WORKSHOP SUMMARY "COLLECTION MANAGEMENT SYSTEMS IN THE 21TH CENTURY
BOLOGNA, 27/06/2017

Introduction by Nicola Mazzanti (ACE, Cinémathèque royale de Belgique)

From the feedback received on the workshop "Metadata Management for Film Archives: Putting the Cinematographic Works Standard EN 15907 to use and introducing the new FIAF Cataloguing Manual" organised by ACE and FIAF in March 2017 in Potsdam, it was clear that the topic metadata management / collection management is of major interest for film archives, therfore the Executive Committee decided to organise this follow-up workshop in Bologna. Based on the evaluation results of the first workshop, ACE wanted to put more emphasis on non-film collections, delve deeper into the concept of Linked (Open) Data and how it works in real life application. Most of the archives are working with outdated collection management systems and need new ones. The question to be discussed is whether each film archive should buy a costly new system or if they want to join forces to jointly develop an open source tool.

Anna Fiaccarini (Cineteca di Bologna) and Bram Biesbrouck (Cinémathèque royal de Belgique) presented on behalf of Stephen MacConnachie (BFI) the drivers for launching a Linked (Open) Data project. The initiative started at the Potsdam workshop where the FIAF Cataloguing and Documentation Commission (CDC) formed a Task Force on LOD.

LOD is a knowledge modelling system based on URLs, which are machine readable and can talk to each other. The FIAF Task Force has identified two areas to approach LOD: The FIAF Moving Image Cataloguing Manual and the FIAF Glossaries of Filmographic and Technical terms. Built on EN 15907 the FIAF Manual lays the foundation for a standards-based cataloguing praxis. Aim of the LOD project is a) to create an Ontology that repsents the entitites and relationshsips in the FIAF Cataloguing Manual and b) to turn the FIAF Glossaries of Filmographic and Technical terms into a more formalized LOD data set. Taken together as key FIAF information resources, the Manual and the Glossaries are an area where Linked Open Data can progress the resources in ways that make them useful to the film archive community in the 21st century. Ideally, the LOD project should be managed centrally with input from the community and possibly hosted by FIAF.

The LOD Task Force will work on a mission statement to be presented at the next FIAF Congress in Prague in April 2018.

Anna Fiaccarini (CCB), Management tools for non-film collections

Taking the example of Cineteca di Bologna and the situation in Italy, Anna Fiaccarini gives an overview of best practices and standards in use, with an emphasis on what tools are needed to properly manage the multitude of non-film sources that film archives are collecting. These sources range from handwritten documents over iconographic sources (photos, posters, drawings etc.), audio sources (oral testimonies, published soundtracks etc.) to 3D objects (apparatus, costumes etc). For all of them different metadata schema and standards are used: ISBD for published documents, ISAD for unpublished archival descriptions, ISAAR for producers / production archives, ISBD or NBM for soundtracks, etc.

Commercial companies have tried to solve the problem by developing a customizable software for managing the collections. Several film archives like BFI, CNC, Deutsches Filminstitut and Deutsche Kinemathek are already using Adlib, and they have worked or are working towards integrating different databases into a single one. However, the software is expensive and oftis in the en insufficient. Cineteca di Bologna is in the happy position to their collection management system xDam for free. Like Adlib, xDams is able to manage and integrate multimedia archives.

Anna Fiaccarini points out that the priority of her institution is not to develop a management tool, but to have a tool that allows for cross-searching among the collections . As a result from the Potsdam workshop, film archives can take two directions: either migrate databases in a single platform or leaving the divers collections (under the consition that they are online) in their original state and start working on identifying the main entry fields on which to apply new concepts like LOD. Cineteca is currently involved in a pilot project on LOD launched by the Regional Institute for Cultural Heritage, and they've been recommended to do both, migrate to a common platform and developing LOD. Anna Fiaccarini asks the colleagues at CRB if they would agree and what it means in terms of time, costs and management.

Discussion
Bram Biesbrouck (CRB) replies that LOD allows you to do things one at a time. Once you have your film database linked, you can link it to your non-film database and do the disambiguation later. Michal Bregant (NFA) reports that his institution started to transfer its 12 databases into a single database which is based on festival practice. NFA is working with a small company to adopt it to the purposes of film archives. It is an interim solution, the future will be LOD.

3. Bram Biesbrouk and Bruno Mestdagh (CRB, Brussels) – Linked Data in Film Archives

Like in many other film archives, the CRB database was outdated and not compliant to any standards, so the requirements for a new system were to be platform independent, open source, user friendly, compliant to the Cinematographic Works Standard EN 15907 (CWS) and LOD compatible. For a practical explanation of LOD, how it works and what can be expected in the future see chapter 2 of this presentation.

CRB started to migrate their database to the LOD compatible stralo platform (www.stralo.com). They are currently creating a CRB ontology out of the FIAF List of Elements connected to external ontologies such GeoNames and Wikidata. The first goal is to release it to the film archives and make it fully CWS compatible by extending the two-layered data model to a three-layered model (work, manifestation, item). As a next step, the CRB colour schemas will be released as open source data, linked to datasets from the BFI and Wikidata. CRB offers to open source the stralo software to the film archive community, ideally sharing some of the work and development costs. They will also provide commercial support. The advantage of stralo is that it's not a web service, but a software which can be downloaded on a server. It's a generally linked data platform, not only made for films. All this is work in progress, but a first demo can be found here: **https://tinyurl.com/ybn32xck**

4. Juan Ignacio Lahoz Rodrigo (CulturArts-IVAC) Nicola Mazzanti (CRB, ACE) *"Proposal for a collections management system for European film archives"*

Commercial collection management systems are either too expensive and/or fail to fulfil the particular requirements of film archives. Nacho Lahoz presented a list of requirements for such a new system. First, it should be able to manage film and non-film collections in their different formats

(analogue, digital, born digital) and for different purposes such as acquisitions, loans, restoration, preservation, programming etc. Secondly, it should be able to integrate elements already available: e. g. the CWS - to be extended also to non-film collections -, the FIAF Glossaries of Filmographic and Technical terms, vocabularies and value lists. It should also include ACE services like EFG and FORWARD. Adapting the CWS to Linked (Open) Data might be one of the difficulties in developing a new tool, besides the huge demand for training in the field of LOD, the implementation of the CWS, the FIAF cataloguing rules, digital literacy, etc. Politically**,** a common management system will help film archives to increase their recognition and reinforce their position among the European Cultural Heritage Institutions. The big question is how to organise the development of such a tool. Which archives are interested and what could be the role of ACE?

Nicola Mazzanti stated that CRB will release the stralo system as open source to every film archive that is interested. He stresses the fact that open source means that at least modules of the system are developed by the film archives. Working as a community has the big advantage that archives control what they use and are free to develop what they need.

As all archives need a solution now, stralo will be ready for use on an entry level by December. The team in Brussel will create ontologies that work for CRB. The pre-release is planned for the first quarter of 2018. The first task for the community is to work on ontologies in a transparent way and to discuss at a workshop in Brussels (or Bologna) what works and what does not work.
At the FIAF Congress in Prague in April 2018, CRB will officially open source the system.
ACE's role will be to circulate the information and to help building a community.

Matej Strnad (NFA) informs that the next FIAF Symposium is about "sharing", the Call for Papers will be published in September. Floor will be given to open source projects and the discussion of sustainability models.