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## Editorial

Welcome to the 2nd issue of the European Film Gateway newsletter! Its main purpose is to provide up-to-date information on the project outcomes and to report about activities and events which concern the film archival community as well as the wider group of Europeana projects to which EFG belongs.

Copyright, for example, is a central issue for EFG and all those projects, wishing to make their cultural heritage available online, so we will regularly inform on relevant themes surrounding copyright. In this issue we give a brief overview of the Google Book Settlement and its impacts.

In each newsletter issue, one or two EFG partners present a highlight from their archives: an exceptional collection, a digitisation or restoration project, or any other important activity for saving and promoting European film heritage. This time our Swiss and Danish partners, the Lichtspiel – Kinemathek Bern and Det Danske Filminstitut introduce films from their collections.

The EFG newsletter is published biannually during the three-year EFG project duration. The 3rd issue will be out in February 2010. We hope you enjoy reading!

## About EFG

One year after the official start of the EFG project in September 2008, the groundwork is laid for a successful establishment of the EFG web portal, which will eventually give access to some 700.000 digitised texts, images and films kept in European film archives. A major task of the first year's work was the building of the EFG database structure, which will not only allow to collect and harmonise heterogeneous data from the contributing archives but also forms the backbone of the EFG web portal to be launched in summer 2010. A report on the database structure is publicly available in the outcomes section on the EFG website.

### Database Structure

First data exports from a group of testing partners have already been inserted in the EFG database; more archives will be included from September on. Part of the data harmonisation process are controlled vocabularies that EFG defined in order to allow a consistent representation of the archives' local database entries. Adding to EFG defined vocabularies, existing standards like ISO, MIME or the FIAF Glossary of Filmographic Terms will be applied. Compatibility with other initiatives is at the heart of these efforts.

Parallel to the database and vocabulary work, specifications for the front-end of the web portal were defined. The actual implementation and design of the EFG portal will start in November.

### Copyright Clearance

In order to avoid infringement when putting digitised materials online, EFG started to develop best practices for copyright clearance. In October a workshop will be held in Vilnius for EFG partners to familiarise them with these practices. Copyright clearance tools will be handed out, which will – once tested by the partners – be further refined and eventually contribute to the archives' work not only in the EFG context but also in other contexts.

### Events

In its first project year the EFG project was presented in the framework of a number of national and international conferences. From 5-7 October 2009 the Joint BAAC (Baltic Audiovisual Archival Council) & LCSA (Lithuanian Central State Archive) Annual Conference will be held in Vilnius. Under this year's topic 'Aggregation and Management of Audiovisual Content in the Digital Space' the conference aims at promoting the visibility of the Baltic heritage in a digital environment by sharing best practices and encouraging collaborative networks with national and trans-European initiatives. As a partner of the conference, EFG is not only involved in the organisation but will also give a presentation. The preliminary conference programme can be found online.

In context of the conference and the copyright workshop, the EFG Plenary Board will meet in Vilnius on 9 October 2009.

### Liaison with Europeana

The strong liaison activity between EFG and Europeana currently focuses on a first test ingestion of EFG content in Europeana by the end of September 2009. Also in the field of dissemination both initiatives work closely together as EFG is an important member of the Europeana group of projects.

In the next six months EFG work will strongly focus on the enrichment of the database with contributions from the partner archives as well as on setting up the website via which the database will be accessible. Relevant updates on the on-goings in the EFG project can be found on the EFG website. A public annual report for the first EFG year as well as other reports are available in the outcomes section of the project website.

For further reading:

#### **EFG Outcomes**

#### **Joint BAAC & LCSA Annual Conference**

## The Europeana Jigsaw



The Europeana Group currently comprises eleven projects run by different cultural heritage institutions, the majority part-funded by the European Commission's eContent*plus* programme. While some projects develop technology solutions and others focus on providing content, they all work towards the same goal: the creation of the fully operational Europeana.eu by 2010 with links to over 10 million digital objects.

During the past months several new projects from the Europeana Group have been launched: the Best Practice Network EuropeanaConnect, the Targeted Project for cultural content EuropeanaTravel and the Biodiversity Heritage Library for Europe – BHL-Europe – all started in May 2009. The content supplier JUDAICA (Jewish Urban Digital European Integrated Cultural Archive) saw its official project start in July and the last project to kick-off in October 2009 is EUscreen, a Best Practice Network focusing on television collections.

The core project and successor Thematic Network to EDLnet, Europeana v1.0, has recently updated the Europeana Semantic Elements (ESE) and issued the XML Schema, which are available as public outcomes on the Europeana v1.0 website. ESE lists the fields used in Europeana to describe the digitised object. The XML Schema enables content providers to check that their metadata complies with the Europeana Semantic Elements. Their publication marks an important milestone and will help content providers deliver correct data to Europeana and speed up the ingestion process. The website now also offers guidelines about the ESE and how to use the XML Schema.

### Europeana Plenary 2009

From 14-15 September 2009 Europeana is organising the conference "Creation, Collaboration & Copyright" in The Hague/Netherlands. Renowned speakers like Charles Leadbeater, author of the book "We-think" and one of Europe's most famous thinkers on mass creativity and innovation and copyright expert Bernt Hugenholtz, Director of the Institute for Information Law at the University of Amsterdam, provide for inspiring ideas and expertise. The programme further offers master classes on aggregation as well as on technical and copyright issues.

Find out more about the individual projects of the [Europeana Group](#)  
Download the [XML Schema](#) and the [Europeana Semantic Elements](#)  
For further details please visit the [Europeana Plenary website](#)

## Framework Agreement Between ACE and FIAPF for Voluntary Deposit of Films



After several years of negotiations, ACE (Association des Cinémathèques Européennes) and FIAPF (Fédération Internationale des Associations de Producteurs de Films) settled on a framework agreement for voluntary deposit of films in film preservation archives. Both parties recognized the need to substitute the FIAPF contract of 1971 and to adapt it to the needs of a digital environment. Since 2005 numerous draft versions have been discussed and revised – temporarily under the moderation of the European Commission – until the members of both organisations approved the final version at their General Assemblies in May respectively July 2009. The actual framework agreement is not binding but should serve as a rule for both parties. It regulates the conditions of deposit, the responsibilities for preservation and restoration, the modalities of access and use of the material by the archive and the rights holder. Compared to the 1971 contract, main achievements for film archives are e. g. online access for authorized users (view only) and screenings on the premises without payment of royalties, provided there is no financial profit for the archive.

The framework agreement is available at [www.acefilm.de](http://www.acefilm.de)

## Google Book Settlement Opt Out Deadline Ends

Google reached the settlement after two years of negotiations with the American Authors' Guild and the Association of American Publishers (AAP) in October 2008. Both organisations had sued Google in 2005 for copyright infringement. In 2004 Google had started to make available digital copies of millions of books from high-profile libraries and incorporated them into their full-text index without clearing the rights. Through Google Book Search they offered full-text-versions of out-of-copyright books – in the US works published before 1923 belong to the public domain – and snippets of titles still under copyright. The plaintiffs argued that Google's scanning of the works was a violation of their copyrights. Although Google Book Search displays only snippets of in-copyright works, the entire texts are scanned. The Authors Guild and AAP claimed that this practice was beyond the 'fair use' doctrine, while Google responded that it is complying with the 'fair use' guidelines. The settlement still has to be approved by the United States District Court for the Southern District of New York – the Final Fairness Hearing is scheduled for 7 October 2009. The US Department of Justice has recently started an antitrust investigation into the implications of the settlement.

From the very beginning, the settlement has attracted strong opposition from the publishing sector. According to the settlement Google is allowed to sell digital copies of out-of-print books still copyright protected, unless the rights holder objects explicitly.

Authors and publishers who wish to be excluded from the settlement can opt out until 4 September. Rights holders who want their works removed from the digitisation programme can submit a request until 5 April 2011.

The Google Books initiative is controversially discussed at the European Commission. Information Society Commissioner Viviane Reding welcomes the discussion between Google and the national libraries of France and Italy on a collaboration agreement which would provide wider access to cultural heritage.

Following the complaints of several EU member states, the European Commission organises an information hearing on the implications of the Google Book Settlement on the European publishing sector on 7 September in Brussels.

**[Open Book Alliance](#)**

**[Google Book Settlement](#)**

**[Google Book Settlement Information Hearing](#)**

## Treasures from the Archives



*Title of photo: Still from "Im Silberlicht der Blüemlisalp". Credits: Lichtspiel – Kinemathek Bern*

### Lichtspiel – Kinemathek Bern: Restoration of "Im Silberlicht der Blüemlisalp"

In the summer of 1935 Friedrich Alwin Hutzli, a priest from Reichenbach, produced a 'cultural and commercial film from the Kiental Valley' on behalf of the Reichenbach-Kiental Valley tourist office (Bernese Oberland, Switzerland). In this film called 'Im Silberlicht der Blüemlisalp' ('In the radiant light of the mountain 'Blüemlisalp)'), 'he shows the beauty of the valley, its flora and fauna, and he immerses us in the world of the inhabitants and their activities. Like no other he understood how to find the most intimate corners of the Kiental Valley and how to make a film interesting and diversified...' (Sales letter of the tourist office). This 70-minute silent film is a unique contemporary document of life in the Bernese Oberland, presenting in great abundance vivid details of the people, mores, local customs, activities and artisanry that have long-since disappeared.

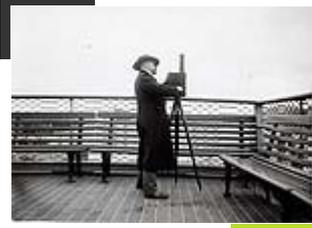
In addition to his pastoral activities, for years Hutzli recorded the everyday life of his 'charges' in coloured photographs – in a time in which many mountain residents wanted to leave their home for the city due to the hardships and privations of their living conditions. With this photographic mission he paid great respect to the local population, sensitized the 'flatlanders' with his numerous lectures centred on his photographic depictions of the hardships of the mountain population, and also frequently brought back natural goods to the Kiental Valley.

In his only film, he turned his profound familiarity with the region and the people into expressive images. The only existent positive copy of this 16mm film can be found in the Lichtspiel – Kinemathek Bern and was able to be restored and copied in 2008 thanks to a cantonal contribution. A new inter-negative and a 16mm copy were printed and the Bernese composer and pianist Christian Henking provided the musical accompaniment. 75 years after its creation, the film will be exhibited in Berne and in the Bernese Oberland with live piano accompaniment, with a DVD edition planned as well.

[www.lichtspiel.ch](http://www.lichtspiel.ch)

'Im Silberlicht der Blüemlisalp' at [filmarchives.online.eu](http://filmarchives.online.eu)

## Treasures from the Archives



*Title of photo: Peter Elfelt.*

*Credits: Det Danske*

*Filminstitut/Photographer: Peter  
Elfelt*

### Det Danske Filminstitut: Peter Elfelt: Danish Royal Court Photographer and Film Pioneer

The Danish Film Institute holds a significant collection of early motion pictures by Denmark's first filmmaker Peter Elfelt (1866-1931). Elfelt shot the first moving images in Denmark in the winter of 1896/97, after having attended a screening by the Lumière Brothers at the Grand Café in Paris in early 1896. Interested in the new technology Elfelt tried to buy a cinématographe in France, but this enterprise failed. He is said to have acquainted Jules Carpentier, the French inventor who finalised the mechanics of the cinématographe, from whom he might have received enough information to work out a detailed plan of the camera and projector himself. He then entrusted the reconstruction of the machine to the engineer Jens Poul Andersen, who successfully carried out the task. With this camera he shot the first Danish film, a 30-second sequence called "Kørsel med Grønlandske Hunde" ("Driving with Greenland Dogs") in a Copenhagen park.

In 1899, Elfelt began filming the Royal Family and as he became the official photographer of the Danish royal court in 1901, he had privileged access to the European courts. He made over 200 films, focussing on nature films, documentaries and newsreels, which featured military parades, royal visits, official funerals and baptisms. His work does not only reflect the royalty of the time, but also society, art and events. He made a number of travelogues, advertising films and moving images of street scenes and people. Peter Elfelt is also credited with making the first Danish fiction film "Henrettelsen" ("The Execution") in 1903, a re-enactment of a famous French trial of a child murderer, who killed her ten children.

For almost a decade Elfelt was responsible for all Danish film production, until Ole Olsen founded his Nordisk Film Kompagni (Nordisk Film A/S) in 1906. It quickly became one of the most successful production companies of the silent film era and is today the oldest continuously operating film studio in the world. Although Peter Elfelt has left his mark on film history as the pioneer of Danish film, the production of film was always secondary to his main work as a photographer.

The Peter Elfelt films held by the Danish Film Institute will be made available via the EFG web portal. Many of them can already be viewed through the **[Danish National Filmography](#)**.

**[www.dfi.dk](http://www.dfi.dk)**

## In Brief

By May 11th 2009, EFG partner Istituto Luce, Europe's oldest public film company founded in 1924, has undergone a merger by incorporation into Cinecittà Holding (Rome), giving thus birth to the public company [Cinecittà Luce S.p.A.](#)

The Deutsches Filmmuseum, Frankfurt am Main, administered by the [Deutsches Filminstitut – DIF e.V.](#), will close its doors at the end of 2009 due to full-scale reconstructions. With only the historic facades remaining unchanged, the new Filmmuseum is expected to reopen in April 2011 with more exhibition space, a modernised cinema and an entirely new permanent exhibition.

Now available in the outcomes section on the EFG website is the essay [“On the History and Function of Film Archives”](#) by Thomas Ballhausen, researcher at the Filmarchiv Austria.

## Upcoming Events

14-15 September: Europeana Plenary 2009 “Creation, Collaboration & Copyright”, The Hague, Netherlands  
<http://version1.europeana.eu/web/guest/plenary>

20-25 September: IASA 2009 Annual Conference, “Towards a New Kind of Archives? The Digital Philosophy of Audiovisual Archives”, Athens, Greece  
[www.iasa2009.com](http://www.iasa2009.com)

1-2 October: 6th Communia Workshop – Memory Institutions and Public Domain, “Accessing, Using, Reusing Public Sector Content and Data”, Barcelona, Spain  
[www.communia-project.eu](http://www.communia-project.eu)

4-7 October: Joint BAAC & LCSA Annual Conference, “Aggregation and Management of Audiovisual Content in the Digital Space”, Vilnius, Lithuania  
[www.baacouncil.org](http://www.baacouncil.org)

8 October: EFG Plenary Board, Vilnius, Lithuania

18-20 November: Archimages09, “Recherche et Archives”, Paris, France  
[www.inp.fr](http://www.inp.fr)

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