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## What's new in EFG?



(c) Asta Nielsen in „Den sorte Drøm“ / Det Danske Filminstitut

With entering the second project year in September 2009, the focus in EFG shifted from the basic groundwork carried out in the first project year to actual development and implementation tasks in the second and third project year. Today, after one and a half years of EFG, both, the contributions of partner archives and the development of the front-end of the web portal are in full swing. All activities aim at making film archival material available via a single access point on the internet.

### Enriching EFG

With the stable version of the EFG database model, data from currently 15 contributing European film archives and cinémathèques can be harmonised by mapping the diverse local data formats to the common EFG metadata schema. To date, data of nine archives has been integrated in the EFG database. All 15 archives are expected to have a first set of data ingested into the EFG database by the end of August 2010. Archives will keep on updating their contributions regularly until the official end of the project in August 2011.

### Making EFG visible

Since January 2010, the Berlin-based company ]init[ is working on building and designing the front-end of the EFG web portal. ]init[ was chosen by the project co-ordination from a number of companies that had applied to take over this task. While the developing work for the portal is expected to be finished already in June 2010, this early version will then undergo thorough testing by the project partners, before the EFG web portal will go publicly online in autumn 2010.

### Sharing EFG

Already now, data collected in the EFG database is delivered to the Europeana portal. In monthly intervals, EFG data is harvested by Europeana in order to ensure that all updates carried out in EFG will be displayed timely in Europeana as well. Until Europeana's Rhine release in summer 2010, EFG is expected to contribute data and links to some 130,000 digital objects. As the data collected in EFG is more comprehensive as what can be displayed in Europeana, only selected information will be passed on to the Europeana portal.

### Promoting EFG

The EFG project and relevant news are regularly presented in the framework of national and international conferences. All given presentations can be found on the EFG project website under "Outcomes". Beginning of May 2010, EFG will give a presentation at the FIAF congress in Oslo. In collaboration with ACE and Europeana, EFG is currently planning to deliver input to events under the Belgian council presidency of the EU in 2010.

### **Sustaining EFG**

An EFG Executive Group consisting of eight EFG project partners was set up. Aim of the group is to discuss and recommend to the EFG Plenary Board agreeable sustainability models for managing the EFG portal. Several suggestions are on the table and currently being evaluated. The EFG Executive Group met for the first time in Vilnius in October 2009 and a second time during the Berlinale in February 2010. At least one further meeting will be necessary to come to a final decision on how to make EFG sustainable.

### **Joining EFG**

With the start of the second project year, the National Audiovisual Archive Finland joined the consortium as a new partner. In addition, the project co-ordination is in contact with several other potential content contributors, which declared their interest to contribute to EFG.

Archives that make content available online and who are interested in setting up an interface between their websites and the EFG portal in order to make their content searchable via EFG, are invited to contact DIF. Contact: Georg Eckes, [eckes@deutsches-filminstitut.de](mailto:eckes@deutsches-filminstitut.de), phone +49 69 691 220 631.

## The Europeana Jigsaw News from the Projects



Europeana.eu is the multimedia portal which makes collections from museums, libraries, archives and cinémathèques from all over Europe available to the public. In summer 2010, a fully-operational version of Europeana.eu will be released, giving access to over 10 million objects: texts, photographs, drawings, artefacts, moving images and sounds.

[www.europeana.eu](http://www.europeana.eu)

A dozen of projects funded by the European Commission contribute to this aim: EuropeanaLocal, for example, brings in new content from regions and countries currently not well represented in Europeana. 250.000 items, including portraits of notable Polish figures like astronomer Copernicus and composer Frederic Chopin have been recently submitted by regional institutions across Poland.

[www.europeanalocal.eu](http://www.europeanalocal.eu)

Just started has Judaica Europeana, a unique project which aims to identify and digitise the Jewish contribution to Europe's urban life: several million pages and thousands of other documents like photos, postcards and recordings. Since most of the material is text-based, the integration of audiovisual material will be a major challenge, according to Lena Stanley Clamp, project manager and director of the European Association of Jewish Culture, London. The project is coordinated by the famous Judaica collection of the Goethe University's library, Frankfurt/Main, which is the largest collection of literature on Judaism and Israel in Germany.

[www.judaica-europeana.eu](http://www.judaica-europeana.eu)

Since 15 January 2010, the EUscreen project website is live. EUscreen is main aggregator of television material for Europeana. Over 30.000 items will be made available online through a freely accessible, multilingual portal. One of the main goals of the project is the creation and testing of use cases for research, learning and leisure purposes as well as for open culture productions. The project is coordinated by the University of Utrecht and consists of 27 partners from 19 European countries.

[www.euscreen.eu](http://www.euscreen.eu)

The world's heritage of historic musical instruments will be accessible thanks to the MIMO project which started in September 2009. A first draft of the standards for photographing musical instruments, produced by staff at the Germanisches Nationalmuseum, Nuremberg, has been adopted by the consortium. It is the first example of a standard ever agreed on by musical instrument experts for this type of work.

[www.mimo-project.eu](http://www.mimo-project.eu)

EuropeanaConnect is a core project in the Europeana group and will deliver components which are essential for the realisation of Europeana. In its role of an aggregator of audio content, EuropeanaConnect developed a Starter Kit to begin the process of aggregation of audio material from content owners. It uses the DISMARC infrastructure to provide an Audio Aggregation Platform. DISMARC is a former EU-funded project which aggregated catalogue data from distributed sound archives.

[www.europeanaconnect.eu/results-and-resources.php](http://www.europeanaconnect.eu/results-and-resources.php)

[www.dismarc.org](http://www.dismarc.org)

The most recent addition to the Europeana group of projects is CARARE (Connecting ARchaeology and ARchitecture in Europeana). Having just started this February, the project will establish an aggregation service and create the methodology for adding 3D and Virtual Reality content, thus bringing 2 million items from Europe's unique archaeological monuments, historic buildings and heritage places into Europeana.

[www.carare.eu](http://www.carare.eu)

## Treasures from the Archives



(c) Frame from "The Kid"  
after restoration /  
Roy Export Company SAS



(c) Frame from "The Kid"  
before restoration /  
Roy Export Company SAS

### Cineteca di Bologna: The Chaplin Project

In close collaboration with the Association Chaplin, the Cineteca di Bologna launched the Chaplin Project in 1999 with the declared aim to restore all of Charlie Chaplin's films and to bring them back to the big screen.

Over the last ten years, adding on to the great work previously carried out by Kevin Brownlow and Photoplay Production with *The Gold Rush* and *City Lights*, the specialist staff at Cineteca di Bologna's laboratory L'Immagine Ritrovata has restored all Charlie Chaplin's works from the First National films onward – "A Dog's Life", "Shoulder Arms", "Sunnyside", "A Day's Pleasure", "The Kid", "The Idle Class", "Pay Day", "The Pilgrim", "A Woman of Paris", "The Circus", "Modern Times", "Monsieur Verdoux", "Limelight", "A King in New York". In 2003, together with the British Film Institute and Lobster Films, the Cineteca's team began working on the restoration of the thirty-five Keystone short comedies Chaplin made and starred in 1914.

In the same year, the Chaplin Project embarked on the challenging and delicate task of digitising and cataloguing the filmmaker's paper and stills archive with the twofold objective to preserve this invaluable material and to make it available to students, researchers and cinéphiles, thus encouraging further research on Chaplin. The whole archive corpus is also at the core of a series of publications aiming at shedding new light on Chaplin and his art.

Spanning the career of cinema's most universal man, shedding light on how he worked, played and lived, the Charlie Chaplin Archive, consists of roughly 130.000 pages (hand-written and printed documents as well as press clippings) and 10.000 photographic units from the late 1880s until the 1990s. From the first hand-written notes of a story line to the shooting of the film itself, stage by stage documentary evidence of the development of a film, or a project that never even became a film, the archive contains also poems, lyrics, drawings, programmes, contracts, letters, magazines, travel souvenirs, comic books, cartoon strips, praise and criticism, censorship papers etc.

Since Chaplin was not only writer, director, actor but also producer and distributor of his films, his private and studio papers and stills were kept together (with very few exceptions) and are well preserved. In this respect, the Chaplin Archive, managed by the Association Chaplin, constitutes an absolute singularity, easily justifying the Cineteca di Bologna's decision to digitise it in its entirety. The complete digital collection is available at the Chaplin Research Centre at the Cineteca di Bologna Library and partially online at [www.charliechaplinarchive.org](http://www.charliechaplinarchive.org).

The journey to Bologna is not the first the Chaplin documents have made: unable to go back to the United States where his visa was revoked in 1952, Chaplin asked his half brothers Wheeler Dryden and Sydney Chaplin to inventory his documents and personal belongings and organise their shipment to Europe. His films were sent to the UK, while photos and documents went to Switzerland where they were stored for decades in the cellar of the Manoir de Ban, Chaplin's Lake Geneva estate. Following Lady Chaplin's death in 1991, the papers were removed for storage in a more secure, fireproof archive in Geneva; some of them were sent to the Association's Paris office for research and inventory. When the cataloguing and digitising in Bologna are completed, the original documents will return "home" to the Manoir de Ban.

[www.charliechaplinarchive.org](http://www.charliechaplinarchive.org)

*All documents in the Chaplin Archive are property and/or copyright of Roy Export Company Establishment and the Association Chaplin.*

## Treasures from the Archives



(c) Still from "The Vanishing Dagger" / Cinemateca Portuguesa - Museu do Cinema



(c) Photo of albums with film frames / Cinemateca Portuguesa - Museu do Cinema

### Cinemateca Portuguesa - Museu do Cinema: A Collection of "Stolen" Frames

Several lovingly compiled oilcloth albums filled with film frames, stored in the Cinemateca Portuguesa – Museu do Cinema's archives, testify of a disconcerting method of appropriating and gathering film memorabilia in the 1920s: Portuguese film aficionados treated film frames, then called "os pontos" ("the points"), as valuable collector's items.

In an article for the Portuguese film magazine *Imagem* (50/1932), film director António Lopes Ribeiro (1908-1995) shed light on this extraordinary practice: In the early 1920s, film projectionists (especially those working in second-rate theatres) had to cope with the projector's mechanical imperfections; the sprocket wheels of the machines used to damage the edges of the film, often ripping meters of perforation, and the projectionist, acting as an implacable judge, would cut damaged parts without mercy, simply leaving some of the wreckage on the floor. One day, a youngster found those bits and pieces and – compelled by his passion for film – started stealing those film clippings after the last show. With this lovingly compiled collection, he soon became the envy of all his fellow newspaper boys, to whom he exhibited his treasures. The trade with film frames started when the boy hesitatingly agreed to sell a close-up of Hollywood actor William Duncan.

However, the real business was carried out by another, more ruthless youngster, who discovered that it was much more profitable to deliberately cut the films, to satisfy the demand for close-ups and capital scenes. He set up an organisation of several projectionists as well as salesmen to procure and sell the frames on a grand scale.

The enterprising youngster's vaulting ambition and the great success of a 15-episode film, "Os Mistérios da Selva" ("The Jungle Mysteries") finally caused the plot to be uncovered. It was common practice at that time that the introduction of the main characters was followed by his or her picture. After its premiere at Theatre Condes in 1922, "Os Mistérios da Selva" ran successfully at other Lisbon theatres, but when it was eventually reprised at the Chiado Terrasse, the titles were there but all pictures were missing! The young tradesman had taken advantage of such a great loot and had simply cut them all, leaving behind the titles as silent witnesses of his work. Alarmed by the angry audience, the exhibitor investigated what had happened, related the events to the distribution company, which called the police and even established a lawsuit.

The Cinemateca Portuguesa obtained those collections of frames through different legacies. Whether the people who legated them were the first-hand collectors is still unknown. In any case, this peculiar episode truly demonstrates the allure of film and people's need to materialise their desire for it.

[www.cinemateca.pt](http://www.cinemateca.pt)

## In Brief

On 1 September 2009, the [National Audiovisual Archive](#) (KAVA) in Finland joined the EFG consortium, which now comprises 21 partners from 15 European countries. Formerly called Finnish Film Archive, the state institution's primary motive has been and still is to save and preserve the Finnish film heritage. In 2008, the archive expanded its scope to all audiovisual material, radio programs and television programs, thus changing its name to National Audiovisual Archive.

On 31 December 2009, EFG partner Nederlands Filmmuseum joined forces with three other Dutch film institutions – Holland Film, the Netherlands Institute for Film Education (NIF) and the Filmbank – to form a new organisation, the [eye Film Institute Netherlands](#). With this merger, the Dutch film world has gained a sector-wide umbrella institute that works to support national cinema culture. In 2011 eye will move to its new headquarters, an architectural landmark located along the bank of the Ij, across Amsterdam Harbour.

This year's edition of the [Film Restoration Summer School/FIAF Summer School](#) will start with theory lessons on film restoration via distance learning from 18 May to 22 June. During the Il Cinema Ritrovato film festival in Bologna (26 June - 3 July), the participants will be able to meet with international specialists before gaining restoration practice during the final two-week internship (5 -16 July). Interested professionals are invited to submit their applications by 9 April 2010.

On the occasion of the 60th anniversary of the Berlin International Film Festival, film producers worldwide, represented by [EIAPE](#) and European film archives, represented by [ACE](#), signed on a framework agreement setting out new arrangements for voluntary deposit of film and film materials in European archives. The new agreement replaces the model contract from 1971.

## Upcoming Events

2 - 8 May, 66th FIAF Congress, Oslo, Norway  
[www.fiafcongress.org](http://www.fiafcongress.org)

2 - 5 May, JTS 2010 - Joint Technical Symposium: "Digital challenges and digital opportunities in audiovisual archiving", Oslo, Norway  
[www.jts2010.org](http://www.jts2010.org)

26 June - 3 July, Il Cinema Ritrovato Film Festival, Bologna, Italy  
[www.cinetecadibologna.it/ilcinemaritrovato2010](http://www.cinetecadibologna.it/ilcinemaritrovato2010)

10 - 15 August, IFLA Annual Conference "Open access to knowledge – promoting sustainable progress", Gothenburg, Sweden  
[www.ifla.org/en/ifla76](http://www.ifla.org/en/ifla76)

6 - 10 September, ECDL - European Conference on Research and Advanced Technology for Digital Libraries, Glasgow, UK  
[www.ecdl2010.org](http://www.ecdl2010.org)

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Co-funded by the Community programme eContent*plus*

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