst, like Die Welt ohne Männer). The posters printed by Plakatkunstanstalt Dinse, Eckert & Co. (Der Geheimnisvolle Klub, Die Schwarze Natter) are very subtle and creative. American posters are mostly not credited to a designer and are less elaborate than the European posters, of which style contemporary posters still retain.

3.2 Národní filmový archiv

Type: Film stills and text documents

The contribution from NFA to EFG includes mostly film stills from feature films produced between 1920 and 1938 and depicts World War One from different perspectives. Various genres are represented in this collection – the first feature film telling stories of Czechoslovak legionnaires on different fronts (*Za svobodu národa*/For the Freedom of a Nation, 1920), a spy drama from the background and front (*Válečné tajnosti pražské*/Military Secrets of Prague, 1926), an official feature film on occasion of the 10th anniversary of the Czechoslovak Republic produced by the Ministry of Defence (*Za československý stát*/For the Czechoslovak State, 1928) or the film describing the birth of the Czech legions in Russia and the tragic atmosphere of the fratricidal conflict (*Zborov*/Zborov, 1938). The collection is complemented by photos from different documentary films and by written documents mapping the production of the film *Plukovník Švec*/Colonel Švec (1929).

The NFA library collection includes text and pictorial publications issued in the period 1914-1921 in Austria-Hungary and the newly formed Czechoslovak Republic. It specifically contains issues of the periodicals *Československý film* (1918-1921), *Kino* (1919), *Kinematografický věstník* (1919) a *Kinematograf* (1919), a sales catalogue 1915/1916 by Vienna Film Company Phillip & Pressburger and two pictorial publications by Ludwig Koch (1866-1934) capturing the atmosphere of WWI. Selected titles are complemented by soldiers' themes in the anniversary publication on the first Czechoslovak president T.G. Masaryk and in the thesis on the film *Plukovník Švec*/Colonel Švec.

3.3 Estonian Film Archives

Type: WWI photos

The collection of First World War photos EFA provides to EFG is not film-related. The photos depict actual war activities, such as action on the front, battles, war technology, soldiers, generals etc. as well as everyday life in Estonia during the war. With almost 2'400 images this collection is of valuable input especially for Europeana and their sub-portal dedicated to the First World War (europeana1914-1918.eu).

3.4 Deutsches Filminstitut

Type: Photos, posters, stereoscopic glass plates, articles and other text material

DIF contributes a variety of different materials from the period of the First World War to EFG and Europeana, first of all collection of film stills and programmes mostly from German feature films produced in the period 1912 to 1920. Especially where the film material itself is lost, film stills and programmes give valuable information on crew and cast involved in the film production, the content of the film story as well as its visual translation. Additionally, a number of posters from feature films and newsreels from the period between 1913 and 1919 are provided to EFG.

Material from the estate of the documentary filmmaker and WWI cinematographer Wolfgang Filzinger (1889-1951) is also included in DIF's contribution. The set photos and manuscripts digitised offer unique insights into the work of a cinematographer filming the war, depicting the special course of action as well as technical aspects and challenges arising from filming on the battlefield.

More content comes from the estate of actor and director Paul Wegener (1874-1948). The estate contains stills from and reviews on Wegener's films between 1913 and 1920. Furthermore, Wegener's essays on WWI as well as his personal documents, private

correspondence and a war diary document the experiences and thoughts of a famous actor serving as a soldier in Flanders.

In addition to the above mentioned documents, DIF gives access to reports, advertisements and essays from historical film journals from 1913 to 1920: The articles from *Lichtbildbühne*, *Der Kinematograph*, *Erste Internationale Filmzeitung*, *Die Filmwelt* and *Bild & Film. Zeitschrift für Lichtbilderei und Kinematographie*, comprise war-related issues, the reflection of war in the movies, essays on cinema and the film industry in general as well as individual film reviews and bear testimony on the impact of WWI on film reception and film culture.

Finally, DIF contributes a collection of stereoscopic glass plates to EFG. The images are not film-related but depict actual scenes from WWI, such as soldiers in action, life in the trenches, battlefields, casualties. Like the stereoscopic glass plates provided by EFA, the images are of particular value to Europeana's sub-portal dedicated to the First World War (europeana1914-1918.eu).

3.5 Det Danske Filminstitut

Type: Film journals

DFI gives access to ca. 160 issues of the Danish film journal *Filmen*. *Filmen* was published in the period 1912-1919 (24 issues per year). First published under the name *A/S Kinografen*, then from 1913 under the name *Association of Cinema Theatre Owners in Copenhagen and Suburbs*. The name *Filmen* was discontinued and followed by *Kinobladet* (1919-1926), which then was continued by *Biograf-Bladet* (1927-1973). With its articles, interviews, reports, portraits, minutes of meetings, debates, trivia, photos and a very large number of ads (often with illustrations and press quotes) *Filmen* is an invaluable source of information about Danish cinema and film industry in the time before, during and after the First World War.

3.6 Deutsche Kinemathek – Museum für Film und Fernsehen

Type: Posters, Film stills and programmes

The collection from Deutsche Kinemathek in Berlin features still photographs, posters and film-related documents concerning the First World War. The subjects of the images are as varied as the films DK chose to digitize for the project: some show cameradery and daily life in the trenches, while others are more hard-hitting and depict the fight scenes that were staged in the fictional films about the war. These stills from fictional films like *Westfront 1918* (G 1930) or *Niemandsland* (G 1931) portray the hardships of war in a way that is still accessible for a modern audience. The posters DK selected from the years 1914-1918 give the user a small overview of the types of films produced for the civilian population during the war.

3.7 CulturArts – IVAC

Type: Programmes

IVAC contributes two film guides (brochures), 1st. and 3rd. editions of a documentary about the ventriloquist and automata creator Francisco Sanz Baldoví, codirected by Maximiliano Thous and Sanz himself. It shows the spectacle by Sanz and the automata complex mechanism and running. In the end, the automata come to life and play a short story as autonomous characters among real people.

3.8 Cineteca di Bologna

Type: Photos and stereoscopic glass plates

The First World War collection from CCB includes 450 glass positive stereoscopic images, dated between 1915 and 1918. Like EFA's contribution the material is not film-related. It shows military scenes taking place in different towns (such as S. Martino del Carso, Cervignano, Turriaco, Isonzo, Aquileia, Gradisca and Caporetto), images of trenches, hospitals, armaments, Austrian prisoners, authorities and important people, family and private stills, everyday life as well as images of the city of Bologna.

3.9 Filmarchiv Austria

Type: Articles

FAA digitised articles from Austrian film journals such as *Die Filmwoche*, *Kinematographische Rundschau*, *Neue Kino-Rundschau* and *Österreichischer Komet*.