

EFG1914: FINAL PUBLIC PROGRESS REPORT



Source: Deutsches Filminstitut, Collection Wolfgang Filzinger

This report covers the activities and main results of the film digitisation project EFG1914. The project started on 15 February 2012 with the aim to digitise and give online access to 654 hours of film – both non-fiction and fiction – related to the First World War. In addition to the moving images, 5'600 film-related objects, such as images, posters, programmes and periodicals were supposed to go online in the course of the project to contextualise the videos. EFG1914 ran for 2 years until 15 February 2014 and consisted of a consortium of 26 European partners, 21 of which are film archives and therefore content providers.

The EFG1914 project had four main objectives:

1. Digitise films and film-related material from and about the First World War in high quality (HD or preferably 2K)
2. Give online access to the digitised material via the European Film Gateway and Europeana to web files in Standard Definition
3. Build a Virtual Exhibition that highlights selected films and non-AV objects
4. Provide support and learning opportunities for film archives with regard to digital workflows and handling of high-quality master files (DPXs)

While most of the films to be digitised actually stem from the period 1914-1918, EFG1914 also included the digitisation of films that were produced shortly before World War One and that cover events directly leading up to WWI, such as the Balkan Wars. After the end of the war in 1918, the suffering and hardships of it was the subject of many films produced post-war. It was also within the scope of the EFG1914 project to give online access to a selection of those films. The archives that contributed to EFG1914 are located in 15 different countries, many of which were major participants in WWI (Austria, Germany, Great Britain, Italy, France, Serbia, etc). In addition, archives from WWI-neutral countries were also represented in the consortium. The project thereby ensured that content representing viewpoints of different countries were included.

The films digitised within the scope of the project are of special importance and value because they constitute a major part of the moving images from the 1910s that have survived in European film archives until today. About 80% of the film production from that time is estimated to be lost because films were either destroyed directly after their exploitation in cinemas ended or – if they were kept – were destroyed during the Second World War. Digitising and giving online access to a critical mass of the remaining films from that period in EFG1914 has considerably simplified the locating, viewing and re-use of this

material for a wider audience. Where before researchers had to make appointments with archives and travel abroad to view films on site, they can now see those films from their home or work place for the first time. All digitised films and film-related content was made searchable via the European Film Gateway (www.europeanfilmgateway.eu/1914), Europeana (www.europeana.eu) as well as the WWI-themed Europeana1914-1918 portal (www.europeana1914-1918.eu). Europeana1914-1918.eu combines the results of the EFG1914 project with the results of the two projects EuropeanaCollections1914-1918 and Europeana1914-1918 that focused on giving online access to WWI material from National Libraries as well as to memorabilia held by private persons. A selection of especially relevant or interesting films is featured in a small Virtual Exhibition developed within EFG1914. The exhibition focuses on different themes and aspects related to WWI.

As could be expected, with the upcoming centenary of the First World War, requests for (unknown) moving image material increased dramatically. TV producers, academics, other WWI projects as well as hobby historians showed great interest in the films made available through the EFG.

At the heart of EFG1914 was not only the delivery of content to EFG and Europeana, but also the goal to familiarise film archives with the film digitisation workflow on a large-scale basis. The change from analogue to digital which has been affecting heritage institutions around the world in the past years has an especially big impact on the work of film archives. Still a high number of archives had so far not had the opportunity to carry out film digitisation on a larger scale and many of them therefore lacked the know-how as well as hard- and software solutions to handle high quality master files like DPXs and encode them in different output formats. Building a close network in EFG1914, archives more knowledgeable regarding digital work flows supported others less experienced. Especially during the first project year it was a core goal to bring all archives in a position where they could set up a work flow that would not only allow them to deliver the content for EFG1914 but also to enable them to further their knowledge on digital workflows for their future digitisation activities. It is important to mention that film restoration was not part of the project though.

EFG1914 built on the work carried out from September 2008 to August 2011 in the EFG – European Film Gateway project¹ that developed the EFG portal and successfully aggregated over 500'000 digital items from 16 European film archives for Europeana. As the common database, EFG1914 re-used the tested and running D-Net application of the EFG Information Space, which is the basis for the aggregation of the data from the content providers and for its public display through www.europeanfilmgateway.eu and www.europeana.eu. EFG1914 was supported by the Association des Cinémathèques Européennes (ACE) and the Europeana Foundation itself.

Further background information and public reports of the EFG1914 project are also accessible on the project's website www.project.efg1914.eu . The films and the Virtual Exhibition can be accessed at www.europeanfilmgateway.eu/1914

Overall project achievements

The following Key Performance Indicator list taken from the project's Description of Work (DOW) gives an overview of the main results of the EFG1914 project and shows that the goals set in the DOW were exceeded in almost all cases:

Relating to which project objective	Indicator	Expected Results Year 2	Actual Results Year 2
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¹ <http://efgproject.eu>

Digitising 665 hours of film	Number of hours of film transferred from analogue to digital master	665	701
Making available 665 hours of film through EFG	Number of hours of film ingested and accessible via EFG	665	743
Making available 654 hours of film through Europeana	Number of hours of film ingested and accessible via Europeana	665	743
Digitising 5'600 film-related non-film objects	Number of non-film items digitised	5'600	6'185
Making available 5'600 non-film objects through EFG	Number of non-film items ingested and accessible via EFG	5'600	6'085
Making available 5'600 non-film objects through Europeana	Number of non-film items ingested and accessible via Europeana	5'600	6'085
Agreeing on quality standards, formats and digitisation workflow, presentation via virtual exhibition	Number of workshops carried out	5	5
Promoting the project and its outcomes	Number of dissemination events held	4	10 (+more to come in 2014)
Promoting the project and its outcomes	Number of project presentations given at conferences, workshops	8	34
Presenting the digitised objects and putting them into context through a curated virtual exhibition	Online virtual exhibition goes live	Yes	Yes
Identifying rights holders and, if necessary, getting permission to show the digitised films online	Number of hours of film for which rights were researched and, if necessary, rights holders contacted	665	701

Project co-ordinator Deutsches Filminstitut was able to negotiate with further archives outside the consortium to provide content to EFG1914 that they had digitised in other contexts. A further four archives thus delivered an extra of 16 hours to EFG. EFG1914 partner Imperial War Museums, who possesses a WWI film collection far bigger than the 190 hours they planned to digitise within the project, contributed an additional 38 hours of films they had already digitised before the project. Therefore, EFG1914 was able to make far more material available via EFG and Europeana than anticipated in the DOW.

Though not a directly measurable outcome, one of the objectives of the EFG1914 project was to generate experience and routine in digital film file handling within the participating archives. The digitisation standard in the project was therefore set to a minimum quality of HD, and most partners have digitised in 2K resolution, some even in 4K resolution (three thirds of the films were digitised in 2K). As can be deduced from the positive outcome in terms of films digitised and delivered to EFG, the partners now have practice with handling, preparing and delivering HD files. A survey carried out under WP4 proved that the archives could make good use of the project to either refine or set up their digital workflows. The goal of the project in this respect was also achieved.

The Key Performance Indicators show that the project and especially its results were very actively promoted by the consortium partners in a series of events carried out as well as with presentations held at conferences, workshops, etc. As could be expected, the general as well as the media's interest in World War One became very high end of 2013 / beginning of 2014, which resulted in an especially wide representation of the project in newspaper articles, internet articles and blogs as well as on TV. In many countries, the project was extensively featured in all kinds of media, which led to a very visible increase in users of the EFG portal. In addition, news about the project and its results was widely shared and discussed in blogs and mailing lists of historians or blogs dedicated to WWI, worldwide. The great interest in the centenary led many consortium archives to organise own dissemination events that were exceptionally well attended. Instead of the four major dissemination events planned EFG1914 partners carried out over 10 such events. Press releases were issued by several partners and presentations were given at national and international conferences by many consortium members. Surveys carried out among the consortium members show that most partners will be very much involved in WWI commemoration activities in their own country throughout 2014 and beyond, thus offering the perfect opportunity to further promote the project even after its official end in February 2014.

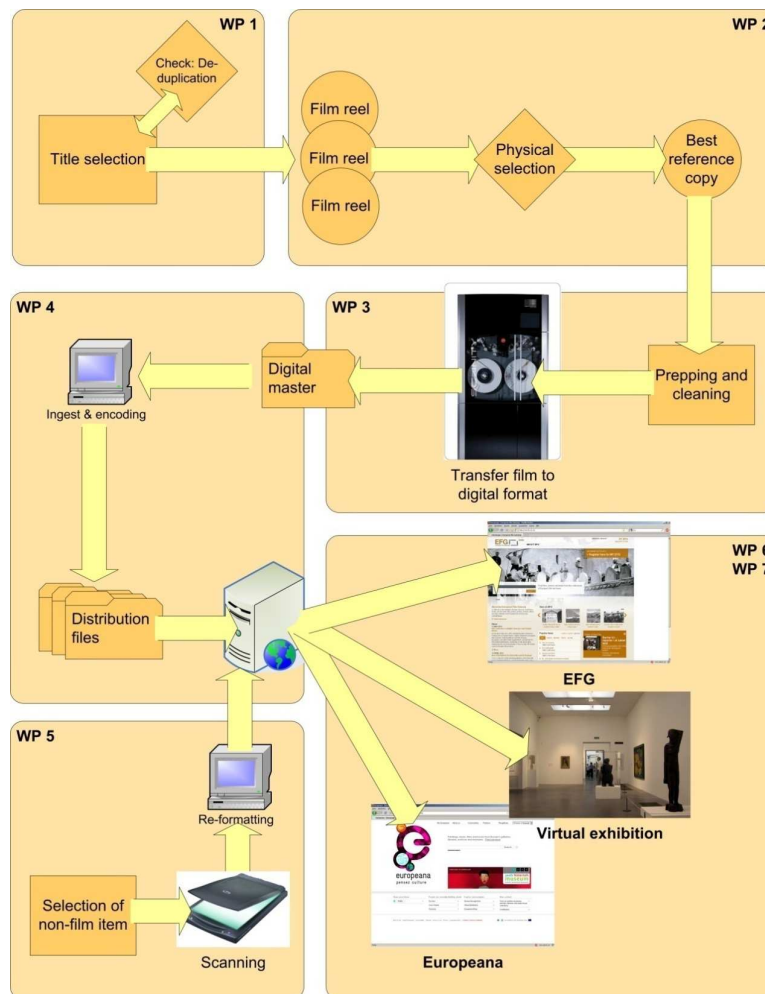
Another noteworthy result of EFG1914 is the Virtual Exhibition that was successfully launched in January 2014. The Exhibition was developed by EFG1914 partner Athena and curated jointly by the consortium under the supervision of Deutsches Filminstitut. The VE features 7 different themes under which 19 different aspects of WWI are presented. Around 120 film clips and further non-AV material are featured in the Exhibition. The VE is available at <http://exhibition.europeanfilmgateway.eu/efg1914> and linked to from the European Film Gateway portal.

In order to allow users a more meaningful access of materials digitised within EFG1914, DIF has set up a sub-page on the European Film Gateway, which offers thematic access to the content made available. Unlike in the VE, where selected films are being highlighted, the browsing options on the EFG portal work over all content digitised in the project:

www.europeanfilmgateway.eu/1914

Overview of the progress in the individual work packages:

The EFG1914 project was divided into nine Work Packages of which the first four, WP1 - WP4, represent the individual steps necessary in the digitisation process of film material. The first four WPs were therefore especially closely linked. Also, it is noteworthy that WP leaders of these four Work Packages were especially active in the first project year, in which the parameters for the workflow implementation had to be set. The following graph illustrates how the WPs are connected.



WP1: Content selection and monitoring

Main aim of WP1 in Year 1 was to come up with a reliable list of titles to be digitised in the course of the EFG1914 project. This list was maintained at smartsheet.com², then regularly updated by all archives throughout the second project year. This digitisation list was used by WP1 leader Det Danske Filminstitut as well as the project co-ordinator to monitor the digitisation progress. It does not only list the titles themselves but also basic filmographic information, format of the source material and rights status. It helped the archives to see the selection of the others and avoid double digitisation. It also proved to be a useful tool for the archives to share the results of their rights clearing activities.

Det Danske Filminstitut produced two public reports, one in Year 1 titled D1.2 “First Digitisation Progress Report to the Commission”³ and a second one in Year 2, D1.3 “Final Digitisation Progress Report to the Commission”⁴. Both reports are available on the EFG1914 project website. A public and condensed version of the digitisation list is available online and linked to from the EFG portal.⁵

² <http://www.smartsheet.com> Smartsheet is an online project management tool which allows information to be shared with others in a certain group.

³ http://project.efg1914.eu/wp-content/uploads/2013/03/EFG1914_D1_2_Digitisation_progress_report_to_the_Commission.pdf

⁴ http://project.efg1914.eu/wp-content/uploads/2014/03/EFG1914_D1.3_Digitisation_progress_report_to_the_Commission_final.pdf

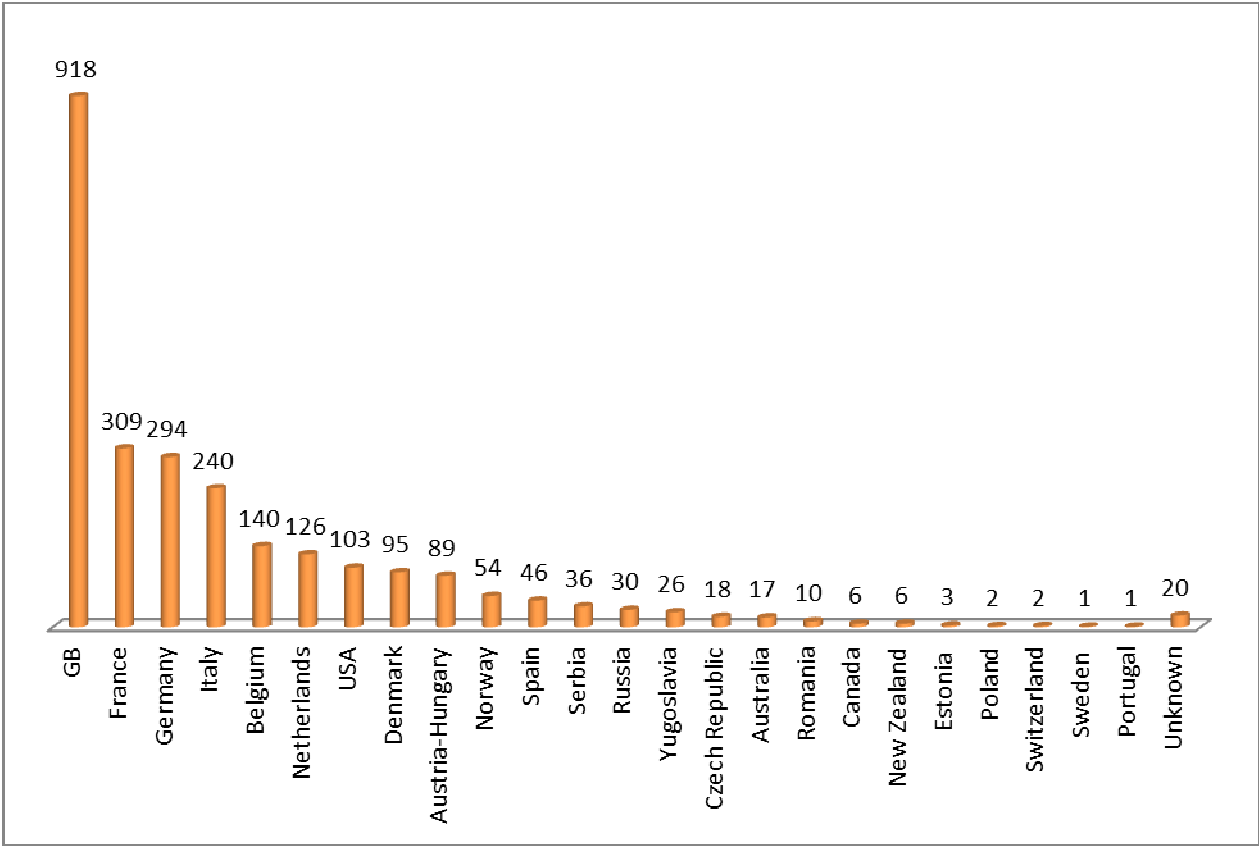
⁵

<https://docs.google.com/spreadsheet/ccc?key=0Ai0xfQHaBpe0dHINbnRaTm5oSFVUREc1SG5SYWctZUE&usp=sharing>

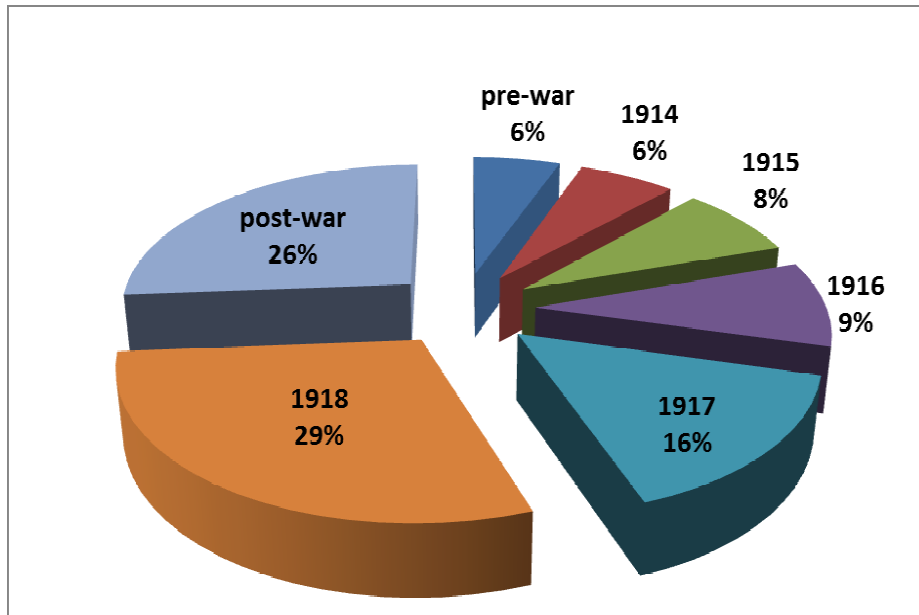
The final version of the digitisation list established within the project showed that by the end of the project in February 2014 all archives had digitised a total of 701 hours of film. This exceeds the goal defined in the DOW by 36 hours.

Looking at the content digitised within EFG1914, it becomes obvious that a unique body of work was made available featuring not only all of the phases and locations from the First World War but also all genres and sub-genres (from propaganda films to war bond commercials to anti-war films).

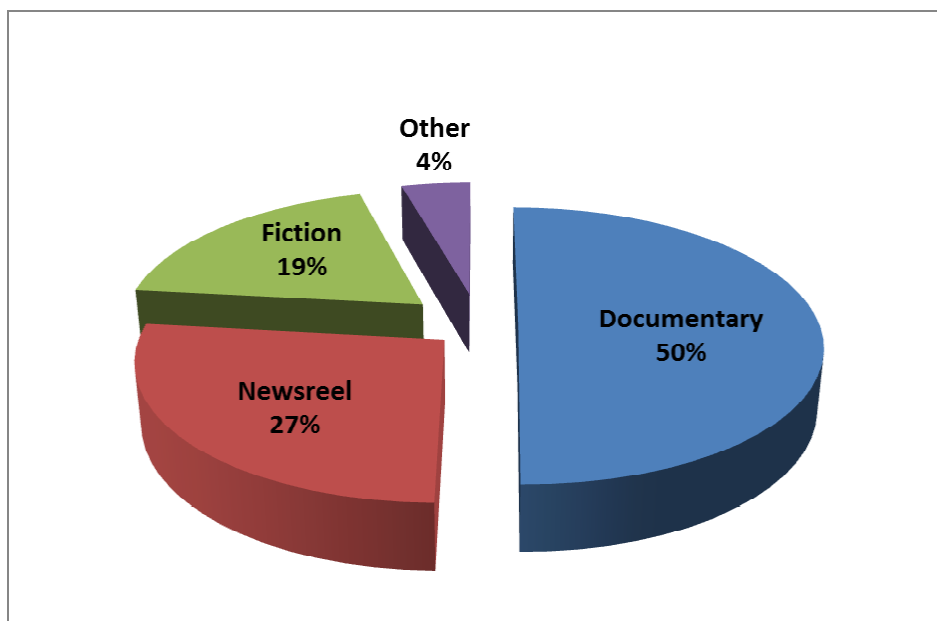
The evaluation of the digitisation list showed that the majority of content digitised in EFG1914 are British productions. This is due to the fact that the Imperial War Museums were by far the biggest content provider in the project and contributed mainly national productions. However, even if archives tend to focus on collecting films from their own country, there is still quite a variety of films from other production countries in the individual archives. The following graph shows that films digitised within EFG1914 were produced in 24 different countries; they display pictures from a far greater variety of countries and regions though.



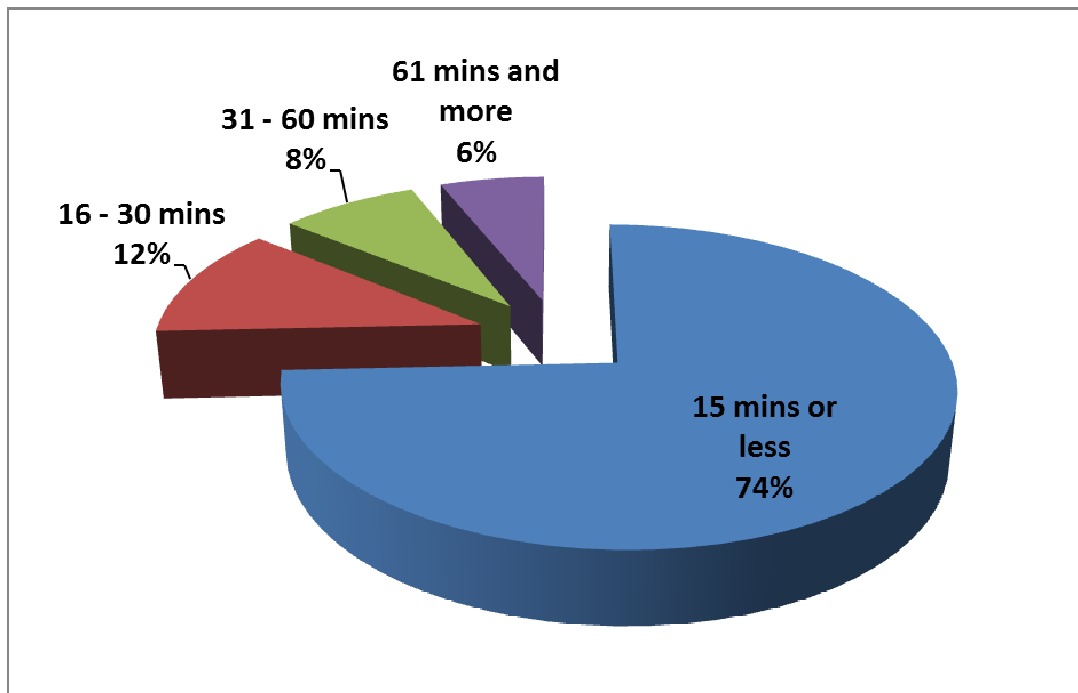
The following pie chart illustrates the distribution of the production years of the films digitised. Around 6% of the titles stem from the years before the war (mainly 1912 and 1913, portraying events that lead up to WWI), 70% of the films were produced between 1914-1918 and another 26% stem from the years after the end of the war. Since the propaganda film production during the First World War reached its heyday in 1917 and 1918, it had to be expected that most of the content digitised for EFG1914 comes from those two years.



The following diagram shows the types of materials users can expect to find in the EFG1914 collection. The focus is clearly on non-fiction films, which make up for 77% of the films digitised. However, as stated in the DOW, archives also digitised fiction films that not only give insight into the kind of films the audience was presented in the war years but also illustrate the values and beliefs prevailing among the societies.



In WWI, film was still a relatively young medium. Long feature films were not very common yet. It was during the First World War that production of long feature films was boosted. However, the majority of productions would still be short. Therefore, also the great majority of films digitised within EFG1914 are not longer than 15 minutes. Seeing that 77% of the content made accessible is non-fiction, many of the films digitised are in fact short films showing images from either different theatres of war or else from different home fronts.



WP2: Digitisation planning, preparation and best practice

While WP1 dealt with the selection of titles that appear to be relevant to the project with regards to their content, WP2 focused on the selection of the best source material for digitisation. The content selection in WP1 and the physical selection in WP2 were very closely related as the actual inclusion of a film title in the digitisation lists of the partner archives very much depended on the condition of the source material. The same archive might hold several different versions of a film work, in which case they had to inspect and document the material with a high degree of attention to detail in order to determine which one was most suitable for digitisation. The same was true for a film work held by two different archives. Here the results of the extremely detailed inspection process had to be communicated and evaluated jointly in order to assure that the more suitable copy was selected for digitisation. Considering that at that point in the project the material was still available in analogue form only, it becomes clear that the described process was time-consuming. However, since all archivists could monitor the lists of the other partners, identification of possible doublets was simplified. Another major task to be carried out by the archives in WP2 was the clearing of copyrights. Although many of the films were almost 100 years old, archives still had to invest time and effort in finding out whether a film is still under copyright, orphaned or in public domain. Most archives in the consortium did not hold the rights to the films they planned to digitise and make available online.

Most relevant in WP2 however, was the implementation of digital workflows in all partner archives. At the beginning of the project only half of the participating archives had implemented a digital workflow that allowed them to scan film in-house, handle the resulting high-quality files and encode them into streamable web files. At least half of the archives participating in EFG1914 still lacked the experience. Through direct contact of the archives with each other, but especially with the help of WP2 leader Det Danske Filminstitut, WP3 leader EYE Film Institute as well as WP4 leader Cinémathèque Royale de Belgique supported by Fraunhofer, archives could implement digital workflows successfully in EFG1914. Already in Year 1, Det Danske Filminstitut had produced the report D2.1

“Specification of processes and digital formats”⁶. While the archives were relatively free to decide in which quality and format they wanted to give online access to their films, the report provided recommendations on preferred digital formats.

WP3: Transfer and mastering film to digital format

The task of the actual film digitisation, the transfer from analogue to digital, was carried out in this WP. As specified in the Description of Work, 10 archives had to sub-contract the scanning of their films due to the lack of an in-house solution. In Year 1, the main task of WP leader EYE Film Institute was to provide these archives with the necessary information to carry out a tender to find a suitable sub-contractor. All relevant information including the model tender documents were made available in D3.1 “Tenders for transfer of film to digital master.”⁷ EFG1914 aimed at a high quality digitisation at least in HD, but ideally producing 2K digital master files (DPXs). An important part of the work carried out in WP3 was the physical preparation of films for digitisation. This included physical inspection and preparatory measures, such as inclusion of extra head and tail leaders, film cleaning in special ultrasonic cleaners to avoid visible damages caused by dust and dirt, possible repair (no restoration though!) and similar tasks. Only archives digitising in-house carried out these tasks themselves. In cases where archives sub-contracted the digitisation to an external company, these tasks were often taken over by the company.

Whether they scanned in-house or outsourced the digitisation, archives needed to monitor the processes and the results closely to assure a proper quality of the high-quality scans available as DPX files. Within EFG1914, a total of over 700 hours could be successfully digitised. 75% of all films were digitised in 2K quality. 24% are available in HD format now, 1% is available in 4K.

As a result of EFG1914, all partners now have practice with handling, preparing and delivering HD files. Archives with extensive large-scale digitisation experience such as the Imperial War Museums, EYE Film Institute and Cinémathèque Royale de Belgique stated that the project had a very positive effect on their established workflows.

WP4: Ingest, encoding and access

Very closely linked to WP2 and WP3, WP4 aimed at facilitating the involved archives with the skills to handle high-quality DPX files and encode them into lower resolution web files or other required formats. In Year 1, WP4 leader Cinémathèque Royale de Belgique produced a “Handbook on encoding”, which would not only give the archives hands-on guidelines for encoding DPX files into web files as specified in WP2, but also contained an overview of hardware and software in use in all participating archives. As an easy-to-use software for the encoding of DPX files, Fraunhofer provided interested archives with their “Curator Archive Suite”.

A short survey on digital workflows was circulated among the partners in preparation for the final Plenary Board Meeting in December 2013. Aim of this survey was to find out more about the digital workflows that had been implemented and how they were adjusted since the last survey was carried out under WP4 in Year 1. The results of the survey showed that many partners had, or have acquired, very specific knowledge in film digitisation and handling. The range for master file formats is relatively limited: DPX, Prores, DNxHD, TIF and HDSR. Some partners do use the Fraunhofer software to produce Master Archive Packages (MAP) for preservation and DCP for theatrical use; however, the JPEG2000

⁶ http://project.efg1914.eu/wp-content/uploads/2012/07/D2_1_Specification_of_processes_and_digital_formats_V1.5.pdf

⁷ http://project.efg1914.eu/wp-content/uploads/2012/10/EFG1914_D3_1_Tenders_for_transfer_Film_to_digital_Master.pdf

workflow does not seem to be widely adapted in a routine manner. This may be due to a preference for DPX as the master file, or because rendering to JPEG200 can be slow.

For most partners, preparation of the files involved some in-house processing of the material—cropping, colour correction, adding leaders and logos, retouching, to name a few. This also meant that partners needed to develop workflows and in some cases even physical work areas which did not yet exist in their offices. Within these workflows, the range of software used by the partners is extensive, which shows that this is still an emerging process with no clear winner for archival digital file processing. If there is no winner, systems stay interoperable; users (archives) are less dependent on manufacturers' future decisions. The partners were using FinalCut Pro, AfterEffects, Clipster, Vega, FlipFactory, Compressor, among others. Similarly, once the files were ready for the EFG1914 portal, the archives hosted them in a variety of places: Reelport, Vimeo, YouTube, DailyMotion and their own platforms.

Along with creating these digital files and preparing them for the EFG1914 portal, a lasting effect of the EFG1914 project involves the archiving, cataloguing and safe-keeping of the new digital material. After the project is over, the archives involved will continue to possess the skills for HD digital file processing, and will continue to have the responsibility to care for the new digital material.

One of the results of this project was to bring an increased awareness of the challenges and problems of digital files: With the increased digital skill set, awareness in regard to the limits of digital capability has also become more precise. Several archives mention that they see the lack of an asset management system as a serious limitation moving forward. They report that despite storing several copies in different locations/on different media, they are concerned regarding future migration and preservation activities.

WP5: Digitisation and delivery of non-film material.

Nine archives did also digitise and give online access to non-AV material, such as photos, posters, programmes, film journals or articles. All non-AV content was digitised by the individual archives in high resolution and was downsized for publication on the Internet via europeanfilmgateway.eu and Europeana.eu as well as at europeana1914-1918.eu. In August 2012, WP 5 leader Deutsches Filminstitut wrote M26 Digitisation of non-film material. Summary of best practices” to provide the consortium members with an overview of existing guidelines on non-AV digitisation that could be used as a reference.

As over 80% of films from the 1910s are supposed to be lost today, film-related material such as film stills, film posters, programmes or historic film journals provide an important source for scientific research on film from the period of the First World War. Therefore, the objects digitised and contributed by the partner archives involved must be regarded as an important contribution helping to contextualise film production in those days. With almost 6'200 objects digitised and ca. 6'100 objects made available online, the project has reached its goal. An overview of the content made available was provided in D5.1 “Report on type and quantity of non-AV material made available to EFG”, which is publicly available on the EFG project website.⁸

WP6: Interoperability with EFG and Europeana

EFG1914 used the EFG database⁹ to aggregate and store metadata related to the videos and non-AV items. The database was developed within the EFG project that ran from 2008 –

⁸ http://project.efg1914.eu/wp-content/uploads/2014/03/EFG1914_D5.1_Type_quantity_nonAV_material_final.pdf

⁹ http://efgproject.eu/guidelines_and_standards.php

2011. In EFG1914 there were two different ways for archives to provide data about the digitised items to the EFG database. They could either export their data from their local databases in XML or enter it manually in a Metadata Form set up for EFG1914. The latter was a sensible choice when the number of objects provided to EFG was not very large. Some of the archives were already partners in the original EFG project and mappings from their local databases to the EFG database were already available. For archives that had never before contributed data to the EFG database, new mappings had to be implemented.

Over 2'800 individual film titles were ingested by CNR-ISTI (Pisa), who as technical partner were in charge of all tasks related to the EFG database and ingestion process. This number also includes material that was aggregated from film archives outside the EFG1914 consortium. These archives are Bundesarchiv – Filmarchiv (Berlin), Museo Nazionale del Cinema (Turin), Landesfilmsammlung Baden-Württemberg (Stuttgart) as well as the National Library of Scotland (Glasgow).

WP7: Virtual exhibition

Aim of the Virtual Exhibition is to highlight selected films and non-AV objects and contextualise them by combining them under certain topics. The technical development of the Virtual Exhibition was carried out by the Greek research centre ATHENA, while the curation of the VE was carried out jointly by the consortium members under the supervision of Deutsches Filminstitut. Several preparatory actions for the Virtual Exhibition were taken in the first months of the project, i.e. the definition of how the partners would collaborate and interact with each other for the authoring of exhibition themes. In order to bring specific expertise at the participating archives to bear, the EFG1914 partners opted for a decentralised curation: Each topic was assigned to staff members from an individual archive. In a first step, all partners pre-selected titles from their collections that potentially would be suitable for the exhibition. Next, the curators examined all materials pre-selected in view of their particular topic. When a selection for a topic got finalised, the respective colleagues specified the film extracts to be presented, prepared texts for contextualising these items, and wrote introductory texts for their topics. All in all, the exhibition presents about 120 film clips related to 18 topics, which are assigned to seven leading themes.

The virtual exhibition is linked on the European Film Gateway Portal. The URL is <http://exhibition.europeanfilmgateway.eu/efg1914>

Front-end and back-end of the Virtual Exhibition were both developed by Athena RC. The usability assessment of the virtual exhibition portal was an iterative process throughout the second year of the project. The so-called authoring tool that Athena developed allows all consortium members to actively add texts and items to the Virtual Exhibition or to edit and delete information. The tool also supports automatic metadata extraction for items already in Europeana and EFG using the Europeana API and the EFG Index. It supports user groups with different access rights and credentials. It is a fully collaborative environment where multiple users can work at the same time. Its interface also allows user management; user creation, user roles and permissions can be updated.

With regard to sustainability, the authoring tool was designed in a way that allows the partners to create Virtual Exhibitions also on other topics that do not have anything to do with the First World War. A comprehensive user manual was shared with all partners.

WP8: Dissemination and awareness

WP8 leader Association des Cinémathèques Européennes (ACE) co-ordinated the various dissemination activities that were carried out by the project partners to promote the project and its results. ACE also maintained the project website at www.project.efg1914.eu to inform the general public about the project's goals and background. ACE added the public results of the individual WPs to the project website in regular intervals. D8.3 "Dissemination plan",

written in Year 1, outlined EFG1914's dissemination strategy and elaborated on the cooperation with other WWI projects. Especially in late 2013 and early 2014, the consortium partners were very active in promoting the project. With the centenary of the First World War getting nearer, the media as well as the general public showed a massive interest in the films digitised within EFG1914. Over 10 dissemination events such as conferences and screenings related to EFG1914 were hosted by EFG1914 partners, many more events were attended with presentations given. The press featured the project extensively, which led to a very visible increase in the usage of the EFG portal. Jointly with the WWI-related projects "Europeana Collections 1914-1918" and "Europeana 1914-1918", EFG1914 organised a big conference in Berlin in January 2014 titled "Unlocking Sources – The First World War online and Europeana"¹⁰. The conference was also used to launch a new version of the WWI-dedicated portal www.europeana1914-1918.eu, which since January features content from all three named projects and includes WWI-related material from sources overseas such as Trove (Australia) and the Digital Library of America. Europeana1914-1918.eu is possibly the largest digital resource for WWI-related material. Its launch in Berlin was featured in almost all major German TV news and cultural programmes, on the radio as well as in the print media. With the high demand for moving images and many national commemoration initiatives, EFG1914 partners will be promoting the project throughout the next four years.

WP9: Co-ordination and management

Deutsches Filminstitut has been closely monitoring the project progress and has been in close contact with the consortium members via emails, phone, the online project management tool smartsheet, the members-only section of the project website and a consortium blog. Monthly Skype calls with the WP leaders served to discuss the project progress and challenges. Minutes of these monthly calls are available on the internal project website, where also all other documents produced in the project are uploaded (minutes, reports, templates, guidelines, other project-relevant information). All project partners had to submit progress and financial reports on a quarterly basis. Deutsches Filminstitut used these to monitor expenses as well as progress and undertakes corrective measures when necessary. To disseminate the project, the project coordinator held several presentations in diverse contexts. In addition to overseeing the activities of the partner institutions, DIF was in contact with a series of archives outside the consortium to discuss possible content contributions to EFG and Europeana. In the second project year, DIF was able to successfully negotiate new contributions from the following archives:

- Bundesarchiv (Berlin)
- Landesfilmsammlung Baden-Württemberg (Stuttgart)
- National Library of Scotland (Glasgow)
- Swedish Film Institute (Stockholm) (no WWI content)
- Museo Nazionale del Cinema (Turin)

In addition, DIF is currently still in contact with Cineteca Nazionale in Rome as well as the Russian State Film Archive Gosfilmofond in Moscow, who stated they could deliver WWI related films sometime in spring 2014. DIF expects more archives to declare their interest to contribute material on the First World War throughout the coming years.

¹⁰ <http://www.europeana-collections-1914-1918.eu/unlocking-sources/>