

Project Acronym: EFG1914
Grant Agreement number: 297266
Project Title: EFG1914

D1.2: First Digitisation Progress Report to the Commission

Revision	1.5
Date of submission	11.03.2013
Author(s)	Thomas C. Christensen (DFI - Det Danske Filminstitut), Uffe Smed (DFI - Det Danske Filminstitut), Julia Welter (DIF - Deutsches Filminstitut)
Dissemination Level	Public

REVISION HISTORY AND STATEMENT OF ORIGINALITY

Revision History

Revision No.	Date	Author	Organisation	Description
1.0	15.01.2012	Uffe Smed	DFI	Collecting content
1.1	01.02.2013	Uffe Smed	DFI	Content contribution
1.2	08.02.2013	Julia Welter	DIF	Comments
1.3	25.02.2013	Uffe Smed	DFI	Content
1.4	26.02.2013	Thomas C. Christensen	DFI	Content contribution + Revision
1.5	05.03.2013	Julia Welter	DIF	Content contribution + Revision

Statement of originality:

This deliverable contains original unpublished work except where clearly indicated otherwise. Acknowledgement of previously published material and of the work of others has been made through appropriate citation, quotation or both.

TABLE OF CONTENT

1 EXECUTIVE SUMMARY	4
2 OBJECTIVES FOR THE FIRST PROJECT YEAR	6
2.1 Title selection.....	8
3 RESULTS OF THE FIRST PROJECT YEAR.....	10
3.1 Expected date of digitisation for Year 2.....	11
3.3 Digitisation progress of Non-AV material	12
4 FILM DIGITISATION WORKFLOW	13
4.1 Workflow progress	13
4.2 Outcomes and delivery	14
5 RIGHTS CLEARING IN EFG1914	14
6 EFG1914 CONTENT: AN OVERVIEW	15
6.1 Country of production.....	15
6.2 Year of production.....	16
6.3 Type of material	17
6.4 Topics in EFG1914	18
6.5 Collection descriptions.....	19
6.5.1 Arhiva Nacionala de Filme (ANF)	19
6.5.2 Cinémathèque royale de Belgique (CRB).....	19
6.5.3 Det Danske Filminstitut (DFI)	20
6.5.4 Deutsches Filminstitut (DIF)	20
6.5.5 EYE Film Institute Netherlands (EYE)	20
6.5.6 Estonian Film Archives (EFA)	21
6.5.7 Filmoteca Española (FE).....	21
6.5.8 Fondazione Cineteca Italiana (FCI)	21
6.5.9 Imperial War Museums (IWM)	21
6.5.10 Cineteca di Bologna (CCB)	22
6.5.11 Nasjonalbiblioteket (NNB)	22
6.5.12 Národní filmový archiv (NFA)	22
6.5.13 Österreichisches Filmmuseum (OFM)	23
7 FINAL REMARKS.....	23
8 REFERENCES	25
ANNEX 1: LIST OF TITLES DIGITIZED IN EFG1914 – YEAR 1	26

1 Executive summary

Main aim of the EFG1914 project, which runs from 15 February 2012 through 15 February 2014, is to digitize and give online access to 654 hours of film about and from the period of World War One. In addition to the films, around 5'600 photos, posters, programmes and journals will be digitized. All content will be made available online through the European Film Gateway¹ and Europeana². According to the project's Description of Work (DOW), the main tasks of Work Package 1 "Content selection and monitoring" are to set up digitisation lists for all archives that allow a close monitoring of the films to be digitised and help identify priorities in digitisation. The lists also function as a tool for detecting and preventing digitisation of the same film work by two partners and provide a plan containing information about which films will be available at which point in time of the project. The digitisation of non-film material, namely photos, posters, programmes and journals was only partly monitored through digitisation lists. Partners with bigger Non-AV contributions, like the Estonian Film Archives, who are delivering 2'500 WWI-related photos have not listed all individual photos in the list, but only make indications on the status of the digitisation by providing the project co-ordinator (who is also WP5 leader "WP5: Digitisation and delivery of non-film material") with regular updates on the digitisation progress through emails. In fact, the whole non-AV digitisation efforts of the partners are monitored rather in WP5 than in WP1. Hence, this deliverable, which is part of the work in WP1 will focus more on the progress of film digitisation rather than non-AV material.

The following chapters sums up the digitisation progress made in the first project year (15/2-2012 – 14/2-2013), using graphs and tables to illustrate the status of film digitisation so far. The report also describes the activities, objectives and results achieved by the end of the first project year.

Main activities and objectives of this first year included the introduction of the partner archives to the online spreadsheet 'Smartsheet'³ (a cloud based application), which is used to monitor the film title lists and digitisation progress of the individual archives. At the beginning of the project, WP leader DFI (Det Danske Filminstitut) prepared written guidelines on how to fill in the smartsheets and monitored the information provided by the partners throughout the first project year. Workflows for title selection, de-duplication of identical film versions as well as updating intervals for the smartsheet lists were discussed at the WP1 Content Selection and Digitisation Monitoring Workshop in May 2012, carried out by WP leader DFI. The main goal of WP1 according to the DOW was that 25% of the 654 hours, namely 163,5 hours, should be digitized by the end of the first project year (15 February 2013). Through the indications made by all archives in their online lists, it could be verified that by 15 February 2013, this goal was not only met but even exceeded as 32% of the EFG1914 content had been digitized by that time. This means that the target for the first

¹ www.europeanfilmgateway.eu

² www.europeana.eu

³ More information on the online project management tool can be found at www.smartsheet.com

project year with regard to film digitisation was accomplished. The following chapters of this report describe the steps taken by the EFG1914 partners in order to accomplish this goal and go into details describing how the content for the project was selected.

In order to monitor the project and be able to report back to the Commission, WP1 leader DFI asked all content providers to update their digitisation title lists with all necessary information by 8 February 2013. All graphs and tables provided in this report are based on the indications made by the partners until that deadline.

2 Objectives for the first project year

In the beginning of the first project year all archives in the consortium compiled detailed lists containing information on the content that they found applicable for the EFG1914 project.

This information was collected via the online project management tool Smartsheet.

Throughout the first project period WP1 has had direct access to up-to-date information on the progress of the title selection, as well as on the status of the digitisation process of the film titles listed. Whenever the content providers made a change, WP1 leader DFI received a daily notification by email, thus allowing for thorough monitoring and quick reaction in case of problems

Due to the use of the Smartsheet solution the WP1 leader has had the opportunity to become aware of and inform the partners about overlapping content in the common EFG1914 collection. The smartsheets have made it possible for WP1 leader DFI to monitor the content selection and follow the digitisation process at a closer level, compared to using a number of different excel sheets that the partners had to update and send back and forth to the WP1 leader. Smartsheet also allowed the EFG1914 partner archives to view the lists of the other archives as all lists were shared among the consortium at an early stage in the project. Allowing staff members of other archives to see the digitisation lists of the other project partners was especially useful in the de-duplication and rights clearing process.

The following table shows the expected goal per partner per project year as mentioned in the DOW:

Partner	Goal Year 1 in minutes (25%)	Goal Year 2 in minutes (100%)
Arhiva Nationala de Filme (ANF)	45	180
Cineteca di Bologna (CCB)	405	1620
Archives Françaises du Film – Centre National de la Cinématographie (CNC)	435	1740
Cinémathèque Royale de Belgique (CRB)	900	3600
Det Danske Filminstitut (DFI)	750	3000
Deutsches Filminstitut (DIF)	570	2280
Deutsche Kinemathek (DK)	600	2400
Estonian Film Archives (EFA)	11,25	45
EYE Film Institute Netherlands (EYE)	1500	6000
Fondazione Cineteca Italiana (FCI)	300	1200
Filмотека Española (FE)	195	780
Filmarchiv Austria (FAA)	60	240

Institut Valencià de l'Audiovisual i de la Cinematografia (IVAC)	90	360
Imperial War Museums (IWM)	2850	11400
Jugoslovenska Kinoteka (JK)	450	1800
Cinecittà Luce (LUCE)	225	900
Hungarian National Digital Archive (MANDA)	45	180
Národní filmový archiv (NFA)	37,5	150
Nasjonalbiblioteket (NNB)	225	900
Österreichisches Filmmuseum (OFM)	120	480
TOTAL	9'813,75	39'255

Concrete objectives of the first project year were also the creation of the following Milestones and Deliverables, which were mostly internal documents/events:

- M1 Draft digitisation schedule (internal document)
- M2 Content selection and digitisation monitoring workshop
(Carried out in Copenhagen in early May)
- D1.1 Digitisation schedule (submitted to the Commission mid-May)
- M3 Digitisation schedule (=D1.1)
- M4 Digitisation progress report 1 (internal document)
- M5 Digitisation progress report 2 (internal document)
- D1.2 First digitisation progress report to the Commission

The purpose of the milestones mentioned here were to internally monitor and control that the project was progressing according to the project's goals. The WP1 leader therefore frequently communicated to the partners that WP1 needed updated information for these milestones. Results of the individual digitisation lists were compiled into one big single list in quarterly intervals. This single list was used as the basis for the internal Digitisation progress reports, where the data provided were further analyzed by creating pivot tables in which it could be filtered in a number of ways. Mid-May, a preliminary digitisation list was shared with the Commission in D1.1 "Digitisation schedule".

Throughout the first project period WP1 has had direct access to up-to-date information on the progress of the title selection as well as on the status of digitisation process of the film titles listed. WP1 communicated how to use the smartsheets at the content selection and monitoring workshop in Copenhagen (9-10 May 2012). It was demonstrated what kind of output can be made from the data in the smartsheets, in order to show the progress of the project.

At the WP1 "Content selection and digitisation monitoring workshop" and at the WP4 "Standardization and digitisation best practice workshop" in Brussels DFI informed and

reminded the EFG1914 partners about how to provide the data necessary for monitoring the EFG1914 project.⁴

As earlier mentioned, all content providers were asked to make final updates for Year 1 in the smartsheets until 6 February 2013. WP1 received updated information on the following categories:

- *Main title*
- *Internal partner ID (optional)*
- *English translation of title (informal)*
- *Country of origin*
- *Year*
- *Director or Production Company*
- *Film category*
- *Film format*
- *Film element*
- *Rights status*
- *Expected digitisation month*
- *Quality of scan*
- *Duration in minutes (Estimated)*
- *Minutes digitized (online duration)*
- *Expected delivery month to EFG portal*
- *Project status*
- *Online at partner website*
- *Delivered to EFG portal*
- *Topics (optional)*
- *Internal remarks*

Some of the categories include predefined dropdown values that the partners were asked to fill in. Further information on the columns in the smartsheets can be found in the EFG1914 Digitisation Schedule Guidelines.

2.1 Title selection

In the first EFG1914 project year 775 films were digitized. One of the results by the end of year one was also that the archives identified a total of around 2'800 film titles suitable for digitisation throughout the whole project. The following table shows how many titles the individual archives currently added to their lists.

⁴ The "EFG1914 Digitisation Schedule Guidelines" were listed as an Annex in D1.2 submitted to the Commission mid-May. They were also attached to the individual smartsheets of all archives.

Partner	Number of titles (TBC)
Arhiva Nacionala de Filme (ANF)	12
Cineteca di Bologna (CCB)	115
Archives Françaises du Film – Centre National de la Cinématographie (CNC)	133
Cinémathèque Royale de Belgique (CRB)	287
Det Danske Filminstitut (DFI)	147
Deutsches Filminstitut (DIF)	312
Deutsche Kinemathek (DK)	42
Estonian Film Archives (EFA)	6
EYE Film Institute Netherlands (EYE)	326
Fondazione Cineteca Italiana (FCI)	82
Filmoteca Española (FE)	54
Filmarchiv Austria (FAA)	10
Institut Valencià de l'Audiovisual i de la Cinematografia (IVAC)	8
Imperial War Museums (IWM)	1045
Jugoslovenska Kinoteka (JK)	46
Cinecittà Luce (LUCE)	11
Hungarian National Digital Archive (MANDA)	11
Národní filmový archiv (NFA)	17
Nasjonalbiblioteket (NNB)	71
Österreichisches Filmmuseum (OFM)	67
TOTAL	2'802

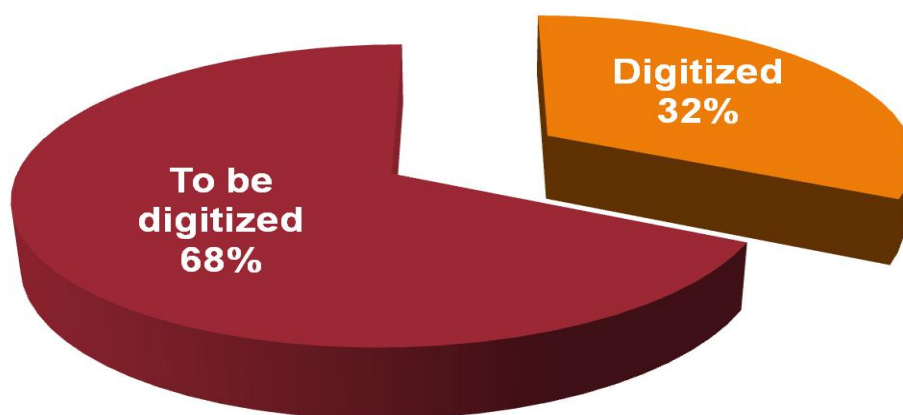
When looking at this overview it is very important to know that these 2'802 titles equal around 706 hours of film, 52 hours more than the overall goal of EFG1914, which means some of the titles currently listed will be taken off the list again. This shows that the title selection is not final in many cases. As indicated in the Description of Work, WP1 is active throughout the whole project, mainly because title lists must regularly be updated as titles originally selected for digitisation have to be taken off the list again if rights clearance was not successful, the source material seemed to be in a state too poor to be digitised or else an archive has to take down a title because it turns out to be a doublet. Therefore, some partners have entered more titles adding up to more total minutes than indicated in the Description of Work. Also, archives that provide more content than others, need time to finalise the selection process as their lists consist of plenty of different titles, that all need to be checked against the content provided by other archives (in order to avoid doublets) and that need to be rights cleared. The identification of possible doublets is not always easy, as some of the films on the lists only have a non-official archive title and it can therefore be difficult to tell whether there is a match between titles in archive 'A' and in archive 'B'. Also, if a possible doublet is spotted, it has to be verified if it really is the same version of the film or if

one of the films includes scenes and sequences that the other does not. If it turns out to be the exact same version, it has to be decided among the archives which of the films are the better source material for digitisation. In the case that a film is available in different language versions, then each version is usually digitized.

Via smartsheet communication on possible doublets is very convenient and helps to facilitate the exchange on the staff members on that subject. EYE Film Institute can serve as an example here, as they hold a rather large international collection and they located doublets with several partners. Other partners provide more national content, and have less overlap with other archives, especially if they are the only provider in a country. Most archives, however, still had to investigate the title lists of the other content providers to make sure that there were no double efforts in the digitisation process.

3 Results of the first project year

This chapter sums up the progress of the project regarding the film digitisation by highlighting key data from the partners. One of goals for the first project year was to digitize 25% by the end of the first project year and at the Plenary board meeting in Frankfurt the WP1 leader could announce that this target had been met, in fact even exceeded, as 32% of the content had been digitized at that point: **By the end of the first project year, 210 of 654 hours were digitized.** Foreseen in the Description of Work for Year 1 were 164 hours. **The 210 hours digitized equal 775 film titles.** WP1 leader and the project co-ordinator take this as a positive indication that the project will be able to also meet the targets regarding the film digitisation by the end of the second project year.



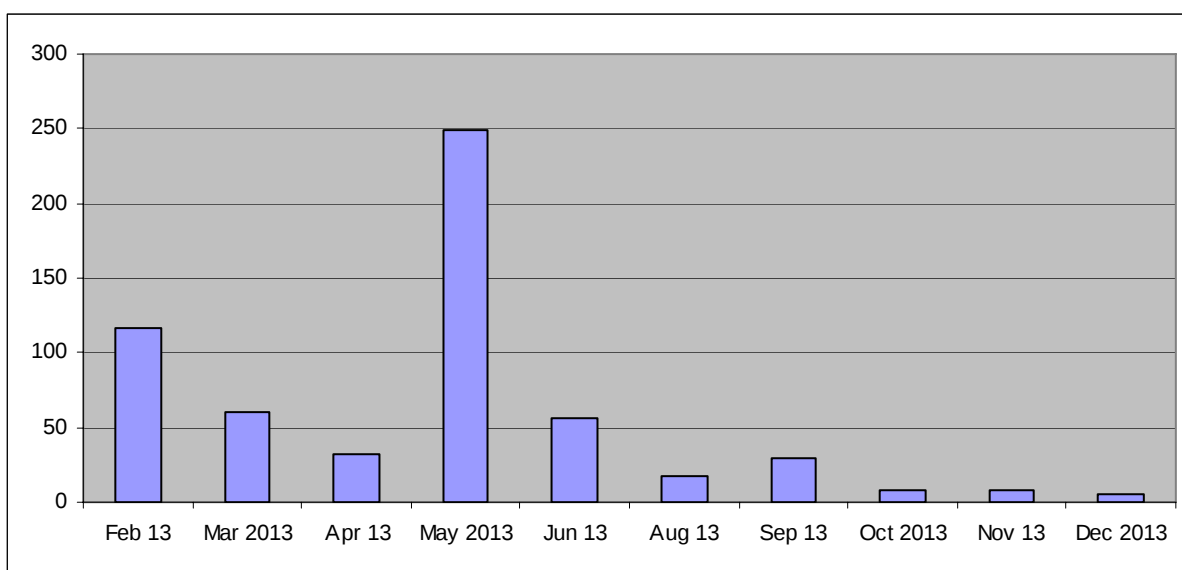
Progress of film digitisation in Year 1

By 8 February 2013, the list showed that currently *12'695 minutes (ca. 212 hours)* have been digitised. Numbers of minutes digitized by each EFG1914 partner so far are listed in the following table.

Partner	Number of minutes digitised	Goal Year 1 in minutes (25%)
Arhiva Nacionala de Filme (ANF)	165	45
Cineteca di Bologna (CCB)	510	405
Archives Françaises du Film – Centre National de la Cinématographie (CNC)	204	435
Cinémathèque Royale de Belgique (CRB)	1477	900
Det Danske Filminstitut (DFI)	1079	750
Deutsches Filminstitut (DIF)	840	570
Deutsche Kinemathek (DK)	327	600
Estonian Film Archives (EFA)	24	11,25
EYE Film Institute Netherlands (EYE)	1877	1500
Fondazione Cineteca Italiana (FCI)	617	300
Filmoteca Española (FE)	251	195
Filmarchiv Austria (FAA)	243	60
Institut Valencià de l'Audiovisual i de la Cinematografia (IVAC)	142	90
Imperial War Museums (IWM)	1978	2850
Jugoslovenska Kinoteka (JK)	886	450
Cinecittà Luce (LUCE)	724	225
Hungarian National Digital Archive (MANDA)	180	45
Národní filmový archiv (NFA)	63	37,5
Nasjonalbiblioteket (NNB)	843	225
Österreichisches Filmmuseum (OFM)	265	120
TOTAL	12'695	9'813,75

3.1 Expected date of digitisation for Year 2

The digitisation list also includes an overview of when EFG1914 partners plan to digitize the films selected by them. The diagram below shows the number of titles filled in by the EFG1914 partners and illustrates approximately when they are expected to be digitised in the second project year. Currently, around 580 film titles have an indication as to when they are going to be digitized in the second project year. Therefore, the following graph can only function as a general indication as to when peaks in digitisation activities can be expected.

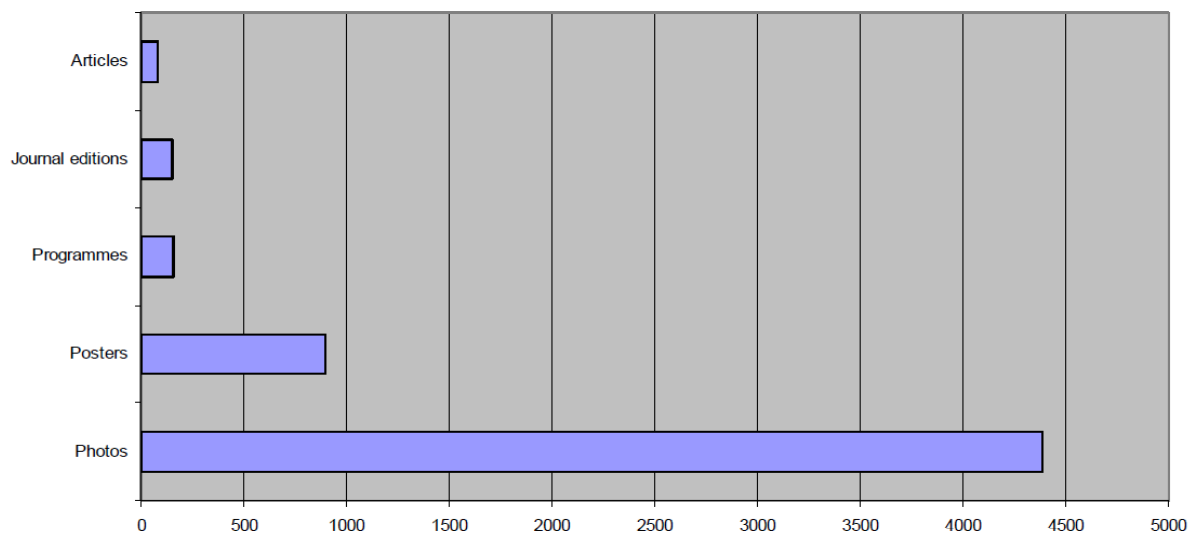


Rough Indication of Digitisation activities scheduled for Year 2

It should be noted that this graph only indicates the preliminary plans that the archives made so far. It does not take into account all titles that have been included in the title lists so far. Not all titles on the digitisation lists of the archives are sure to be actually digitized in the project, hence not all titles have an indication as to when they are going to be digitized. Also, the scheduling for digitisation is usually done only a few months in advance rather than for the whole project period. This has mainly to do with the selection of suitable source material and internal planning of fitting EFG1914 content in more general digitisation activities of the partner archives.

3.3 Digitisation progress of Non-AV material

As mentioned in the introduction of this report, digitisation of Non-AV material is handled separately from the film digitisation and is part of a different work package. WP5 keeps track of the digitisation progress of Non-AV material. 5'600 non-AV objects are supposed to be digitized in the scope of the EFG1914 project. 9 out of the 20 archives participating in EFG1914 will deliver film-related objects. The following graph gives an overview of what kind of material will be contributed by the archives.



As the digitisation of the listed material is far less time-consuming and work-intensive than the digitisation of moving images, the progress in the first project year has been considerable. The original goal of having 25% of the non-AV material digitized was exceeded by far as to date 73% of all non-AV material has been digitized by the partners. WP5 leader Deutsches Filminstitut monitors the non-AV digitisation activities through email correspondence.

4 Film digitisation workflow

While the actual digitisation workflow is part of other WPs and therefore not at the heart of work carried out in WP1, the following chapters will nevertheless briefly mention different aspects of the actual digitisation workflow performed by the participating archives in the EFG1914 project. Around 50% of the archives participating in EFG1914 do not digitize in-house, but have found suitable sub-contractors. Subcontractors were selected by September 2012 by the respective archives and the digitisation of the film material started around August – October 2012. Partners digitizing their films in-house have usually already well-established workflows, while the other half had yet to set up an encoding workflow.

4.1 Workflow progress

One of the purposes of the project has been to force the participating film archives to upgrade and acquire skills in the handling of films in digital form. To ensure that the archives are exposed to relevant skills, the project specifies that digitisation takes place at theatrical quality (HD or better), to support the enrichment of the archives' holdings with new theatrical grade elements. The paradigm shift from analogue to digital cinema has thrown film archives into what has been coined "the digital dilemma", and EFG1914 hopes to supply the archives with a means of guidance and practical tasks to better enable them to face the challenges of the digital cinema transition. A positive result so far is that archives have digitized all of their

films in Year 1 in 2K quality, allowing for a high quality projection in digital cinema environments. Also, for the coming years 2K will be suitable for broadcast purposes.

Fraunhofer IIS has produced a free version of their Fraunhofer Curator Suite to support the participating archives with a JPEG2000 format solution. This is a valuable alternative to just keeping the original scanned elements on HD tape or DPX files. While many partners have not fully integrated JPEG2000 in their workflows, it never the less holds great potential when the content digitized in the project might be needed for theatrical purposes in the future. However, it showed that archives have various other softwares in use for generation of DCPs and low-resolution web files.

In July 2012, D2.1 “Specification of processes and digital formats” was produced to give guidance and describe digitisation best practice to ensure a certain level of standardisation and efficiency in the local workflows established for the project. Since the project brings together partners with very different challenges and experiences, there are considerable differences in the solutions and workflows applied by the archives. The main specifications that every partner must live up to is to digitize the selected titles to at least HD quality, and deliver links to web files of the digitised films so they can be displayed on the European Film Gateway and Europeana web portals, as well as produce highlights for the EFG1914 virtual exhibition. To support the practical implementation of a standardized digital workflow, a “Handbook on Ingest and Encoding” was produced. This handbook, available internally only, also contains an overview of workflows and softwares in use at the archives. The individual workflows were discussed in more detail during a workshop dedicated to the specific task of digitisation and encoding in Bruxelles in October 2013.

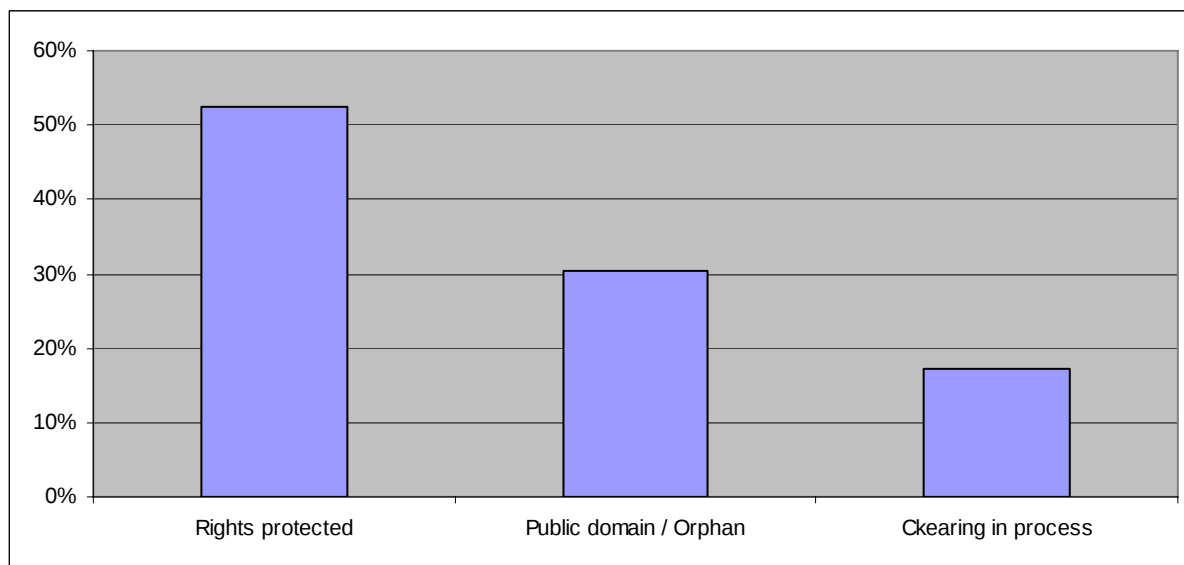
4.2 Outcomes and delivery

As described in the previous result section of this report, almost all partners are on track as far as film digitisation is concerned. Also, until mid-February 25% of the content digitized was made available on the European Film Gateway. This means the project has met another crucial milestone defined in the DOW. This positively points to the participating archives having pro-actively integrated digital workflows that link up the entire digital value chain from analogue to digital digitisation, through encoding and file management, to delivery of web suitable files on a web server. Still, feedback from the individual archives shows that even in workflows that have been long established, bottlenecks and technical problems can appear. So far, this has not led to any major delay in the production of digital files for the project though.

5 Rights clearing in EFG1914

All EFG1914 partners have been asked to fill in information concerning the rights status for the individual titles that are provided by the archives. The following graph illustrates under

which categories the 775 film titles digitized so far fall according to the indications made by the partners.



Rights status of films digitised in Year 1

Archives are obliged to not only clear the films for the usage on their national portal, but also for international usage on the European Film Gateway and Europeana.

While currently 31% of the films are considered to be orphan or public domain, there is still a considerable amount of titles that fall into copyright. Some archives try to make arrangements with major copyright holders in order to clear a bigger number of titles in one effort. The Deutsches Filminstitut for example, co-operates closely with the Murnau Foundation and the Bundesarchiv-Filmarchiv, who hold rights and provide material to around 30 hours of the films provided to EFG1914 through the Deutsches Filminstitut. In other cases, archives also have to contact rights holders for each film individually, making the rights clearing process a time-consuming task.

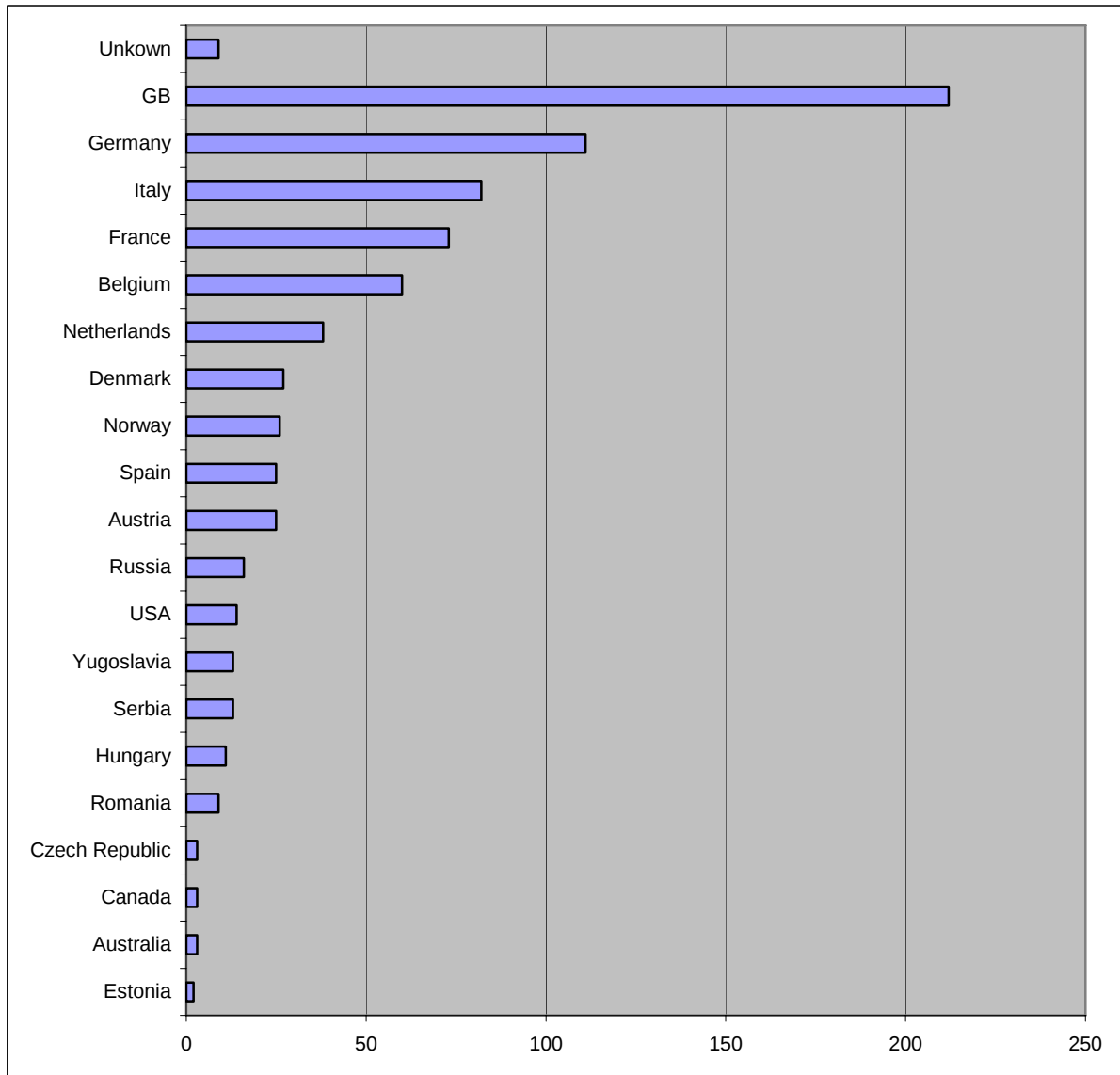
6 EFG1914 content: An overview

The following chapter illustrates and gives an overview of where and when the films digitised in EFG1914 in the first project year were produced. It also gives an outlook to the collections that will be made accessible. It should be noted that all of the following graphs are based on the fact that 775 titles were digitised in the first project year.

6.1 Country of production

The graph shows the production countries of the films digitised in EFG1914, ranging from almost 212 film titles produced in Great Britain to under 3 titles produced in the Czech Republic, Australia, Canada and Estonia each. It shows that many of the films have Great Britain as country of origin, which is not very surprising, since IWM is the partner in the project that contributes most content to EFG1914. Generally, in EFG1914, archives tend to

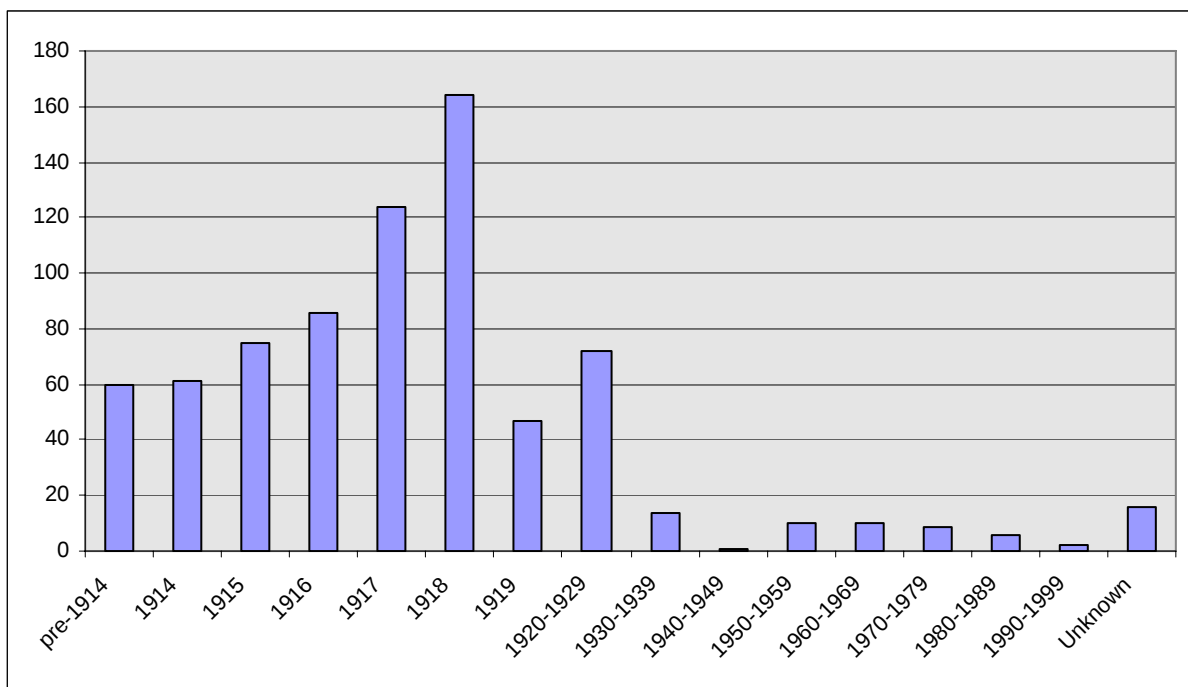
have a focus on films produced in their own country. A few archives, among them EYE Film Institute, have a more international selection of titles. Hence, the amount of films coming from one production country has mainly to do with the amount of hours the individual archives have promised to deliver to the project.



Country of production of films digitised in EFG1914 Year 1

6.2 Year of production

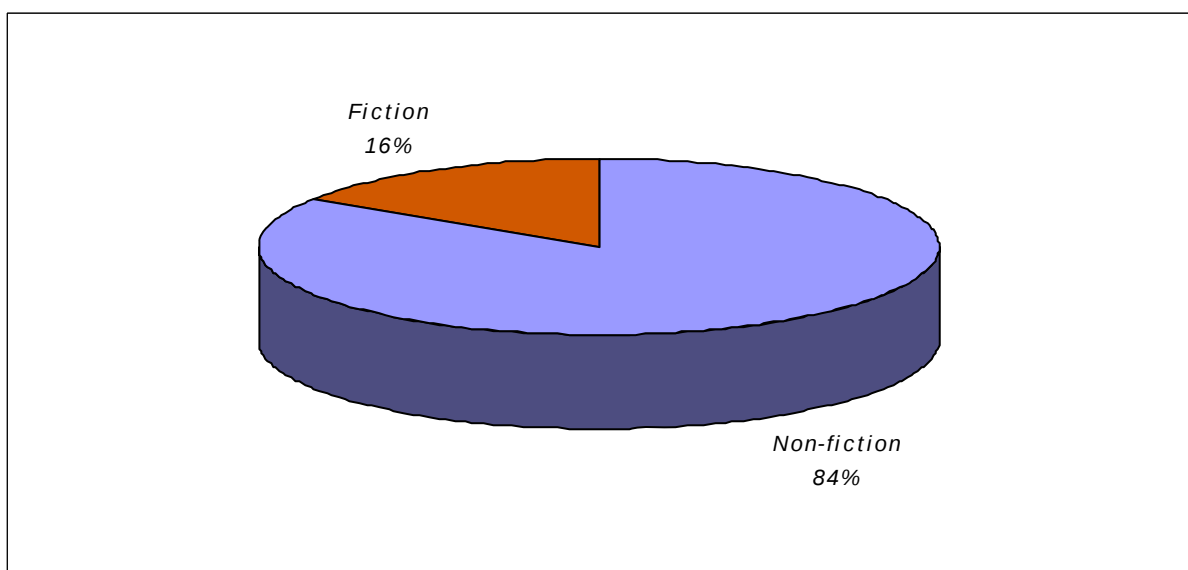
This following graph illustrates in what years the films digitized in Year 1 of the project were produced. Of the 775 titles digitized so far, 5% stem from the years before the war (mainly 1912 and 1913 portraying events that directly lead up to WWI), 67% of the films were produced between 1914-1918 and another 25% stem from the years after the end of the war. This is in line with the project's Description of Work where it states that also films will be digitized that were produced post-1918 and that deal with WWI. Since the propaganda film production during the First World War reached its heydays in 1917 and 1918, it could only be expected that most of the content digitized for EFG1914 comes from those two years.



Year of production of films digitised in EFG1914 Year 1

6.3 Type of material

The following diagram shows what type of materials the users can expect to find in the EFG1914 collection. At the moment 84% of the 775 films digitised is non-fiction material, which in this context are mostly newsreels, and short and long propaganda (or documentary) films. 16% of the content is fiction, either long fiction or short movies.



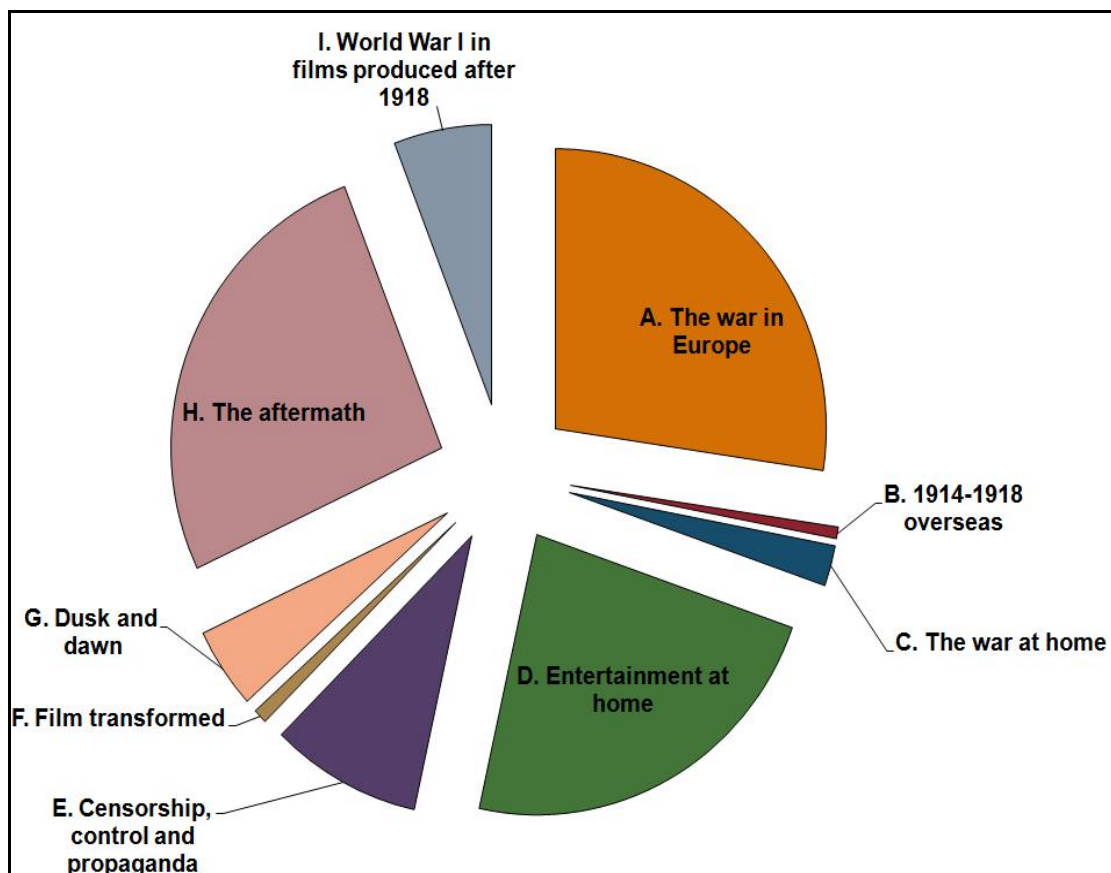
Graph showing the category of films digitised in EFG1914 Year 1

6.4 Topics in EFG1914

In order to provide an overview of what the materials in the EFG1914 project cover the following bullet points gives an impression of what the main topics in the collection are.

- The war in Europe: Life in the trenches and in the back-area
- 1914-1918 overseas: War and life in the colonies
- Beyond the trenches: The war at home. Industrialisation, labour, poverty and hunger
- Entertainment at home: Film production during WWI
- Censorship, control and propaganda: Film as an instrument of influencing the masses
- Scientific and technical innovation: New weapons
- Film transformed: WWI as the facilitator of the development of the European film industries
- Unrest and revolution: Dusk and dawn of empires and governments in Europe in moving image documents
- The aftermath: Effects on politics, society and culture as documented on film and film-related publications
- The Great War revisited, historicised and exploited: WWI in films produced after 1918

In D1.1 “Digitisation schedule” the content was shown to be spread out across the themes as follows:



There was no further update on this overview since mid-May 2012, because the themes listed in the DOW were replaced by more refined themes and topics selected for the Virtual Exhibition (VE). For the VE, partners were asked to allocate only the highlights from their collections to these new VE relevant themes and topics.⁵

6.5 Collection descriptions

In order to give a more in depth overview on what kind of content can be expected to be digitized in the EFG1914 project, this chapter focuses on the content descriptions provided by the partners so far. In the coming weeks more texts will become available which can also be found directly on the European Film Gateway⁶, where they will help the user to get an overview of what to find. As could be seen in the previous chapters, most archives have a focus on the national production during the times of the First World War. The vast majority of the content is and will continue to be of non-fictional nature. The following collection descriptions serve as examples of what the focus of the films to be digitized until February 2014 will be.

6.5.1 Arhiva Nationala de Filme (ANF)

The collection that ANF will provide to the EFG1914 project comprises mostly documentary films and newsreels produced in Romania between 1914 and 1920, approaching the local participation in World War One, as well as a short fiction film produced in 1926 and a medium-length fiction film produced in 1930, both based on real war events. The collection aims at reflecting not only Romania's direct involvement in the international conflagration, but also how Romanians, from the higher to the lower levels of society, perceived the war and the wartime experiences. Unfortunately, during Communist times, many reels were burnt, because the films were in contradiction with the official party policy, so those films exist now only through the scripts that have been saved by the Archive.

6.5.2 Cinémathèque royale de Belgique (CRB)

The CINEMATEK World War One collection contains a large variety of newsreels, documentary and feature films, mostly produced in the decade after the war. The images include representations of Belgium ('Poor Little Belgium') as a victim of the 'Great War', the fate and suffering of women during the war or the Flemish emancipation and how films mainly produced by Clemens De Landtsheer contributed to the myth of the Flemish soldier on the Yser. During the war a film unit (Le Service Cinématographique de l'Armée belge) was formed by the Belgian Army. Once the country was liberated, the Belgian audiences could look their images of life behind the trenches, together with reports on dozens of patriotic manifestations, which were attended by war invalids and veterans.

⁵ See Deliverable 7.1 for more information on the Virtual Exhibition: http://project.efg1914.eu/wp-content/uploads/2012/11/EFG1914_D7.1_Concept_Technical_Specifications_EFG1914_VE.pdf

⁶ http://www.europeanfilmgateway.eu/about_efg/collections

6.5.3 Det Danske Filminstitut (DFI)

DFI delivers documentary footage and films from the period 1914-1918. The DFI collection contains both general "news" items from the period, with events and actuality items, but also some of the earliest footage from the German captured territories in Northern France and Prussia. Since Denmark was not directly involved in the war, most of the directly war related films are Danish versions of films from other countries. However, the KRIGSBILLEDER I-VII (1914) are among the earliest images from the war affected areas. Fiction films from the period 1914-1918. Denmark, and especially the Nordisk Film Co., was one of the dominant film industries internationally in the early 1910s. The films made available both give an impression of different genres during the period and give a general insight into what met the audiences attending the movies during the war. The long feature film format had become the standard for motion picture entertainment in the years preceding the First World War, and Nordisk Film was a dominant vertically integrated company with substantial theatrical investments in Central Europe. Many of the films are typical entertainment films, but a few have a strong pacifist message, among them PRO PATRIA, PAX ÆTERNA and NED MED VAABNENE, which led to the postponement of their release until later in, or after, the war.

6.5.4 Deutsches Filminstitut (DIF)

DIF contributes 38 hours of newsreels and propaganda films produced during the First World War. The selection includes material from the rights owners Bundesarchiv-Filmarchiv and the Murnau Foundation. Part of the selection are several hours of films produced by the Bild- und Filmamt (BUFA) whose foundation was initiated by Erich Ludendorff in 1917 with the aim to produce film material for propaganda films on a large scale. Furthermore, several editions of the newsreel Messter-Woche (Messter Week) will be digitized through DIF. A small amount of fiction films produced during WWI will give insight in the kind of films audiences got to see in cinemas both at home and at the front.

6.5.5 EYE Film Institute Netherlands (EYE)

EYE provides newsreels, travelogues and also fiction films from the period of 1914 to 1918 from numerous countries. Furthermore, a number of films preceding and following this period are added to the selection, such as documentation about the Boer War, Balkan Wars of 1912-1913 and Italian-Turkish war on Libya (1911-1912), as well as several documentaries made shortly after the end of the War, showing its aftermath. The Netherlands was among the neutral countries, yet it also got involved in the war in various ways: Belgian refugees were kept and aided, troops of British soldiers were stationed near the borders of Germany, the production of goods and international trade were affected. After the war, Kaiser Wilhelm and his wife got exiled to the Netherlands and lived in Soest until his death. The film material received through his legacy is also represented among the EYE films in EFG1914. EYE film collection has an international character, due to its collection policy based on collecting all kinds of films that were distributed in the country. This variety is also reflected in the selection made for EFG1914; films from ten countries are presented, including USA, Switzerland, Germany and Denmark.

6.5.6 Estonian Film Archives (EFA)

Estonian Film Archives is giving access to 6 films. Two of the films – "Tartu and its Surroundings" and "Tartu Volunteer Firefighters' Society Celebrating its 50th Anniversary" – depict war-time life in the Southern Estonian town of Tartu, called Dorpat at the time. The films were made by the very first Estonian filmmaker – Johannes Pääsuke. In addition, there are three war chronicles depicting actual war activity: Pathé newreel no 37 – Australian soldiers, French soldiers, American troops and bases etc; Chronicle: Russia 1917, Brest-Litovks 1918; USA in WW I. Until 1918 Estonia was a part of the Russian Empire, during World War One, on 24th of February 1918, the Republic of Estonia was declared. Estonia as a state never took part in the war but the war enabled our republic to be established.

6.5.7 Filmoteca Española (FE)

FE digitises a selection of documentaries, newsreels and non-fiction movies showing the Spanish daily city and country life during the second decade of the 20th century. Amateur movies are also included. Newsreels include international news of WWI (The Battle of the Somme, Marshall Von MacKensen advancing on Dobrudja... and more). Some of the first Spanish motion pictures released in that period like El alcalde de Zalamea ("The Mayor of Zalamea", 1914) or Las patatas fritas ("Potato chips", 1916) can also be found.

6.5.8 Fondazione Cineteca Italiana (FCI)

FCI digitizes and gives access to the collection of films shot by Luca Comerio, a pioneer of Italian cinema. His oeuvre covers a period from the beginning of the 20th century until about 1920 and consists of over 30 works, including documentaries, excerpts and short comedy sketches. A cinereporter always present on the sites of the major events of that period, Comerio was appointed the first and foremost operator of the Royal House. Fascinated by the idea of progress and military technology, he followed the Italian troops at the front during the colonial wars and the First World War, leaving the viewer images full of drama. In addition to that collection, FCI provides further films stemming from their silent film collection, including some great classics, but also many lesser known films of great historical value, like children's films and works of moral and didactic purpose, able to return trends and climate of the production of that period.

6.5.9 Imperial War Museums (IWM)

IWM contributes around 250 hours of First World War material, 190 hours of which will be digitised in the EFG1914 project. The collection illustrates all aspects of the conflict, both at home and on the fighting fronts. It includes the renowned film The Battle of the Somme - now granted UNESCO Memory of the World status – which shows trench warfare as captured by official army cameramen. There are also films covering the war at sea and in the air, propaganda, women's war effort and the involvement of Commonwealth troops.

6.5.10 Cineteca di Bologna (CCB)

CCB contributes a series of the silent films restored by Cineteca di Bologna to the project. The selection includes newsreels and documentaries shot during the Italian colonial campaign in Lybia; propaganda shorts depicting the bravery of the Italian Army before the War; Italian documentaries on the Italian Army in the trenches (including films by the Italian producer and cameraman Luca Comerio); documentaries on the advance of the Austrian Army after the Battle of Caporetto; Italian propaganda films aimed at raising funds for the war; documentaries on Italian soldiers suffering war injuries; short documentaries and various fiction films shot during the war. The selection made for EfG1914 also contains some documentaries shot after the war. They are films recalling the war from different perspectives: historical documentaries; films commemorating the war; the consequences of the war on the everyday life, on the landscape, on the Italian society, on the art of many personalities.

6.5.11 Nasjonalbiblioteket (NNB)

In many of the neutral countries daily life continued more or less unaffected by the war. The films from the National Library of Norway illustrate the quotidian life in Norway during the years 1914-1918, far removed from the trenches. However, information about the war reached Norway through international newsreels from companies such as Gaumont, Éclair and Pathé, often with Norwegian intertitles - and composes a part of the Norwegian contribution to the EFG1914 project. Some highlights in the collection include High Commissioner for Refugees Fridtjof Nansen, League of Nations; Fridtjof Nansen in the Soviet Union, 1921; and Dr. Nansen and the Great Famine. This collection of films shows the efforts of the League of Nations after World War I, and specifically the work of its High Commissioner - Dr Fridtjof Nansen from Norway. Dr. Nansen's main brief was the repatriation of around half a million prisoners of war, stranded in various parts of the world. At the same time he tried to tackle the urgent problem of famine in Russia. The famine resulted from the combined effect of economic disturbance, which had already started during World War I, and continued through the disturbances of the Russian Revolution of 1917 and the Russian Civil War. In 1922 Dr. Nansen was awarded the Nobel Peace Prize for his work on behalf of the displaced victims of the First World War and related conflicts.

6.5.12 Národní filmový archiv (NFA)

The NFA film collection digitized for EFG1914 contains newsreels, documentary and feature films, produced in the period 1914 – 1934. The most interesting part of the collection includes the images of Czechoslovak volunteers and legionnaires fighting in the Russian, French and Italian army. However, the selection also includes shots mapping a situation behind the front (war supplying, testing of explosives, celebrations), depicting results of war (army hospitals with injured soldiers, return of soldiers after the end of the conflict) and images of activities revitalising collective memory on the World War One (unveiling of monuments to the memory of victims of the Word War One).

6.5.13 Österreichisches Filmmuseum (OFM)

The Kinonedelja (Kino-Week) newsreels that OFM digitizes in EFG1914 constitute the first films of Dziga Vertov. A total of 43 issues, each containing an average of 5 to 7 different items, were produced between May 1918 and June 1919. Vertov joined the newsreel's ranks as a secretary but by the fall of 1918 had taken on full responsibility for the series, defining the content and structure of each issue. In some cases, Vertov even functioned as director of the newsreels. In the 1970s, the Austrian Film Museum received prints of 14 clearly identifiable issues of Kinonedelja from Sweden. The films provide an invaluable record of life in the young Soviet Russia, then in the throes of civil war.

7 Final remarks

As many aspects in the chapters in this report indicate, the EFG1914 project is on track concerning selecting material for EFG1914 by the partners, the monitoring of the project by WP1 and in relation to setting up a framework that leads to effective and good collaboration between the participating EFG1914 partners. WP1 therefore expects to carry on the monitoring work throughout the second year of the project and will use the predefined milestones as tools that support the monitoring work. These milestones will also make available further information on the whole digitisation progress and the data from the EFG1914 partners will continually be collected and analyzed. The digitisation schedule will therefore also continue to function as a working document until the very end of the project and the EFG1914 partners will further enrich them with up-to-date information. Film archivists in all partner institutions will therefore continue to edit and update information in the smartsheets and this information will be used for deliverable D1.3 *Final digitisation progress report* which will be submitted by the end of the final project year. By moving the project along this way the WP1 leader as well as the project coordinator (WP9) will be able to maintain the overview of the latest developments concerning the digitisation progress made by the partners in the EFG1914 project.

As also described in the chapters in the deliverable the 25% goal has been reached concerning the amount of material digitized by the EFG1914 partners. And moreover, it is described that the partners have been able to digitize even more than the 25% target but in fact 32% have been digitised by the end of the first project year.

As an additional benefit of the EFG1914 project, it showed that working on the same subject at the same time, allows the archives to really get to compare their collections and even discover unknown material. For example, a hitherto unknown film document showing the Estonian city of Tartu was discovered in the process of the project. It shows the city (called Dorpat in the footage) during the German occupation in 1918. Held at the EYE Film Institute Netherlands for many years already, this footage with the given title "Bezet Dorpat" was only briefly described, and attributed to the year 1915 in the catalogue. Now, thanks to the collaboration between the Dutch and Estonian partners in the scope of the EFG1914 project,

the film is further identified. Mairold Kaus from the Estonian Archives says: "When it comes to Estonian history then I have to say that this film is quite a remarkable find! There's nothing of the sort to be found in our collections and nor anywhere else in Estonia for that matter."

8 References

- EFG1914 Project Website: <http://project.efg1914.eu>
- *D1.1 Digitisation Schedule* (available internally only)
- *D2.1 Specification of processes and digital formats.*
http://project.efg1914.eu/wp-content/uploads/2012/07/D2_1_Specification_of_processes_and_digital_formats_V1.5.pdf
- *Smartsheet*. Cloud app for project management and collaboration. Further information on the product can be found at: www.smartsheet.com

Annex 1: List of titles digitized in EFG1914 – Year 1

The complete list of titles digitized by the 20 archives participating in EFG1914 can be found on the [EFG1914 Project website here](#).