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**My first eight years with the Cinematographic Works Standard. An attempt to recap and assess the genesis and impact of EN 15907**

With the ubiquitous use of databases and collection management systems in film archives, the issue of how to maintain records about film works – including multiple versions of a work – has increasingly become a question for information and technology specialists. However, while the distinction between a work and a print has been implemented fairly consistently in the databases of most film archives, the documentation of “non-original” versions of a film work was implemented in many different ways, if at all. For a long time, moving image cataloguers have been lacking guidance on how different versions and other alterations that can occur during the lifecycle of a cinematographic work should be properly identified and recorded. As a consequence, the information gathered by film archivists cannot easily be shared between our institutions – and often not even within a single institution.

To tackle this issue, archives from several European countries joined forces in 2005 and formed a group of experts which worked on a technical specification that was published in two European standards: EN 15744 (2007) and EN 15907 (2009).

The presentation focuses on the genesis and role of the more extensive EN 15907 standard. It does not provide specific implementation examples from the Deutsches Filminstitut. Rather, it is my objective to recap some of the cornerstones in CWS development and adoption, and to assess its implementation and implementation issues. To this end, the results of two surveys among (mostly European) film archives carried out in 2013 and 2017 will be presented and discussed.