

Summary of replies to the consultation on the draft mandate (version of November 2004) on cataloguing and indexing of films

Organization	Country	Contact person	E-mail	Question 1: Supports standardization?
<i>Member States / Archives</i>				
Perm. Rep. Austria	Austria	Ulrike Wahsner	ulrike.wahsner@bmaa.gv.at joana.pichler@bka.gv.at	Y
Austrian Film Institute	Austria	Roland Teichmann	roland.teichmann@filminstitute.at	Y
Film Archive Austria	Austria	Nikolaus Wostry	n.wostry@filmarchiv.at	Y
Ministère Comm. Fr. Centr cinema et audiovisuel	Belgium	Henry Ingberg	daav@cfwb.be	Y
Danish Film Institute	Denmark	Claus Hjorth	clausnh@dfi.dk	Y
Finnish Film Archive	Finland	Mikko Kuutti	Mikko.kuutti@sea.fi	N. It supports the objectives, but not the use of European standardization, as it overlaps with FIAF.
Rep. Perm. de la France	France	Christian Masset		Y
CNC	France	Boris Todorovitch	Boris.todorovitch@cnc.fr	Y
BIFI	France	Marc Vernet	mvernet@bifi.fr	Y
Perm. Rep. Germany	Germany	J. Rohm	Rue J. de Lalaing 19-21 - Bxl	Y
Deutsches Filminstitut	Germany	Jürgen Keiper	keiper@deutsches-filminstitut.de	Y
FFA – German Federal Film Board	Germany	Claudia Witte	Witte@ffa.de	Y
Ministry of Cultural Heritage	Hungary	Balazs Zachar	Balazs.sachar@nkom.gov.hu	Y
Centro Sperimentale di Cinematographia - Cineteca Nazionale	Italy	Sergio Toffetti Maria Assunta Pimpinelli	Pimpinelli@snc.it	Y
Archivio Storico Luce	Italy	Edoardo Ceccuti	ceccuti@archivioluce.com	Y
Perm.Rep. Lithuania	Lithuania	Jurgis Giedrys	jurgisg@muza.lt	Y
Perm.Rep. Netherlands	Netherlands	Julie Mebes	BRE-OC W@minbuza.nl	Y
Rep.Perm. Rep. Tchèque	Rep. Tchèque	Jana Kasalova	Jana_Kasalova@mzv.cz	Y

Organization	Country	Contact person	E-mail	Question 1: Supports standardization?
Narodni Filmovy Archiv	Rep. Tchèque	Vladimir Opela	nfa@nfa.cz	Y
Filmoteca Espanola	Spain	Rosario Lopez de Prado	rosario.lopez@filmoteca.mcu.es	Y
Swedish Film Institute	Sweden	Jon Dunas	jon.dunas@culture.ministry.se	Y. But the COM should give priority to : - provide funds for restoration - create legal possibilities for the archives to increase their right to use the material in the collections.
UK Film Council <i>and</i> British Film Institute	UK	Carol Comley Richard Paterson	info@ukfilmcouncil.org.uk Richard.paterson@bfi.org.uk	Y. European standardization is necessary but not sufficient. The Commission should give financial support for implementing the standard, through Media 2007.
Norwegian Film Institute	Norway	Vigdis Lian	Vigdis.Lian@nfi.no	Y
<i>Associations</i>				
AIDAA		Joao Correa	secretariat@aidaa.org	Y
CEPI		Bruno Alves	Cepi.eyam.be	Y
Cinema Exhibitors' Association		John Wilkinson	cea@cinemauk.ftech.co.uk	No comments
EFCA		Mark Windy	mwindy@kernnet.com	Y. But the COM should also work on issues such as rights and public domain.
FIAF		Eva Orbanz	info@fiagnet.org	Y

Organization	Question 2: Do you agree with the scope of the European standard?
<i>MS / National archives</i>	
Perm. Rep. Austria	No comments
Austrian Film Institute	No comments
Film Archive Austria	No comments
Ministère Comm. Fr. Centr cinema et audiovisuel	Add common rules for wrappers (normalisation du format d'échanges)
Danish Film Institute	The interoperability of the different systems in the EU should be the sole objective, as complete harmonization of catalogues and cataloguing practices will not be possible. The overall target might be the development of an Internet based tool for professionals to track and identify cinematographic works made in the different European countries. Efforts should be laid on creating a common understanding of the metadata necessary to make this tracking and identification.
Finnish Film Archive	No : Interoperability is not a priority, as there are already informal contacts between archives. The lack of a uniform cataloguing method is not a wider obstacle for the wider use of archive material.
Rep. Perm. de la France	Y
CNC	No comments.
BIFI	No comments
Perm.Rep. Germany	Yes. In addition, the European standard should seek the highest possible degree of compatibility with existing international standards.
Deutsches Filminstitut	Y
FFA – German Federal Film Board	Y
Hungarian Ministry of Cultural Heritage	Y
Centro Sperimentale di Cinematographia - Cineteca Nazionale	Y. But the first objective should be « the conservation and preservation of audiovisual heritage »
Archivio Storico Luce	No comments
Perm.Rep. Lithuania	No comments.
Perm.Rep. Netherlands	Yes. But it should not deviate from the international standards developed in the global heritage sector (ex : DigiCULT programme).
Rep.Perm. Rep. Tchèque	The standard should take into consideration the needs of archivist as well as any other future user.
Narodni Filmovy Archiv	The standard should take into consideration the needs of archivist as well as any other future user.

Organization	Question 2: Do you agree with the scope of the European standard?
Filmoteca Espanola	Y. Need to do harmonization of terminology.
Swedish Film Institute	No comments.
UK Film Council <i>and</i> British Film Institute	Y. But the mandate should be extended to television. FIAT (International Television Archives) should be invited to participate in the standardization process.
Norwegian Film Institute	Y.
<i>European Associations</i>	
AIDAA	No comments
CEPI	No comments
Cinema Exhibitors' Association	No comments
EFCA	Yes. But the Commission should to an impact assessment to evaluate the cost for the industry for implementing the standard.
FIAF	Y

Organization	Question 3: List of fields covered by the indexation
<i>MS / National archives</i>	
Perm. Rep. Austria	No comments
Austrian Film Institute	No comments
Film Archive Austria	No comments
Ministère Comm. Fr. Centr cinema et audiovisuel	Add « métadonnées relatives au format de représentation numérique des archives, lorsque ils sont numérisés ».
Danish Film Institute	Remove «copy-right » and « technical conditions » : Not possible to provide this data systematically and update it.
Finnish Film Archive	Producing metadata on content is extremely labour intensive. Add a mechanism for defining the confidentiality of information.
Rep. Perm. de la France	No comments.
CNC	Maximum of 20 fields. It is absolutely necessary to include « copy-right »
BIFI	Add fields related to non-film documentation
Perm.Rep. Germany	Agrees. Indexation should provide physical and technical data as well as the location of works. There should be a consensus regarding a minimum content information for all films.
Deutsches Filminstitut	It has to be based on existing rules from the International Committee for Documentation of the International Council of Museums (ICOM-CIDOF) and FIAF cataloguing rules. « Copy-right » should be included. It is worth aiming at a consensus on a minimal definition of content documentation.
FFA – German Federal Film Board	No comments.
Hungarian Ministry of Cultural Heritage	The database system should consist in two levels: <ul style="list-style-type: none"> - A framework database of narrow scope, based on the 20-30 most important data-type referring to the films. This could be public, like the American databases working in a similar form. - A broader, more detailed database, which each Member State could have access to upon their adequate entitlement. This database would contain a more detailed, 3-4 times bigger data quantity than the previous one. It could offer availability to a wider public as well against appropriate remuneration.
Centro Sperimentale di Cinematografia - Cineteca Nazionale	Add : authors, people working in the cast and in crews
Archivio Storico Luce	No comments.

Organization	Question 3: List of fields covered by the indexation
Perm.Rep. Lithuania	Agreement with the 3 general levels proposed in the draft. They do not support a more detailed standard.
Perm.Rep. Netherlands	Follow the common practices developed by FIAF and ACE. All fields proposed in the draft are relevant. A greater level of details is a good idea once there is a consensus on common vocabularies, formats and protocols.
Rep.Perm. Rep. Tchèque	Follow the common practices developed by FIAF and ACE : Glossary of Filmographic terms and FIAF cataloguing rules for film archives. Every archive should be able to choose the level of detail that it will use.
Narodni Filmovy Archiv	Follow the common practices developed by FIAF and ACE : Glossary of Filmographic terms and FIAF cataloguing rules for film archives. Every archive should be able to choose the level of detail that it will use.
Filmoteca Espanola	Follow the common practices developed by FIAF. Add some fields related to technical characteristics: compression format, size.
Swedish Film Institute	Difficult to obtain information on right-holders : this varies depending on distribution format and territories. Very time consuming to provide information on the physical film materials.
UK Film Council <i>and</i> British Film Institute	Agree. It is the work of the Expert group to further define the fields. They are worried that the mandate suggests that there might be concepts for which no common definition can be established. It is unlikely that there are different “cultural traditions” in this area.
Norwegian Film Institute	Add credit list.
<i>European Associations</i>	
AIDAA	In relation to « content » add : synopsis et « générique » In relation to « copy-right » add : scénaristes and réalisateurs.
CEPI	No comments
Cinema Exhibitors’ Association	No comments
EFCA	The list should be as exhaustive as possible and include fields - that would allow a future intelligent indexation of the archive by automated content aggregation systems and networks - that would allow a sufficient level of detail that could be used for statistical analysis. Historical data is also important to help with the origins of content as well as the links with: - downstream companies who have legal relations with the right holders, - outstanding contracts that should be respected,

Organization	Question 3: List of fields covered by the indexation
	- Whether or not the work is in the public domain.
FIAF	The list is appropriate. They support developing standardized metadata regarding copyright.

Organization	Question 4: Should the standard deal with IT matters?
<i>MS / National archives</i>	
Perm. Rep. Austria	No comments.
Austrian Film Institute	Y
Film Archive Austria	Y
Ministère Comm. Fr. Centr cinema et audiovisuel	No comments.
Danish Film Institute	No comments.
Finnish Film Archive	No comments.
Rep. Perm. de la France	No comments.
CNC	No comments
BIFI	No comments
Perm.Rep. Germany	Y
Deutsches Filminstitut	Yes : development of an appropriate data model + formal stipulations such as fonts, field types, etc. The standard should be developed non-product-specifically.
FFA – German Federal Film Board	Y
Hungarian Ministry of Cultural Heritage	The broad involvement of the IT sector in the development is fundamental. The whole development of the system should be based on the application of information technology from the very first phase.
Centro Sperimentale di Cinematographia - Cineteca Nazionale	Y
Archivio Storico Luce	No comments.
Perm.Rep. Lithuania	Y
Perm.Rep. Netherlands	Y : protocols, formats
Rep.Perm. Rep. Tchèque	Y : the software should allow that metadata is presented in the original language.
Narodni Filmovy Archiv	Y : the software should allow that metadata is presented in the original language.
Filmoteca Espanola	Y
Swedish Film Institute	No comments.
UK Film Council <i>and</i> British Film Institute	IT should fall outside the standardization work at this stage.
Norwegian Film Institute	IT standards for long time storing and distribution should be looked into separately.

Organization	Question 4: Should the standard deal with IT matters?
<i>European Associations</i>	
AIDAA	No comments
CEPI	No comments
Cinema Exhibitors' Association	No comments
EFCA	The standard should provide recommendations on which IT systems are better than other, or which options are available (XLM, MPEG 7).
FIAF	No comments.

Organization	Other comments
<i>MS / National archives</i>	
Perm. Rep. Austria	Ö-Norm 2653 (Austria standard for the archiving of audiovisual media) There is overlapping with ISO 15706 (ISAN) The Austria Standards Institute should be involved.
Austrian Film Institute	Cataloguing and indexing for cinematographic works differs considerably from other MEDIA. FIAF should be involved.
Film Archive Austria	Cataloguing and indexing for cinematographic works differs considerably from other MEDIA. FIAF should be involved.
Ministère Comm. Fr. Centr cinema et audiovisuel	
Danish Film Institute	The Commission should promote cooperation between European archives as regards to the development and restoration practiques, the exploitation of European film heritage and research in this respect.
Finnish Film Archive	Overlapping with FIAF cataloguing rules, and other existing rules : Dublin core and EBU's P-Meta.
Rep. Perm. de la France	
CNC	
BIFI	
Perm.Rep. Germany	
Deutsches Filminstitut	Given the fact that the V-ISAN's cost structure poses considerable disadvantages, we believe that a European standard would make sense in terms of range as well.
FFA – German Federal Film Board	The next step should be the interoperability at global level. Therefore, the European standard should be compatible with existing International standards.
Hungarian Ministry of Cultural Heritage	In Hungary in 1995, we started building a European film database, which work was laid aside. We suggest that you take benefit of the results of this work when dealing with the question of the new system.
Centro Sperimentale di Cinematographia - Cineteca Nazionale	The film industry should also be involved in the drafting of the standard. Define what is intended for cinematographic heritage. The revision of the FIAF cataloguing rules starts in Dec 2004. It should be a collaboration between CEN and FIAF. She is directly involved.
Archivio Storico Luce	
Perm.Rep. Lithuania	
Perm.Rep. Netherlands	
Rep.Perm. Rep. Tchèque	

Organization	Other comments
Narodni Filmovy Archiv	Before a decision in standardization is made, it is necessary to solve several theoretical and practical problems concerning films made in co-production, multilingual films, original titles.
Filmoteca Espanola	The revision of the FIAF cataloguing rules starts in Dec 2004. It should be a collaboration between CEN and FIAF. She is directly involved.
Swedish Film Institute	The interoperability of national databases will facilitate the creation of a Joint European Filmography. The FIAF cataloguing rules are already available
UK Film Council <i>and</i> British Film Institute	
Norwegian Film Institute	
<i>European Associations</i>	
AIDAA	Add AIDAA to the list of associations to be consulted.
CEPI	
Cinema Exhibitors' Association	
EFCA	
FIAF	FIAF is updating its "Glossary of Filmographic Terms" (which lists screen credits and other terms in 12 languages) and revising their "Cataloguing rules". They will launch a survey in early 2005.

FULL TEXT OF THE REPLIES

PERMANENT REPRESENTATION OF AUSTRIA TO THE EU

Mrs. Ulrike Wahsner

Please allow me to forward to you the Austrian comments on your letter of 16 November 2004 [EAC C1/mpg D(2004) 25460] regarding a draft standardization mandate to CEN on the harmonization of cataloguing and indexing practices of cinematographic works. Please find attached the response from the responsible unit (Abteilung II/3) of the Austrian Federal Chancellery.

If you have any further questions do not hesitate to contact me or the responsible official of the Federal Chancellery: Ms Joana Pichler (joana.pichler@bka.gv.at),
Tel.: 0043 1 53115 7542.

Kind regards,

Ulrike Wahsner
Cultural & Audiovisual Attaché
Permanent Representation of Austria to the EU
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Konsultation zum Entwurf für einen Normungsauftrag an das CEN für die Harmonisierung der Katalogisierungs- und Indexierungsverfahren für Kinofilme sowie die Interoperabilität von Filmdatenbanken.

Seitens der Abteilung II/3 wurden die Fragen wurden an folgende Institutionen mit der Bitte um Stellungnahme übermittelt.

Österreichisches Filmmuseum, Alexander Horvath
Österreichisches Filmarchiv, Dr. Nikolaus Wostry
Fachverband der Audiovisions- und Filmindustrie Österreichs, Dr. Werner Müller
Fachverband der Lichtspieltheater und Audiovisionsveranstalter, Dr. Kurt Kaufmann
Bundeskanzleramt; Medienangelegenheiten, Abt. V/4, Mag. Matthias Traimer

Leider hat die Abteilung II/3 der Kunstsektion des Bundeskanzleramtes noch nicht von allen kontaktierten Institutionen Rückmeldungen erhalten. Aus den bisher eingegangenen Stellungnahmen lässt sich jedoch eine übereinstimmende Meinung erkennen, dass eine

europäische Harmonisierung im Bereich der Erfassung kinematografischer Werke eine wichtige und nützliche Maßnahme ist.

Dr. Werner Müller hat darauf hingewiesen, dass es in Österreich mit der Ö-Norm A 2653 eine Norm zur Erfassung audiovisueller Medien gibt und angeregt, das Normungsinstitut in die relevanten Aktivitäten einzubinden. Der Entwurf wurde daher seitens des Fachverbandes der Audiovisions- und Filmindustrie Österreichs an das Normungsinstitut weitergeleitet.

Darüber hinaus hat er erklärt, dass es mit dem internationalen Standard ISAN (ISO 15706) einen Standard gibt, der mit dem ISO-Standard voll kompatibel ist und im Prinzip eine Architektur für die Lagerung von Metadaten im Zusammenhang mit audiovisuellen Medien zur Verfügung stellt (www.isan.org). Da es sich bei der International standard audiovisual number um ein freiwilliges Nummernsystem handelt, das einen international anerkannten Standard für die Identifikation audiovisueller Werke bietet, meint Dr. Müller, dass sich hier eine inhaltliche Überschneidung der von der Europäischen Kommission angesprochenen Zielsetzungen ergibt.

Die Abteilung II/3 ersucht die oben genannten Institutionen und das Österreichische Normierungsinstitut in eine weitere direkte Befragung mit einzubeziehen

Österreichisches Normierungsinstitut
Direktor Inf. Mag. Dr. Gerhard Hartmann
Heinestraße 38, 1020 Wien
Tel.: (+43 1) 213 00-0
Fax: (+43 1) 213 00-818
e-mail: office@on-norm.at

TRANSLATION

Department II/3 has forwarded the questions to the following institutions with the request for their observations:

Österreichisches Filmmuseum (Austrian film museum), Alexander Horvath
Österreichisches Filmarchiv (Austrian film archive), Dr Nikolaus Wostry
Fachverband der Audiovisions- und Filmindustrie Österreichs (Austrian audiovisual and film industry association), Dr Werner Müller
Fachverband der Lichtspieltheater und Audiovisionsveranstalter (association of cinema and audiovisual operators), Dr Kurt Kaufmann
Bundeskanzleramt (Austrian Federal Chancellery); *Medienangelegenheiten* (media issues), Dept. V/4, Matthias Traimer

Unfortunately, Department II/3 of the arts section of the Austrian Federal Chancellery has not yet received replies from all the institutions contacted. From the observations so far received, however, it is evident that there is a general consensus that European harmonisation of the archiving of cinematographic works is an important and useful measure.

Dr Werner Müller has pointed out that Austria has a standard, Ö-Norm 2653, for the archiving of audiovisual media and has suggested involving the *Österreichisches Normierungsinstitut* (Austrian standards institute) in the relevant activities. The *Fachverband der Audiovisions- und Filmindustrie Österreichs* has therefore forwarded the draft to the standards institute.

In addition, he has noted that the international standard ISAN (ISO 15706) is fully compatible with the ISO standard and in principle provides an architecture for the storage of metadata relating to audiovisual media (www.isan.org). As the International Standard Audiovisual Number is a voluntary numbering system providing an internationally recognised standard for the identification of audiovisual works, Dr Müller considers that there is a substantive overlap here with the objectives envisaged by the Commission.

Department II/3 would ask for the above institutions and the *Österreichisches Normierungsinstitut* to be involved in any further direct consultation.

Österreichisches Normierungsinstitut
Dr Gerhard Hartmann, Director
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AUSTRIAN FILM INSTITUTE

Mr. Roland Teichmann

Cataloguing and indexing is one of the basics of film-archiving; any effort to make this work more efficient is certainly welcomed. Adopting standards in this field would facilitate the exchange of data considerably and thus enhance the distribution and availability of cinematographic knowledge. All cataloguing systems are now faced with IT technology. Due to the enormous speed of technical obsolescence data-migration and data availability poses serious difficulties. Standardization can be a valuable tool to deal with these problems.

Therefore I would support to include IT matters as well, but cataloguing and indexing for cinematographic work differs considerably from cataloguing of other media. For that reason I consider the involvement of film-archives as indispensable. To give this task a broader basis I like to propose the involvement of FIAF (Fédération Internationale des Archives du Film) which, as the representative of film archives, and with its expertise, as shown by its cataloguing commission, would certainly be a major support.

Roland Teichmann
Director
Austrian Film Institute

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www.filminstitut.at

FILM ARCHIVE AUSTRIA

Dr. Nilolaus Wostry

As cataloguing and indexing is one of the basics of film-archiving I welcome any effort to make this work more efficient. Adopting standards in this field would facilitate the exchange of data considerably and thus enhance the distribution and availability of cinematografic knowledge.

All cataloguing systems are now faced with IT technology. Due to the enormous speed of technical obsolescence data-migration and data availability poses serious difficulties. Standardization can be a valuable tool to deal with these problems. I am therefore quite positive to include IT matters as well.

Cataloguing and indexing for cinematographic work differs considerably from cataloguing of other media. For that reason I consider the involvement of film-archives as indispensable. To give this task a broader basis I like to propose the involvement of FIAF (Fédération Internationale des Archives du Film) which, as the representative of film archives, and with its expertise, as shown by its cataloguing commission, would be a major support.

Let me add my hope that the mandate to adopt a European standard will be granted.

Dr. Nilolaus Wostry
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Österreich
e-mail: n.wostry@filmarchiv.at

MINISTÈRE DE LA COMMUNAUTÉ FRANÇAISE

Mr. Henry Ingberg, Secrétaire Général

- Je considère que la normalisation européenne est un outil adéquat pour traiter de cette question.
- Je constate que le projet ne mentionne plus la normalisation du format de représentation des essences. Je peux rejoindre cette proposition dans la mesure où il est difficile d'envisager une norme unique dans ce domaine. Mieux vaut disposer de recommandations en matière de «meilleures pratiques » tenant compte des usages envisagés.

Cela étant, je pense que la future norme devrait également couvrir la question de la normalisation du format d'échanges de données entre systèmes. Des règles communes en matière d'indexation sont une condition nécessaire pour assurer l'interopérabilité des bases de données, mais cela n'est pas une condition suffisante. Des règles communes sont également nécessaires pour faire en sorte que les différents systèmes d'archivage puissent communiquer entre eux de manière transparente.

- La liste des domaines de l'indexation me semble être une bonne base minimale couvrant les éléments essentiels. Il pourrait être toutefois utile d'y ajouter également les métadonnées relatives au(x) format(s) de représentation numérique des archives lorsque ces dernières sont numérisées. Cela faciliterait la consultation en ligne d'archives si le gestionnaire des archives offre cette possibilité.

DANISH FILM INSTITUTE

Mr. Dan Nissen & Mr. Claus Hjorth

In recent years the European cooperation between film archives and cinematheques has been intensified as regards to specific restoration projects, identification of films and exhibition of the European film heritage. The Danish Film Institute is participating actively in this interaction.

From this perspective we find that the initiative taken by the European Commission together with CEN could strengthen the European cooperation in this field, thus have a positive impact on the preservation and exploitation of the European film heritage.

Nevertheless, we would like to stress the following points:

We agree that a complete harmonization of catalogues and cataloguing practices will not be possible. As emphasised in the draft mandate we find the interoperability of the different systems in the EU member states should be the sole objective.

The overall target might be the development of an Internet based tool for professionals to track and identify cinematographic works made in the different European countries. Efforts should be layed on creating a common understanding of the metadata necessary to make this tracking and identification.

In this respect we find it essential, that it should be a national task to provide the metadata on the national holding of films. It would not be a good idea if every member state has the obligation to provide data on non-domestic films.

As to the proposed metadata regarding copyright and the physical and technical conditions of the works involved, we recommend that these data are not covered by the mandate as an obligation to CEN. This kind of metadata is often provided on a case by case basis when requested. Of course a common effort in this respect could consider that the cataloguing practices allow for such metadata, but it would not be possible to provide this kind of data systematically and secure the updating continuously.

The common ressources available should instead be directed towards the cooperation between European archives and cinematheques as regards to the development of preservation and restoration practices, the exploitation of the European film heritage and research in this respect. We find that the mandate to CEN should cover proposals to the Commission regarding these matters.

Hoping that you will take our comments into consideration, we stay at your disposal for any additional information.

Yours faithfully

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Claus Hjorth
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FINNISH FILM ARCHIVE

Mr. Mikko Kuutti

Objectives

In order to analyse whether a European standard should be produced, it is necessary to first look at the objectives that are sought. They can be summarised as follows:

1. improvements in the activities of cataloguing, preservation and restoration related to film production and film distribution,
2. conservation and preservation of cultural heritage of European importance,
3. a census of European cinematographic heritage, necessitating the exchange of information on existing catalogues between national organisations in charge of archiving.
4. improving the functioning of the internal market in audiovisual services with a view to developing the market for archival material content.

These objectives must also be looked at in light of current practice in the film archive community on European and international levels.

Work under the mandate

CEN is proposed to be mandated to produce a European standard on cataloguing and indexing practices of cinematographic works, as well as on the interoperability of film databases.

The mandate stipulates that the standard

- A. be based on existing international systems or common practices, such as those developed by the International Federation of Film Archives (FIAP) and the European Association of Cinémathèques (ACE).
- B. contain a glossary of most used concepts.
- C. should allow storing of all relevant information and storing of metadata at least on content, copyright, and the technical condition of the material.

Comments

From the point of view of the Finnish national film archive, the activities mentioned in objectives 1 & 2 are quite well taken care of. Preservation, cataloguing and restoration are among our main duties, and they are being actively pursued and developed. On the European level, well established national archives are taking care of their national cinematographic heritage similarly.

Many databases in film archives contain some confidential information, relating to voluntary deposits of private collections, for example. Consequently, control over the information to be shared must be left with the database keeper. Automatic interoperability does not seem possible.

Currently, informal contacts between colleague archives have proven adequate for the purposes of exchanging information on collections for programming and restoration. Improving the interoperability of databases may be of some value in these cases, but it is not badly needed.

The lack of a uniform cataloguing method is not a major obstacle for the wider use of archive material. The biggest hurdle is copyright. Since rights are generally not transferred to the archives at the time of deposit, all kind of usage requires permission from the rights holder. Often, the information about them at the archives is outdated, and, unfortunately, film archives cannot be responsible for maintaining up-to-date information on copyright owners. Rights can be freely sold and transferred, and the archives can only update their databases if and when information about these transactions reaches them.

Another issue that may affect the availability of archive material is that producing metadata on content is extremely labour intensive, and few archives have the resources to catalogue the content of all their films. Promoting this work would indeed help in attaining objective 4.

Looking at points A & B, it should be recognised that within FIAF, the technical commission is currently working on a FIAF film glossary, and the cataloguing commission is revising the FIAF cataloguing rules. It seems evident that starting standardisation work now would be overlapping with these FIAF undertakings. Also, a number of metadata schemes for audiovisual materials exist, i. a. Dublin core and EBU's P-Meta, and it might be worthwhile to study these for use by film archives rather than invent a new standard.

Point C is self-evident, and if a standardising mandate is given, deciding the number of standard metadata fields is best left to the experts in standardising committees. However, the standard should also contain a mechanism for defining the confidentiality of information.

In summary, while the Finnish Film Archive supports the general objectives of the draft mandate, it feels that a standardising mandate may not be the best way of attaining the objectives set, and that some of the work proposed is overlapping with the work under way within FIAF.

REPRESENTATION PERMANENTE DE LA FRANCE
AUPRES DE L'UNION EUROPEENNE

Mr. Christian Masset

Par courrier en date du 5 novembre 2004, la Commission a transmis aux Etats membres un projet de mandat de normalisation au CEN en vue de l'harmonisation des pratiques de catalogage et d'indexation des oeuvres cinématographiques, pour commentaires avant soumission formelle au comité 98/34.

En préalable à leur réponse à cette consultation, les autorités françaises souhaitent rappeler leur entier soutien à l'initiative de la Commission visant à élaborer une norme européenne en la matière de nature à faciliter l'échange d'information et la coopération entre les archives et cinémathèques européennes.

Concernant le projet de mandat joint au courrier de la Commission, modifié par rapport à la version initiale discutée lors de la réunion du groupe des experts cinéma du 19 octobre 2004, il recueille le plein accord des autorités françaises.

S'agissant des questions spécifiques posées par la Commission, les autorités françaises considèrent que la normalisation européenne est un bon outil pour traiter de la question et expriment leur accord avec le champ d'application proposé. Elles n'ont pas, à ce stade, d'observations à faire sur la liste des domaines à couvrir dans l'indexation.

CENTRE NATIONAL DE LA CINÉMATOGRAPHIE – CNC

Mr. Boris Todorovitch

Vous avez souhaité recueillir la position du Centre national de la cinématographie quant au projet de mandat de normalisation au CEN sur l'harmonisation des pratiques de catalogage et d'indexation des œuvres cinématographiques et sur l'interopérabilité des bases de données de films.

Nous sommes tout à fait favorables à ce projet et souhaitons attirer votre attention sur les trois points suivants:

- Contenu documentaire.

Une vingtaine de champs suffisent dans un premier temps pour identifier l'œuvre. Un contenu trop exhaustif serait difficile à généraliser et nous pensons qu'il est nécessaire ici de privilégier la simplicité et l'efficacité.

- Situation juridique de l'œuvre.

Il faut impérativement consacrer des champs spécifiques à la question des droits.

- Matériel disponible.

Les éléments matériels disponibles dans chaque pays devront être pris en compte dans chaque base documentaire.

Nous nous tenons à votre disposition et vous prions de croire, monsieur, en l'assurance de nos sentiments distingués.

Boris Todorovitch

Directeur du patrimoine cinématographique

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BIFI

Marc Vernet

On peut parfaitement comprendre que les catalogues de films conservés en Europe soient l'objet d'un projet d'harmonisation en matière de catalogage et d'indexation, et que ceci soit une priorité. Pour le cinéma, le film est la base, et étant donné les problèmes de conservation et de restauration que posent les films, il semble normal que l'on commence par là.

Mais on peut aussi regretter qu'un tel effort pour l'identification des catalogues de films laisse de côté la question du non-film ou de la documentation papier sur le cinéma. Plusieurs facteurs militent en faveur de ce rapprochement :

- la documentation papier est souvent un moyen d'identifier des films ou d'élaborer leur restauration,
- la documentation offre souvent des éléments sauvegardés de films réputés perdus (album photo, photographies de plateau ou de tournage, affiche, coupures de presse...),
- si des éléments de catalogage sont par nécessité différents pour le film et le non-film en raison de leurs spécificités, les grandes règles de catalogage et leur traduction informatique doivent pouvoir être rapprochées au départ pour faciliter la communication et la recherche entre film et non-film.
- On pourrait singulièrement alléger les procédures de catalogage ou d'indexation des films en établissant un lien avec la documentation « non-film » : ainsi, un résumé paru dans la presse peut dispenser de la délicate indexation d'un film de fiction dès lors que le système permet d'être informé sur l'existence de ce document papier et même, le cas échéant, que celui-ci, s'il est numérisé, peut être appelé sur l'écran.

On s'éviterait ainsi un travail en doublon, long et fastidieux.

- en développant séparément les deux harmonisations (film d'abord, non-film ensuite), on court le risque de créer des difficultés dans le rapprochement second entre les deux systèmes parce qu'on se sera focalisé sur un matériau et non sur l'autre.

Les Journées d'études européennes sur les archives de cinéma mettent en lumière l'émergence en Europe de centres de documentation sur le cinéma de plus en plus performants, ouvrant de plus en plus leurs collections d'une part au public et d'autre part aux techniques modernes de catalogage. Il serait dommageable de ne pas tenir compte de ce mouvement pour le faire converger dans le sens d'une information réciproque fort utile aux programmeurs et aux personnels des cinémathèques.

Des centres de documentation ont élaboré un thésaurus d'indexation « cinéma » (BIFI, Bologne, Turin...) : il serait sans doute bon d'étudier ces outils pour les intégrer dans une réflexion sur l'indexation des films eux-mêmes.

En conclusion, il serait sans doute bon d'inclure dans la recommandation une référence au catalogage du non-film et aux centres de documentation les plus actifs en Europe de façon d'une part à faire des économies d'échelle dans la réflexion et la mise en œuvre, et d'autre part ménager de la sorte une convergence future entre film et non-film pour le patrimoine européen.

Permanent Representation of the Federal Republic of Germany

J. Rohm

The Federal Republic of Germany supports the creation of instruments to meet the need for the clear identification and exchange of metadata on cinematographic works. In this context, the suggestion from the European Commission to issue a mandate to CEN to develop corresponding standards is seen as a useful step towards making exchanges between European archives easier and thereby raising the profile of Europe's audiovisual heritage. Individual comments are as follows:

In principle, the Federal Republic of Germany regards standardisation at European level as worthwhile. Experience has shown that individual archiving traditions and historically-based indexing schemes do not meet the requirements for interoperability and scalability. A harmonisation of the standards for identifying, recording and describing films, as has been standard with books for centuries, is appropriate. It simplifies cooperation between European partners in both the cultural and commercial sectors in terms of restoration, loans, exploitation, etc.

The European focus is particularly important for film. In terms of perspective, however, international acceptance of the standardisation system would also be desirable. The highest possible degree of compatibility with or approximation to existing international standards would therefore be worthwhile in order to leave open the door to the integration of differing standards.

The Federal Republic of Germany supports the list of the three areas proposed for indexing. In particular, indexation should provide physical and technical data as well as the location of the works.

Developing content is a more complex matter. On the one hand, this is very labour-intensive and requires appropriate skills. On the other, different content-related information is provided depending on the subject matter and the intended use of the audiovisual material; while indexation of audiovisual works may be worthwhile where commercial exploitation is the priority, the effort required may be less worthwhile for films regarded as less significant from an economic point of view. To that extent, a system should be developed which determines a film's potential for economic exploitation and grades them accordingly while respecting the binding nature of the standardisation process.

In any event, however, there should be a consensus regarding the minimum content information for all films, regardless of possible scenarios for their use. Here, the standard should be used in accordance with the draft presented (e.g. by listing the contents).

The inclusion of information regarding the rights holders is also welcomed, albeit without having a binding nature with regard to the archive. This question is closely linked to the question of Digital Rights Management (DRM).

The aim is to achieve the highest possible degree of acceptance for the standard. This cannot be discussed in isolation from technical questions. Only technical measures can ensure that desired aims such as interoperability and exchange are achieved. To that extent, the mandate should also concern itself with IT matters.

In principle, definition of the standard should be product-specific, i.e. it should exclude neither commercial nor open-source software.

DEUTSCHES FILMINSTITUT

Jürgen Keiper

Do you believe a European standard is the right instrument for solving this problem?

On principle, we believe that a standardization procedure on the international level makes sense. In practice, it has been shown that individual archiving traditions and indexing schemes which have developed historically do not live up to the demands interoperability and scalability. In addition, an adjustment of the standards for identifying, describing and recording data on films is long overdue, though in the book field this has been the norm for centuries. It will facilitate cooperation between European partners in both the cultural and the commercial sector, affecting such fields as restoration, lending, utilization, etc. However, the competitiveness of comparative standardization efforts (in particular V-ISAN) should be examined.

Are you satisfied with the range of the future European standard ?

Especially for film, the European focus is important, and of course international acceptance is a desirable goal. However, given the fact that the V-ISAN's cost structure poses considerable disadvantages, we believe that a European standard would make sense in terms of range as well.

Do you believe the standard should provide more detail on the fields to be covered by indexing?

The standard should at least propose that certain formal documentation criteria be binding. Existing standards (DTN, ISO) and institutions concerned with standardization issues (The International Committee for Documentation of the International Council of Museums, ICOM CIDOC, FIAF Cataloguing Rules) provide sufficient basis for setting criteria. The situation regarding the documentation of content is more difficult. As this work is highly labor-intensive and requires appropriate skills, there exists a wide range of views on the planned use of AV material. In the professional AV field, indexing takes place during the recording (on the basis of the MPEG standard); however, this makes only limited sense for culturally significant films. Due to the wide range of use scenarios, we believe that harmonization in this field is possible only to a limited extent.

However, it is worth aiming at a consensus on a minimal definition of content documentation. For this, the standard should be used as in the included draft (e.g. by adding a summary). Finally, information about right holders should also be integrated. This issue is closely tied to the issue of digital rights management (DRM). It is our fundamental wish that DRM mechanisms also be understood as a challenge for European technological development to prevent dependencies on the part of the archives.

Should the standard also cover IT issues?

Our goal is to achieve the highest possible degree of acceptance for this standard. However, a standard cannot be discussed in isolation from technical questions. Only by addressing technical issues can the desired goals, such as interoperability, be achieved. This affects two areas in particular:

- the development of appropriate data model .

- formal stipulations such as fonts, field types, etc.

Accordingly, the corresponding technical parameters must be precisely specified. As a general rule, the standard should be developed non-product specifically, i.e. excluding neither commercial nor open source software.

FFA – GERMAN FEDERAL FILM BOARD

Dr Eberhard Rhin & Frau Claudia Witte

Die Filmförderungsanstalt (FFA) begrüßt den vorgelegten Entwurf eines Normungsauftrages an das CEN zur Harmonisierung der Katalogisierungs- und Indexierungsverfahren für Kinofilme sowie zur Interoperabilität von Filmdatenbanken. Wir sehen hierin einen weiteren wichtigen Schritt zu einer wachsenden europäischen Zusammenarbeit, die für die Filmwirtschaft und -kultur von großer Bedeutung ist.

Zur Ihren Fragen nehmen wir wie folgt Stellung:

- 1. Das Bestreben nach einer Normung empfinden wir sehr positiv, da ein Indexierungssystem, das Interoperabilität und Skalierbarkeit auf europäischer Ebene ermöglichen würde, von großem Nutzen ist.**
- 2. Eine weltweite Ausrichtung wäre der nächste Schritt, weshalb wir die Sicherstellung der Kompatibilität mit bestehenden internationalen Systemen für notwendig erachten.**
- 3. Auf formaler Ebene betrachten wir es als sinnvoll, wenn eine Orientierung an existierenden Systemen stattfinden würde (z.B. DIN). Hinsichtlich der inhaltlichen Erschließung halten wir jedenfalls den Konsens über eine Minimaldefinition für erstrebenswert.**
- 4. Zum Erreichen des Ziels der Interoperabilität wäre es sinnvoll, auch technische Fragen zu diskutieren.**

Im Übrigen möchten wir uns der Stellungnahme der Bundesrepublik Deutschland anschließen.

TRANSLATION

L'institut de promotion de film (FFA) salue le projet présenté d'un contrat de normalisation au CEN visant à l'harmonisation des procédures d'indexation et de cataloguage de films de cinéma ainsi qu'à l'interopérabilité des bases de données de films. Nous voyons ici une étape importante à une coopération européenne croissante qui est de la plus grande importance pour l'industrie du cinéma.

En ce qui concerne vos questions, nous prenons position comme suit :

5. Nous accueillons très positivement la recherche de normalisation, car un système d'indexation permettant une interopérabilité au niveau européen serait d'une grande utilité.
6. Un alignement mondial serait la prochaine étape, c'est pourquoi nous jugeons nécessaire la garantie de la compatibilité avec des systèmes internationaux existants.

7. Au niveau formel, nous pensons qu'il serait judicieux si une orientation vers des systèmes existants avait lieu (p. ex. DIN). En ce qui concerne le développement de fond, nous considérons comme valable le consensus sur une définition minimale.

8. Pour la réalisation de l'objectif de l'interopérabilité, il serait logique aussi de discuter des questions techniques .

En outre, nous voudrions nous ranger à l'avis de la République fédérale d'Allemagne.

Ministry of National Cultural Patrimony (NKÖM) - HUNGARY

Department of Audiovisual Affairs

Dr. Balázs Zachar

Hungary appreciates and supports the activity of CEN which aims at creating a single European cinematographic database. We indicate that in Hungary the newly established National Audiovisual Archive is also specialized in indexation and standardization matters concerning the programmes broadcast on national radio and television channels.

On the four questions enlisted in your letter we asked for the opinion of the National Film Office and the Hungarian National Film Archive. Their responses are to be summarized in the followings:

1. Adopting a single European standard is a most significant objective. The first step toward this objective would be the creation of the glossary of concepts mentioned in the draft with common definitions in most areas, and common interpretation of those definitions taking into consideration the different concepts of the databases.
2. It would be of great use making a European cinematographic film database built on a single, standardized metadata system. This database should be based not only on textual information (metadata on content, technical references and copyright) but should also contain motion picture excerpts.
3. In our opinion the database system should consist in two levels:
 - A framework database of narrow scope, based on the 20-30 most important data-type referring to the films. This could be public, like the American databases working in a similar form.
 - A broader, more detailed database, which each Member State could have access to upon their adequate entitlement. This database would contain a more detailed, 3-4 times bigger data quantity than the previous one. It could offer availability to a wider public as well against appropriate remuneration.
4. The broad involvement of the IT sector in the development is fundamental. The whole development of the system should be based on the application of information technology from the very first phase. In this matter Hungary has already made step to integrate the most recent technological achievements into the newly established National Audiovisual Archive, which plans to use similar practices like CEN in the areas of metadata standardization, digitisation and database making regarding the Hungarian audiovisual heritage.

We are aware that most of the European national archives are already working on building their databases, in some cases this work is already done. In Hungary the database is partially made. It would be necessary if the system to be formed in the future gave information on the content, the copyright issues and the technical and physical condition of the films. In Hungary in 1995, on the anniversary of the birth of the motion picture, we started building a European film database, which work was laid aside. We suggest that you take benefit of the results of this work when dealing with the question of the new system.

CENTRO SPERIMENTALE DI CINEMATOGRAFICA – CINETECA NAZIONALE

Mr. Sergio Toffetti
Director

We send herewith our comments on the second draft mandate concerning the above subject. The person in charge of this issue, Maria Assunta Pimpinelli, who attended the Cinema Expert Group meeting of 19 October 2004 on behalf of our institution, informed us about the project and we examined jointly the second draft mandate.

First of all, as already M. A. Pimpinelli expressed in Brussels to your collaborators, we really appreciate the initiative undertaken by the European Commission.

Then, before going into details, we would like to answer in general terms to the four fundamental questions you made :

1) Yes, we consider the European standardization a right tool to deal with cataloguing and indexing the audiovisual heritage produced and conserved in Europe.

We agree as well because, as all the standards, it is not conceived to be compulsory and it would allow each archive to use its own database/system and, at the same time, it would help the interoperability.

2) We agree with the scope (“objectives” in the draft mandate) of the future European standard, but we think that the first objective of the list should be the conservation and preservation of the audiovisual heritage.

3) Yes, we think that the standard should be more detailed concerning the list of fields that to be covered by the indexation (besides content, stages of exploitation and copyright, physical and technical conditions of the materials, we believe it fundamental to have univocal references to the authors and to the people working in the cast and in the crews, for instance)

4) Yes, the standard should also deal with IT matters (but we should try to define before what kind and in what measure IT matters should be involved).

There are also some observations we would like to add to the above answers.

- The project is aimed to the cinematographic heritage as a whole and not only to the filmarchives world. It involves all the institutions and bodies that are responsible for the creation, production, exploitation, preservation, access of the cinematographic heritage and this is an important issue, because it can help improve the communication between filmarchives and film “industry” (particularly concerning the often difficult relationships with the rights-owners).

- The EC bases the standardization project on the need of preserving the cultural heritage and to promote, at the same time, the competitiveness of the industry. We understand this point of view, because it considers all the institutions and bodies involved in the cinematographic/audiovisual field on the same level, but, in this framework, it must be considered that filmarchives (at least

the Fiaf ones) are cultural and no-profit institutions, very different from the others in the same field.

In a few words: the EC should define exactly, before starting, the nature and the role of all the subjects involved in the standardisation project.

- It would be important to define as well, before starting, what is intended for cinematographic heritage and if this “basic” definition should be extended to the whole audiovisual heritage. Obviously TV heritage must not be included, but what about all the other audiovisual / multimedia works ?

- Finally, we think that the already working collaboration with other national and European archives would be a fundamental tool.

On a national level, for instance, we are involved in a workgroup promoted by the ANAI (Associazione Nazionale Archivistica Italiana), together with several Italian filmarchives and among its goals there are, once again, the interoperability of film databases and the indexing practices for fiction and non fiction film.

On the international level, our M. A. Pimpinelli is working in the Fiaf Cataloguing and Documentation Commission at the revision project of the Fiaf Cataloguing Rules for Film Archives. The project is starting now (december 2004) with a survey that will be sent to all the Fiaf filmarchives, concerning their cataloguing and indexing practices.

Therefore, it is our opinion that both ANAI Workgroup and Fiaf CD Commission would play a very important role int the framework of the European standardization project and that there could be a reciprocal advantage in a collaboration.

ARCHIVIO STORICO LUCE

Edoardo Ceccuti

Director Archivio Storico Istituto Luce

Thank you for asking Istituto Luce to express its views on the harmonization of the cataloguing and indexing practises of cinematographic works. It was a great pleasure for me to find in the draft proposals of indexation through metadata that we have already implemented in the past in our effort of indexing and cataloguing the huge Archivio Storico Luce.

On this basis, it goes without saying that you have my enthusiastic support on a draft standartization mandate to CEN that would surely allow a better consultation and also pave the way for future projects on the interoperability of film databases.

P.S. I would really appreciate your comments on our Online Luce Film Archive at www.archivioluce.com. Please feel free to send me your comments.

PERMANENT REPRESENTATION OF LITHUANIA

Jurgis Giedrys

Please find attached the Lithuanian response regarding a draft standardization mandate to CEN on the harmonization and cataloguing and indexing practices of cinematographic works, as well as on the interoperability of film databases.

Jurgis Giedrys
Head of Arts Department
Ministry of Culture
Lithuania
Tel. + 370 5 2616 005

In response to your letter of 5 November 2004 regarding the consultation on a draft standardization mandate to CEN on the harmonization of cataloguing and indexing practices of cinematographic works, as well as on the interoperability of film databases, the Ministry of Culture of the Republic of Lithuania after the consultations with the Lithuanian Archives Department consider that the standardisation would be useful for a developing activities of organisations in charge on audiovisual sector.

1. Lithuania considers that the scope of the future European standard could be possible only on general levels as it is foreseen in the submitted second draft of the mandate by EC:

- content
- copyright
- physical and technical conditions of the material.

2. As the managing and description of audiovisual products are various in different EU countries, Lithuania should not support more detailed standard.

3. Lithuania considers that standard should also deal with IT matters.

Sincerely yours,

Juozas Širvinskas
Under Secretary of Ministry

Permanent Representation of the Netherlands - KONINKRIJK DER NEDERLANDEN

Julie MEBES

On behalf of the authorities of the Netherlands, I have the honour to send you our answers to the questions you raised in your letter dated 5 November 2004, with reference EAC C1/mpg D(2004), concerning the Consultation on a draft standardization mandate to CEN on the harmonisation of cataloguing and indexing practices of cinematographic works, as well as on the interoperability of film databases.

The Permanent Representative
on his behalf

J.MEBES, Counsellor

I. IS STANDARDISATION THE RIGHT INSTRUMENT ?

Yes, in the international heritage sector there is a strong desire to standardise wherever possible since this furthers the ability to exchange knowledge and hence the (passive) availability and (active) dissemination of knowledge. Within the sector, libraries and archives in particular (and to a lesser extent museums) have made great strides in this field with the development of metadata standards for the description and utilisation of material (the Dublin Core, for example). The DigiCULT programme (1) (the Filmmuseum contributed to the document setting out the principles for this programme) is also endeavouring to develop frameworks for the development and implementation of standards.

This seems to be an excellent initiative for the development of a standard at European level with a view to European cooperation and agreement. However, standardisation is a global process and there is little reason to develop a specific European standard that deviates from the international standards developed in the global heritage sector. Nevertheless, achieving a European consensus can help to secure the international implementation of a global standard.

2. IS IT ADVISABLE TO AGREE ON THE EXTENT AND SCOPE OF THE FUTURE EUROPEAN STANDARD ?

It is desirable to follow the agreements and guidelines ("common practices") developed within FIAF and ACE and to look for ways of integrating these agreements and guidelines in the standards that are being developed on the broader international stage.

The proposed principles (2) for the development of the standard are all relevant. The possibility is left open, in cases where the definition of a common concept is not feasible, of including in the standard a list of the various definitions employed in the Member States. This is a pragmatic option that has to be possible, but not until everything possible has been done to achieve a consensus on the definitions. The aim of standardisation is, after all, to arrive at uniform definitions and rules for use.

(1) DigiCULT is an IST project (IST-2001-34898) set up to study the relationship between technological developments and the work of cultural and scientific heritage institutions. The project is based on the strategic study 'Technological Landscapes for Tomorrow's Cultural

Economy — DigiCULT', launched by the European Commission's Information Society DG (Unit D2: Cultural Heritage Applications). The Film Museum was one of the expert partners in this study.

(2) The standard should contain a glossary of the most common concepts;

- cataloguing must permit the storage of all relevant information;
- indexing must permit the storage of metadata relating to the content, copyright and physical and technical condition of the material;
- the standard must contain a minimum set of rules for cataloguing and indexing practice to ensure the interoperability of film databases based on different standards;
- the European standard must be usable within a multilingual context

3. IS A GREATER LEVEL OF DETAIL DESIRABLE IN THE STANDARD?

It is a good idea first to determine the general concepts, as indicated above. A greater level of detail is a good idea once a common definition has been achieved. Level of detail is also closely linked to the development and acceptance of controlled vocabularies and classifications and the determination of common formats and protocols.

Without common vocabularies, formats and protocols, film databases can be interoperable only to a limited extent.

4. SHOULD THE STANDARD ALSO COVER IT ISSUES ,

Interoperability is to an important extent a technical question. This means that the standard should certainly cover IT matters as well in this area (protocols, formats).

To conclude it would be good to give the CEN a mandate to develop a standard taking into account the principles set out. Obviously, CEN will have to consult the sector to arrive at an adequate definition.

A not insignificant issue is the fact that implementation of a future standard requires many film archives or museums to up (in three languages) their information systems and cataloguing practices. This must not stand in the way of the development of a good standard, but does call for the right European financial incentives to ensure the wide scale introduction of the standard once it has been defined.

PERMANENT REPRESENTATION OF THE CZECH REPUBLIC

Jana Kasalova

- Nous sommes pour l'harmonisation des techniques d'archivage et d'indexation des oeuvres cinematographiques a condition que celle-ci soit fondee sur la pratique existante, les experiences et les normes FIAF et ACE (en outre Glossary of Filmographic Terms, FIAF Cataloguing Rules for Film Archives, A Handbook for Film Archives).

- L'etendue de la future norme europeenne devrait prendre en consideration les besoins des archivistes ainsi que des futurs usagers.

- En ce qui concerne l'archivage des oeuvres cinematographiques, la liste minimale des donnees (minimum filmographic data) et la liste maximale des donnees ont ete elaborees. Chaque institution chargee de l'archivage, vu ses possibilites (capacite et qualite du peronnel), le caractere des oeuvres cinematographiques elaborees, la production cinematographique du pays concerne, doit choisir une certaine etendue des donnees cinematographiques elaborees . Certains films ne peuvent etre catalogues ni dans le cadre du „minimum data list“.

- Les bases de donnees cinematographiques (software) doivent respecter la diversite des langues europeennes, en permettant la sortie des donnees en version originale.

NARODNI FILMOVY ARCHIV, Czech Republic

Mr. Vladimir OPELA , Director

- I do consider that European standardization is a right tool to deal with this issue, on condition that the standardization follows the existing practices, experience and standards of FIAF and ACE (among others the Glossary of Filmographic Terms, FIAF Cataloguing Rules for Film Archives, A Handbook for Film Archives).
- The scope of the future European regulation should follow from the needs of archivists as well as future users.
- Before the decision on standardization is made, it is necessary to solve several theoretical and practical problems concerning films made in co-production (either European or non European), multilingual versions of films, original titles etc.
- There are already so called “minimum (filmographic) data list” .and “maximum data list”:
Each institution engaged in cataloguing makes a selection of filmographic data it processes The extent of the data depends on the character of the institution (quality and capacity of its personnel), on the typology of processed cinematographic works as well as on the amount of the films produced in their country. It should be noted that there are films that cannot even be catalogued in full extent of the “minimum data list”.
- Film IT databases (software) should comply with the diversity of European languages and should enable output in original form.

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FILMOTECA ESPAÑOLA

Mrs. Rosario López

• ***Do you consider that European standardization is a right tool to deal with this issue?***

○ No solo considero que es la herramienta adecuada, es que, además, la considero única e imprescindible. No obstante, tal y como ya manifestaba en las respuestas al otro cuestionario, quiero hacer hincapié en la necesidad de contar con la FIAF (que ya trabaja en este sentido) para su desarrollo. Si no, estaremos multiplicando las herramientas de normalización, y consiguiendo justamente lo contrario.

• ***Do you agree with the scope of the future Europea standard?***

○ Estoy completamente de acuerdo

• ***in your view, the standard should be more detailed concerning the list of fields that to be covered by the indexation?.***

○ No puedo responder ya que no dispongo de la lista de campos que se menciona aquí

• ***the standard should also del with IT matters?***

○ Tengo dudas en esta respuesta por lo dicho anteriormente, pero en todo caso creo que no se puede dejar fuera todo lo relacionado con la indización, ya que la normalización terminológica es la verdadera clave de búsqueda y recuperación de la información y cualquier otro tipo de normalización será completamente inútil si olvidamos esta

C) Es muy importante tener en cuenta que la FIAF está empezando a trabajar en la revisión de las normas de catalogación para fondos fílmicos, que existe un proyecto europeo para la digitalización de fondos (proyecto FIRST: <http://www.film-first.org/first/>) y que la Filmoteca Española quiere emprender la traducción inglés-español del sistema de clasificación de la FIAF, incluyendo códigos de identificación, definiciones, términos genéricos y términos específicos, y que estará disponible en soporte electrónico. Creo que todas estas iniciativas deben ser tenidas en cuenta para evitar duplicar el trabajo y no generar confusión. Si quieres más información sobre cualquiera de estos proyectos, puedes ponerte en contacto conmigo, ya que, además de encargarme de la Documentación en la Filmoteca Española, soy miembro de la Comisión de Documentación y Catalogación de la FIAF.

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SVENSKA FILMINSTITUTET / SWEDISH FILM INSTITUTE

Mr. Jon Dunas, Head of Section, Culture Division, Ministry of Culture

The scope the draft is very general, as it deals not only with the interoperability of the various national filmographies, but also die cataloguing and indexing of the actual holdings in the Member states' film archives.

The Swedish Film Institute support the idea to harmonise the individual Member States' national filmographies, to create an interoperability of databases where filmographic information on all films produced in each country can be found (notwithstanding whether any physical material of the films exist or not). This would facilitate the vision of the Association of European Archives (ACE) to create a Joint European Fimography (JEF).

Regarding the suggestions for cataloguing the actual holdings there are however numerous practical problems that would need very substantial resources to solve. The draft suggests that the cataloguing of the film material should include information on whom holds the various rights.to the material. The rights for one single film varies, depending on distribution format and territories. Rights to films also changes hands, sometimes without the archives' knowledge. It would therefore need huge staff and financial resources to catalogue and keep track of die rights to the material in the holdings.

To harmonize the indexing of the technical conditions of the physical film materials would indeed be welcome, but also in this field implementing the draft's suggestions would be difficult to accomplish. The most common archival procedure today is to make a visual inspection of the material at the time of die acquisition. No further inspection is done until the material is accessed, which sometimes involves very long time-spans. Many archives though do not have adequate resources to carry out a thorough visual inspection of all acquired material, therefore prioritizing the film materials belonging to the national heritage. This is for instance the situation in Sweden, which has lead to the fact that the physical condition of substantial parts of our collection are unknown. To make detailed records of the complete holdings of European films in our archive would therefore require a vast increase of human and financial resources.

Regarding regulations for the cataloguing of filmographic information there exist already today recommendations issued by the International federation of Film Archives (FIAP), which means that further recommendations in this field are not of the most urgent importance.

One of the inherent intentions of the draft is to facilitate the restoration work carried out by the European film archives. We strongly support this idea, but feel that the need for a harmonisation in this field may also not be required, since formal and informal channels of exchange of information, practises and experiences exist within the framework of the ACE.

The general idea of the draft is to make the European film heritage more accessible for the inhabitants in the Union; an idea that teh Swedish Film Institute strongly supports. In order to accomplish thiss, we would however like to see the Commission focus its efforts to other areas involved in film archiving, such as facilitating and increasing funds for restoration work, and help

create legal possibilities for the archives to increase their right to use the material in the collections.

THE BRITISH FILM INSTITUTE

Mrs. Carol Comley & Mr. Richard Paterson

The British Film Institute welcomes the opportunity to comment on the revised draft of the standardisation mandate to CEN on the harmonisation of cataloguing and indexing practices of cinematographic works, as well as on the interoperability of film databases.

The revised draft mandate provides a very clear set of objectives in the field of cataloguing and indexing practices for film archives across Europe and beyond which, if achieved and implemented, will provide a significant boost to the efficiency and effectiveness of national film archives. The BFI therefore welcomes this initiative by the Commission.

The BFI is responsible for both the National Film and Television Archive and the BFI National Library, and has the lead role in coordinating the regional and national film archives in the UK. The BFI has considerable experience in developing and maintaining both technical and filmographic databases, and its integrated database – BID – will be made widely available through the world wide web in 2005. This integrated database brings together the BFI's archival database, copyright records and its filmographic database. The filmographic database uniquely includes periodical references to titles and some of this information is shared with FIAF.

You have asked for a response to four specific points:

1. Is standardisation the right tool?

The BFI believes European standardisation is a necessary but not sufficient step towards the broad objective of establishing interoperability between the databases of European film archives. The BFI offers its full support for the mandate and will provide the necessary support to the British Standards Institute in the development of the standards. As noted at the Cinema Experts group consultation in October, while supportive of the principles of this action, we do believe that additional financial support will be needed from the Commission to enable the subsequent implementation of an interoperable set of databases. We would reiterate our view that the Media programme from 2007 needs to make provision for implementation of Europe-wide interoperability between archive databases to enable the exchange of metadata on audiovisual materials.

2. Scope of the future European standard

As the Commission may be aware the BFI operates both the National Film Archive and as the National Television Archive. There are obvious commonalities in the indexing of film and television works as well as significant differences. In our own cataloguing work we cover both media and we would suggest that the mandate to CEN should be extended to television as well as film. We would also recommend that FIAT – the International Federation of Television Archives – be invited to participate in the standardisation process.

3. List of fields to be covered by indexation

We do not think there need be any further definition of the fields to be included in the mandate at this stage as we believe this will be the work of the Expert group set up to harmonise standards.

In particular, it is inappropriate at this stage of the process to define metadata on something as potentially all embracing as 'content'. The Expert Working Group would better achieve this.

We are worried that the mandate suggests that there might be concepts for which no common definition can be established. We would be surprised if there were exceptions 'reflecting cultural traditions' in this area of activity.

4. **IT issues**

Standard setting is only the first stage in moving towards the interoperability of databases. However, IT issues will almost certainly fall outside the competence of the Expert group which will be constituted to take this work forward. However, if the Commission were to provide a financial incentive to national archives to participate in the creation of an EU-wide interoperable set of archival databases then it would be appropriate at that stage, following consultation with the IT specialists in the archives, to define a web services protocol to ensure interoperability.

NORWEGIAN FILM INSTITUTE

Mrs. Vigdis Lian

The Norwegian Film Institute finds the standardization work important, and believes that an European standardization is the right tool to deal with this issue. We also agree with the scope of the future European standard.

It is important to find a minimum set of common rules that will work for all parts using the standard. The list of fields in the second draft should also include credit lists, if this is not covered in the copyright field.

IT standards for long time storing and distribution will be important, but we believe this topic should be looked into separately, and not as a part of the present standardization work.

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CINEMA EXHIBITORS' ASSOCIATION

Mr. John Wilkinson

no comment on content.

Kindest regards

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AIDAA - International Association of Audiovisual Writers and Directors

Joao CORREA – General Secretary

L'AIDAA remercie la Commission européenne de poursuivre la consultation sur un second projet de mandat pour le CEN concernant les pratiques de catalogage et d'indexation des œuvres ainsi que sur l'interopérabilité des bases de données, préparé à la lumière des observations faites lors de la réunion du groupe d'experts cinéma du 19 octobre 2004.

En effet, la normalisation européenne n'a de sens que si elle est développée et soutenue par les parties concernées qui seront donc intéressées à utiliser ces normes.

Ainsi, l'AIDAA souhaiterait formuler trois observations concernant la deuxième version du projet de mandat :

II. Description des travaux faisant l'objet du mandat

Le projet de mandat prévoit que l'indexation des œuvres cinématographiques devrait au moins permettre le stockage de métadonnées sur :

- le contenu
- les droits d'auteur, pour chaque pays et pour les étapes d'exploitation successives, à la connaissance des archives de films
- l'état physique et technique des matériels.

L'AIDAA souhaite que l'on précise les deux premiers points : le contenu et les droits d'auteur. En ce qui concerne le contenu, il conviendrait de préciser : synopsis et générique. Pour ce qui concerne les droits d'auteur, il conviendrait de préciser : les auteurs (scénaristes et réalisateurs) et les droits d'auteur et droits voisins pour chaque pays, etc.

IV. Organismes à associer

L'AIDAA manque dans la liste des associations industrielles et professionnelles à associer. Elle devrait y être ajoutée.

L'AIDAA compte sur votre Direction pour tenir compte de ses observations, je vous prie de recevoir, Monsieur le Directeur, Cher Monsieur, mes sincères salutations.

CEPI - European Coordination of Independent Producers

Finally, and referring to the letter dated 10th November 2004 by Mr Gregory Paulger on the topic of “Consultation on the Draft Standardization mandate to CEN” we would like to confirm in writing, on behalf of the national association of independent production companies across the European Union, that CEPI fully supports this initiative by the European Commission, and will remain at your disposal to assist you in any further activities necessary to concretize this projet.

EFCA

Mark Windy

1) Does EFCA consider that European standardisation is a right tool to deal with this issue?

EFCA believes that the standardisation mandate is a good first step in a long term strategy; however we feel that an additional short term strategy should also be considered.

We feel that a two speed strategy is important to exploit the market demand for content bought about by the introduction of new distribution platforms; notably the telecoms and the new content aggregators.

The proposed standard is for mid-2008 whereas the demand from broadband networks is between now and 2006, during the take up period, where telecoms and content aggregators are looking for additional content at a reasonable price for their on-demand systems. These new distribution platforms need and are willing to pay for content that cannot yet be delivered to these networks in a satisfactory manner, issues with rights, public domain issues etc. This leaves a potential revenue source untapped with collections remaining dormant and unexploited in the archives.

2) Does EFCA agree with the scope of the future European standard?

EFCA feels the scope of an eventual solution should cover four key areas:

- i. The identification problem of film, where database interoperability can provide a solution
- ii. Description of content – rights and metadata issues
- iii. Digitalisation – for which the FIRST project provided a first set of recommendations
- iv. Acceptance and implementation by the industry

The mandate covers the first two elements, the third has been addressed in the IST project FIRST, what is missing is the assessment of the eventual roll-out of the standard, acceptance and costs that would be incurred by the national archives in implementing the standard.

We would therefore recommend the European Commission considers an impact assessment to evaluate the true resources that would be needed for the project and given the financial fragility of many of the national archives extra community funding above the 50% should be considered.

3) Should the standard be more detailed concerning the lists of fields that should be covered by the indexation?

In any list of fields that a standard would have to recommend for indexation it is important that it is as exhaustive as possible from the start. It is easier to remove unwanted fields at a later stage than add in new fields later on.

The most useful fields we see would be:

- those that would allow a future intelligent indexation of the archive by automated content aggregation systems and networks
- those that would allow a sufficient level of detail that could be used for statistical analysis.

Historical data is also important to help with the origins of content as well as the links with:

- downstream companies who have legal relations with the right holders,
- outstanding contracts that should be respected,
- Whether or not the work is in the public domain.

4) Does EFCA feel the standard should also deal with IT matters?

By the very nature of the proposed standard several IT protocols will have to be investigated notably XML and MPEG 7 amongst others, therefore ignoring the IT elements is not an option.

The questions of which IT systems are better than others, or which are the different options available depending on available budget should only be recommendations of the standard.

The standard should not try to force the national archives to implement a specific IT system but more look towards recommending a range of voluntary solutions that enable the interfacing between the different IT systems and eventual migration scenarios towards the most efficient system.

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FIAF – International Federation of Film Archives

Eva Orbanz – President

FIAF has long promoted the use of standardization in cataloguing and indexing, and has produced publications such as the FIAF Cataloguing Rules for Film Archives, the Glossary of Filmographic Terms, among others, which are designed to support standardized cataloguing practices. We agree that a European standard such as you have outlined in the draft mandate is a good idea, and we hope that this work can benefit from and harmonize with the work of FIAF member archives and the FIAF Cataloguing and Documentation Commission.

In light of this, we would like to bring to your attention two initiatives that the FIAF Cataloguing and Documentation Commission is currently undertaking. The first is an update of the Glossary of Filmographic Terms, which lists screen credits and other terms in 12 languages. The second is a complete revision and update of the FIAF Cataloguing Rules for Film Archives. Before revising the Cataloguing Rules, we are planning to survey the FIAF members regarding their current cataloguing methods and standards. This survey will be conducted in early 2005, and we would be happy to share its results with you.

We also hope the FIAF Commission members who are charged with revising the FIAF Cataloguing Rules will benefit from collaboration with your project. We would like to suggest that Maria Assunta Pimpinelli, Cataloger at Scuola Nazionale di Cinema/Cineteca Nazionale in Roma, act as liaison between the European Commission project and FIAF's Cataloguing and Documentation Commission, so both organizations can easily collaborate.

You also asked for comments on the scope and detail of the future European standard. In my opinion, the scope of work you have outlined is appropriate, as long as it is made clear that using this standard is not compulsory. I do feel that more detail regarding the list of fields to be covered by the indexation would be useful, but assume this will be developed as the project progresses. I am also very much in favour of more work on developing standardized metadata regarding copyright.

In closing, I hope that the work on this European standard is also harmonized with the work of organizations such as the International Standards Organization as well as the industrial and professional associations listed on your draft. In this era of digital information, global access to standardized information will be more and more essential.