

19 SEPTEMBER 2011

ABSTRACT OF PRESENTATIONS

BRINGING EU FILM HERITAGE ON-LINE

Sweden: www.filmarkivet.se

The web site www.filmarkivet.se is a joint project between the Swedish Film Institute and the National Library of Sweden (also in collaboration with the Swedish Television). With the aim to give access to films in our collections that are not accessible elsewhere. Mainly shorts, non-fiction films, new-reels, commercials, informational films, other kinds of commissioned films, and amateur films. Each film is presented on the site with a short synopsis and production credits as far as we know them. Many of the films are also presented with a longer text to put them into context. Some 300 films were available when we launched the site in February, today around 400 and in the end of the year there will be more than 600 films online. The site is free of charge for all users and is not blocked for any IP-addresses but is entirely in Swedish with a few exceptions.

The Swedish Film Institute is the major body in the film sector in Sweden. Its mission is to subsidize the production and distribution of new films, to preserve and give access to the Swedish film heritage and to promote Swedish cinema in an international context.

KAJSA HEDSTRÖM
Swedish Film Institute

Germany: www.filmportal.de

The web site www.filmportal.de is a central platform for free-of charge information on German Cinema. Here you can find the detailed credits of currently 75,000 German feature films ranging from 1895 till today. As of now, 8,000 titles are covered in-depth, featuring synopses, reviews, photos or posters. Moreover, filmportal.de lists over 168,000 names relevant for German film and has over 4,600 biographies available. In addition to this, extensive "Theme Worlds" offer introductory texts on important periods and aspects of German film history.

In close collaboration with its partners, filmportal.de has now added trailers, rare film clips, and exclusive audio and video materials to its features.

DAVID KLEINGERS
DIF

VoD: www.docalliancefilms.com

www.docalliancefilms.com is an online platform for distribution of documentary and experimental films. It is supported by the EU MEDIA Programme. It was launched by the Doc Alliance - a partnership of five key European documentary film festivals (CPH:DOX

Copenhagen, DOK Leipzig, IDFF Jihlava, Planete Doc Review Warsaw and VISIONS DU REEL Nyon). Its aim is to systematically support and promote creative documentary films not only through their festival markets but also via an online platform focused on general public. Their objective is to include in their catalogue 120 classic documentaries.

JANA PTACKOVA
Doc Alliance Films

French model to support digitisation of heritage films

On 15 May 2011, the French government signed an agreement with the main French film catalogue holders in order to support digitisation of cinematographic works. The aim is to digitise 1000 films. The objective is to facilitate the commercial exploitation of those films on digital support by all possible channels: TV, DVD, VoD or digital projection. The agreement cover all cost related to digitization: restoration of the analogue original, digitization, digital restoration, creation of metadata, digital watermarks and subtitling.

JEROME DECHESNE
French SACD/Société des Auteurs et Compositeurs Dramatiques

FILM AND AUDIOVISUAL CONTENT IN EUROPEANA

Europeana – next steps

Film is a very powerful medium. It brings history to life and engages large sections of the population, even more so in the YouTube, Spotify, Torrent Generation who always click on the audio or visual material first. Enticing them into the richness of cultural heritage in general, the paintings, the books, the manuscripts, the incunabilia means using the routes they use. Audio visual content is both a strength and a weakness of the 20th Century. A strength because it brings history alive and into our houses, a weakness because the IPR restrictions prevent it working in the digital age.

Europeana shows very painfully this lack. Only 3% of the 19 million digital items it gives access to are audio visual. What does this mean for the Europeana Strategic Plan 2011 - 2015? What can we do to improve access to Film heritage? Some questions to answer and a film creating access to show.

JILL COUSINS
Director of Europeana

Europeana Libraries project¹

Europeana Libraries is a 2-year project coordinated by *The European Library*; it will bring the digital collections of 19 of Europe's leading research libraries to *Europeana* and *The European Library*. The project will create a valuable resource for scholars and build a robust

¹ <http://app.e2ma.net/app2/campaigns/archived/1403149/8aeb829fe656c07d943276663545142a/>
<http://www.europeana-libraries.eu/>

network of national, university and research libraries, supported by Europe's major research library organisations (*LIBER & CERL*).

The content will include:

- 1,200 film and video clips
- 850,000 images
- 4.3 million texts (books, journal articles, theses, letters)

The objective of this presentation is to focus on the audiovisual content made available through *Europeana Libraries* project, and specifically its ethnological value.

AUBÉRY ESCANDE

Results of the European Film Gateway² project

EFG - The European Film Gateway is a 3-year project running from September 2008 to August 2011. Involving 22 partners from 16 European countries, EFG developed the portal www.europeanfilmgateway.eu, which currently provides direct access to about 500,000 digital objects including films, photos, posters, drawings and text documents. It aggregates the description and access information for Europeana. The project was co-funded by the eContentplus programme of the European Union. The portal will be maintained by the Deutsches Filminstitut – DIF, which was also the co-ordinator of the project, in a joint effort together with the contributing archives.

GEORG ECKES

DIF

EU actions for bringing EU cultural heritage on-line

The presentation will review the ongoing and forthcoming Commission initiatives to bring cultural-heritage online in the framework of the Digital Agenda for Europe, with particular reference to film heritage:

- Revision of the Recommendation on digitisation and online accessibility of cultural heritage and digital preservation;
- Report "the New Renaissance" by the Comité des Sages on Bringing Europe's Cultural Heritage online;
- Europeana 2014-2020: culture as infrastructure, Connecting Europe Facility;
- EU-funded research and innovation: towards Horizon 2020;
- Cultural heritage and Commission Policy on Open Data.

RICHARD SWETENHAM

European Commission

²

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

COPYRIGHT

EU policy: Orphan works / Green Paper on AV

On 24 May 2011, the Commission presented a proposal for a directive on **orphan works**. The proposal is currently being discussed at the Council and at the European Parliament. Film Heritage Institutions and Public Service Broadcasters are among the beneficiaries of this proposal.

In July 2011, the European Commission published a **Green Paper on "the online distribution of audiovisual works in the European Union: opportunities and challenges towards a digital single market"**. Chapter 5.1 is devoted to "Film heritage institutions", under the heading "Special users and beneficiaries":

"Film heritage institutions have, in line with their public interest missions such as preservation, restoration and the provision of cultural and educational access to works in their collections, a strong interest in digitising their archives, making them available online and projecting them in digital format in their cinematheques. These institutions do not own the rights in the audiovisual works in their possession, but merely hold such works as a function of their role as cultural depositories. Such institutions have expressed the concern that clearing the rights for the works they hold is time-consuming and costly. They are concerned that the current EU framework does not provide them with sufficient legal certainty to carry out all the necessary processes for the fulfilment of their responsibilities, which might include media and format migration, and the transmission of works to one or more remote locations for preservation purposes, etc.

The Green Paper on "Copyright in the knowledge economy", followed by the Commission Communication on "Copyright in the knowledge economy" opened discussion on the non-mandatory exceptions of Article 5(2)(c) (reproduction for preservation in libraries) and of Article 5(3)(n) (in situ consultation for researchers) of Directive 2001/29/EC on copyright in the information society. In order to provide them with legal certainty to carry out their tasks, European film archives have expressed the view that these exceptions should become mandatory and their application harmonised among Member States."

Two questions are presented:

21. Are legislative changes required in order to help film heritage institutions fulfil their public interest mission? Should exceptions of Article 5(2)(c) (reproduction for preservation in libraries) and of Article 5(3)(n) (in situ consultation for researchers) of Directive 2001/29/EC be adapted in order to provide legal security to the daily practice of European film heritage institutions?

22. What other measures could be considered?"

Replies can be sent to markt-d1@ec.europa.eu by 18 November 2011.

HELEN DOLBY
European Commission

A voluntary Extended Collective Licensing model in the audiovisual sector in The Netherlands

The presentation of EYE Film Institute Netherlands sets forth the rights clearance model behind the Video-on-Demand platform Ximon. This platform, that was launched in April 2011, was built within the framework of the project Images for the Futures. The rights clearance behind Ximon is based on a voluntary extended collective licensing model, which means that the ECL agreement is the result of extensive negotiations with collective management organizations in the absence of a legal ECL. It features a unique combination of individual agreements with producers and an extended collective license agreement with cmo's regarding all other rights holders. Another remarkable feature of the voluntary ECL model is that this ECL model – in contrast to the ECL model in the Nordic countries - includes the search for rights holders performed by EYE. As background information, the presentation will also briefly expand on the daily practice of rights clearance with concrete results in numbers. Finally, some pitfalls to the voluntary ECL model will be provided as well as a recommendation that would solve them.

*LEONTIEN BOUT
GERALDINE VOOREN
EYE Film Instituut
The Netherlands*

Copyright aspects in the "Europeana Connect³" project

EuropeanaConnect is a Best Practice Network funded by the European Commission within the area of Digital Libraries of the eContentplus Programme. EuropeanaConnect started in May 2009 and will last for 30 months.

Its overall objective is to deliver core components which are essential for the realisation of Europeana, the European Digital Library as a truly interoperable, multilingual and user-oriented service for all European citizens. EuropeanaConnect will also add the music dimension to Europeana by aggregating a critical mass of audio content.

The National Library of Luxembourg is leading the work package of Europeana Connect devoted to the creation of the Europeana Licensing Framework by providing a core set of interoperable licences that cover rights information for objects in Europeana. This will deliver an easy-to-use toolset for selecting Europeana Licences and for establishing the Public Domain status of works. Emphasis will be on combining widely used existing licensing mechanisms and services (such as Creative Commons), and on linking to rights clearance support for copyrighted, out-of-print and orphan works.

*PATRICK PEIFFER
Bibliothèque nationale de Luxembourg*

³ <http://www.europeanaconnect.eu/>

PRESERVATION OF DIGITAL CINEMA

Conservation du cinéma numérique dans le cadre du dépôt légal en France

LAURENT CORMIER / BÉATRICE DE PASTRE
CNC - France

AUDIOVISUAL ARCHIVES

Update on PRESTOPRIME⁴ - Keeping audiovisual contents alive

PrestoPRIME is financed by the EU 7th Research Framework Programme and runs between January 2009 and June 2012/06.

PrestoPRIME's objective is to research and develop practical solutions for the long-term preservation of digital media objects, programmes and collections, and find ways to increase access by integrating the media archives with European on-line digital libraries in a digital preservation framework. This will result in a range of tools and services, delivered through a networked Competence Centre.

The project will deliver a preservation framework, complete with risk management and content quality and corruption control measures, capable of supporting audiovisual signal migration and multivalent preservation methods using federated services for distributing and storing content. It will create a metadata conversion and deployment toolkit, with a novel and efficient process for metadata vocabulary alignment, annotation and services for user-generated content metadata. A rights management system and audiovisual fingerprint registry will make it possible to track and manage content at all stages of its lifecycle, in all contexts of use.

The project will demonstrate and evaluate an integrated prototype of the preservation Framework and software in the networked Competence Centre. The Competence Centre and the European Association for Audiovisual Archives will be established to provide business models, registry and best practice services and training.

DANIEL TERUGGI
INA - France

⁴ <http://www.prestoprime.eu/project/index.en.html>

BEST PRACTICES IN MEMBER STATES

Crazy Cinématographe

This paper will give an account of the concept of « Crazy Cinématographe » and the encouraging experience of this ongoing fairground cinema project as seen from the viewpoint of 21st century showmanship, which tries to garner popular audiences of the digital age for 35 mm screenings of early film from the Belle Epoque period. The « cinema of attractions », originally presented on fairgrounds as a plebeian « Theatre of the Little People », has nowadays been largely colonised by prominent specialist audiences, such as film historians or film archivists. Moreover, the now current practices of presenting early cinema tend to purify what used to be « cinéma impur » - a dazzlingly chaotic interplay of senses between the film narrative, the film lecturer, the pianist, the projection equipment and the audience as a tumultuous collective.

In the « Crazy Cinématographe » tent, people howled with laughter until tears rolled down their cheeks, shouted disrespectful comments, clapped, held their breath, and shrieked with pleasure and horror. How, then, can the sustained effectiveness of « primitive » attractions and illusions of early cinema be explained in view of the audiences' eyes having accommodated themselves to the technical standards of post-classical blockbuster cinema and its strategies of surpassing and overpowering itself ?

NICOLE DAHLEN

CLAUDE BERTEMES

Cinémathèque - Ville de Luxembourg