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## Welcome to the EFG



We are very pleased to announce the launch of the European Film Gateway! Publicly available at [www.europeanfilmgateway.eu](http://www.europeanfilmgateway.eu) since beginning of July, the portal currently gives access to about 500,000 film-historical documents, images and films. Academics and professional researchers, the creative industry as well as anyone interested in film are invited to discover rarities and hidden treasures kept in 16 European film archives. Users can view early shorts by great masters like Rossellini, Antonioni or Comenici alongside Swiss amateur films, selected Czech feature films, newsreels from Lithuania or works by Danish film pioneers. On top of that you will find an abundance of film stills and posters as well as a wide variety of film related material from the pre-cinema era until today. The objects can be found by searching for persons, for example Marlene Dietrich, or film titles and keywords. The search results feature digital objects related to the search term. The portal always links back to the website of the archive providing the object. All objects on the EFG can also be searched and accessed via [Europeana](http://Europeana).

### EFG Launch Events

To celebrate the launch of the portal and to raise awareness among the target audience, the EFG portal was presented to the public on a number of occasions. At receptions, screenings or symposiums organised by the different EFG partner archives in Berlin, Vilnius, Prague, Athens and Vienna, selected audiences got a sneak preview of the portal even before its launch. July saw EFG launch events in Bologna and Lissabon, further events will follow in Copenhagen, Budapest, Uherské Hradiště and Oslo.

### What's Next?

The EFG project will officially end on 31 August 2011. Until then, around 600,000 objects will be searchable on the European Film Gateway and functionalities will be improved. After the project has ended, the portal will stay online, sustained by the archives of the EFG consortium. Legal agreements developed during the project lifetime regulate the EFG terms of service as well as the handling of data. On 18 and 19 August, the EFG team will get together for a final Plenary Board Meeting in Frankfurt to evaluate and wrap-up three years of co-operation.

## Introducing the Collections



Scene from "Eine Moderne Ehe"  
(AT 1906/1907, Saturn-Film) /  
Filmarchiv Austria

### Filmarchiv Austria: The Saturn-Film Collection

Among the many rarities from the early days of cinema that can now be accessed via the European Film Gateway are 18 early erotic short films from the collections of the Filmarchiv Austria. Between 1906 and 1910, Saturn, a Vienna-based company, produced a number of erotic films, which were the first fiction films produced in a continuous manner in the Habsburg Empire. Saturn produced films with erotic content only – and that was how it advertised itself in different trade publications, marketing its films very successfully via a richly illustrated catalogue, very similar to the French Pathé productions, which Saturn sometimes remade in an adult manner. When the Austrian government received numerous protests from foreign countries against so-called “pornographic films” from Vienna, the Saturn-studios were put under observation by the police. Following a judicial decision in 1911, many Saturn films were confiscated or heavily censored, which spelled the end of the company. All preserved titles of Saturn-Film have recently been restored and released on DVD with an accompanying book by the Filmarchiv Austria.

View the Saturn films on the [European Film Gateway](#).

### Cinecittà Luce: La Settimana Incom Newsreel Collection

The biggest content provider to the European Film Gateway is Cinecittà Luce. In addition to their fine collection of around 3,000 documentary films, which include early shorts of famous Italian directors, they also give access to the well-known newsreel series “La Settimana Incom” comprising around 14,000 news items. Starting production in 1946 right after the war, it was quite innovative as it took up a tabloid format reporting about the latest gossip about Hollywood stars alongside more serious national and international events. Produced until 1965, “La Settimana Incom” paints a vivid portrait of Italian society and the changes it underwent during those two decades. An entertaining example from the collection is a short episode from 1951, presenting a wife and a husband quarrelling and then showing how their life could be a lot easier if the wife went to “[La scuola delle mogli](#)” (“The school for wives”).

View La Settimana Incom Newsreels on the [European Film Gateway](#).

Read about other collections available on the EFG [here](#). In the upcoming weeks, further collection descriptions will be added.

## EFG Conferences in Retrospect



EYE Film Institute Netherlands /  
Photo: Eric Palmen

From May until July 2011, EFG organised a number of workshops and conferences.

### Data Quality and Semantic Interoperability

On 30 May, the Danish Film Institute and Deutsches Filminstitut carried out a “Workshop on data quality and semantic interoperability issues in European film archives” in Frankfurt/Main. Aim of this workshop, which was attended by film archival cataloguers, librarians as well as information professionals from different cultural heritage institutions, was to forward standardization efforts of cataloguing and vocabulary work in the film archival sector. The participants shared their experiences with cataloguing, authority file building, vocabulary work and linked open data issues. Members of the EFG Work Package 3 “Content enrichment and semantic interoperability” presented EFG’s achievements in these fields so far. External speakers reported on their recent work, for example the revised FIAF cataloguing rules, Europeana’s data enrichment and linked open data activities, the VIAF - Virtual International Authority File as well as the planned co-operation between the German National Library and the Deutsches Filminstitut to establish common authority data. The website [www.filmstandards.org](http://www.filmstandards.org) will serve as a platform where film archives will discuss data quality issues. Main conclusion was that the different metadata initiatives need to collaborate more closely, also beyond the film archival sector. Or as a presenter put it in a nutshell: “Future is on the semantic web! Beyond libraries!”

### **Rights Clearance and Orphan Works**

European copyright is a major concern for all cultural heritage institutions that wish to make their holdings available online. This is especially true for portals such as the European Film Gateway featuring film as a relatively young medium which means that only very few material is out-of-copyright and freely accessible. Furthermore, rights clearance for film is more complex than for other media due to the multitude of rights holders to a film work, resulting in a huge amount of orphan films deposited in Europe's film archives. Concerning copyright and orphan works, different stakeholders are involved in a highly controversial debate. Aim of "Taking Care of Orphan Works - EFG Open Conference on Rights Clearance in European Film Archives", which was hosted by the EYE Film Institute Netherlands in Amsterdam and co-organised by the Association des Cinémathèques Européennes – ACE , was to bring together these different stakeholders, to provide a platform for exchanging positions and to present the work that film archives, projects like EFG and Europeana are doing with regard to rights clearance. The first part was dedicated to the proposed EU Directive on Certain Permitted Uses of Orphan Works. While the Europeana Foundation and the ACE, represented by Elisabeth Niggemann and Claudia Dillmann, welcomed the Directive as a chance for film and cultural heritage institutions to facilitate the legal use of orphan works, the representatives of FIAPF, FERA and IVF stressed its shortcomings with regard to audiovisual works. The second part of the conference was dedicated to rights clearing tools developed by EFG (guidelines & best practices) and ARROW (register of orphan works for the book publishing sector) and reports by film archive staff on how they clear rights and approach orphan works in daily practice.

### **From Analogue to Digital – Risks and Benefits**

On the occasion of the public launch of the EFG portal, Cineteca di Bologna and Deutsches Filminstitut organised a symposium titled "Film archives and their users in the 'Second Century' – Risks and benefits of the transition to digital". Held during the II Cinema Ritrovato festival in Bologna end of June, film archivists, historians as well as film and TV producers discussed the state of things as well as what the digital future has in store for film archives and their users. In lively presentations, the speakers discussed the challenges and once more stressed the necessity for film archives to go digital. Although finding solutions for digital long term preservation is a pressing issue, enabling all film archives to guarantee analogue preservation under proper conditions must come first. According to Nicola Mazzanti, consultant to the EC's recent Study "Digital Agenda for European Film Heritage", this is still not always the case. Speaking about the users' perspective, Luke McKernan, film historian and active blogger (the Bioscope), pointed out that while it's important for the archives to present their materials on their own websites and portals, they should expand their online activities to where users already are, e.g. youtube. The symposium was concluded by EFG partner archives highlighting selected collections they make available on the EFG.

[Minutes and presentations Frankfurt workshop](#)

[Minutes and presentations Amsterdam conference](#)

[Presentations Bologna conference](#)

## In Brief

From 4 August to 25 September, the [Hungarian National Film Archive](#) (MNFA) – recently renamed into Hungarian National Digital Archive and Film Institute (MaNDA) – is holding an exhibition titled “European Film Gateway - The Age of Hungarian Silent Film: Stars, Photos, Posters, Films” at the [Kunsthalle Budapest](#). This exclusive selection of treasures from the film and special collections of the Hungarian National Film Archive, is featured on the European Film Gateway where MNFA makes available 1,000 photos from the age of silent and the dawn of sound film, together with 1,200 posters from the beginnings of cinema up to the 1990s. The exhibition is accompanied by a series of screenings, featuring such rarely seen works as Sándor Korda's “Aranyember” (“The Man of Gold”, HU 1918), Jenő Janovics' “Az utolsó éjszaka” (“The Last Night”, HU 1917) and Alfred Deésy's “Aphrodité” (HU 1918).

On 14 August, after 1,5 years of extensive reconstruction, the [Deutsches Filmmuseum](#), Frankfurt/Main, will again open its doors to the public. The museum, which is managed by the Deutsches Filminstitut, now features a completely redesigned permanent exhibition, a modernised cinema and a new educational workshop area with a small film studio.

The Danish Film Institute has added a beautiful section to its website presenting facts on and collections available on the European Film Gateway. To find out more about their collections delivered to EFG, please click [here](#).

## Upcoming Events

18 - 19 August: Final EFG Plenary Board Meeting, Frankfurt, Germany

25 - 26 August: International Conference “The Law of Transformation: New Perspectives on Norwegian Cinema” organised by the National Library, Oslo, Norway

<http://www.nb.no/aktuelt/internasjonale-filmkonferanse>

3 - 8 September: IASA 42nd Annual Conference “Digital Sense and Nonsense: Digital Decision Making in Sound and Audiovisual Collections”, Frankfurt, Germany

<http://www.iasa-conference.com>

12 -16 September: PrestoCentre Workshop “Long-term Audiovisual Preservation: Strategy, Planning & Tools”, Bry-sur-Marne, France

<http://training2011.prestocentre.eu>

15 - 16 September: Second EUScreen International Conference on Use and Creativity, Stockholm, Sweden

<http://euscreen2011.eventbrite.com>

20 September: Public Workshop on the EU Study “Digital Agenda for European Film Heritage” (DAEFH), Brussels, Belgium

<http://www.dae-filmheritage.eu>

28 September - 2 October: FIAT/IFTA World Conference, Turin, Italy

<http://www.fiatiftaconference2011.org>

6 - 8 October: BAAC Annual Conference 2011 “Digital Access and Copyright”, Tallinn, Estonia

<http://www.baacouncil.org/index.php?m=102>

13 October: Europeana Plenary Conference, Warsaw, Poland

17 - 21 October: FRAME Training Course “Organization, Marketing and Use of Archival Digital Content” organised by Ina SUP , Bry-sur-Marne, France

<http://www.ina-sup.com/en/about-ina-sup/frame-future-restoration-audiovisual-memory-europe>

6 - 9 December: International Conference about Digital Strategies for Heritage – DISH, Rotterdam, The Netherlands

<http://www.dish2011.nl>

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**Note for EFG Newsletter subscribers: This is the last edition of the EFG project newsletter. We will continue sending out news alerts from the EFG portal in future. Please register under <http://www.europeanfilmgateway.eu/user/register> if you are interested in staying informed about news from the EFG network and the film archive domain.**



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