

# SVENSK STANDARD

## SS-EN 15907:2010

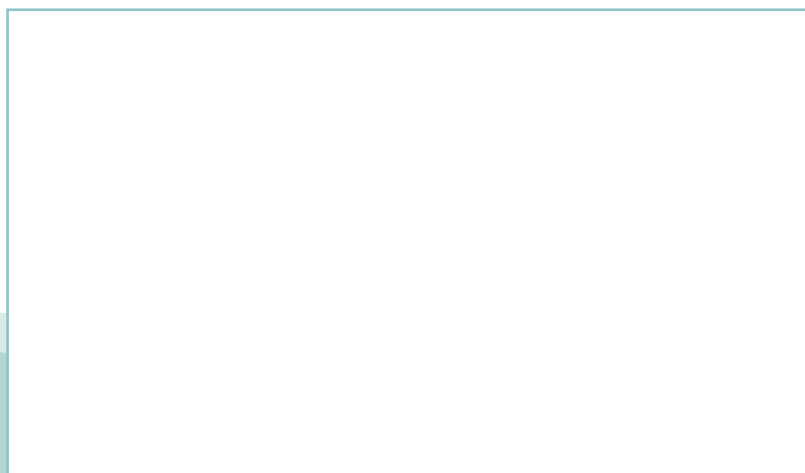
Fastställt/Approved: 2010-08-05  
Publicerad/Published: 2010-09-28  
Utgåva/Edition: 1  
Språk/Language: engelska/English  
ICS: 35.240.30; 97.195

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### **Filmidentifiering – Ökade möjligheter för utbyte av metadata – Datastrukturer**

### **Film identification – Enhancing interoperability of metadata – Element sets and structures**



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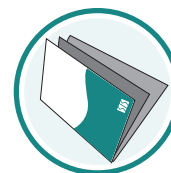
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The European Standard EN 15907:2010 has the status of a Swedish Standard. This document contains the official English version of EN 15907:2010.

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EUROPEAN STANDARD  
NORME EUROPÉENNE  
EUROPÄISCHE NORM

**EN 15907**

July 2010

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ICS 35.240.30; 97.195

English Version

## Film identification - Enhancing interoperability of metadata - Element sets and structures

Identification des films - Moyens d'améliorer  
l'interopérabilité des métadonnées - Ensembles et  
structures des éléments

Identifikation von Filmen - Verbesserung der  
Interoperabilität von Metadaten - Elementsätze und  
Strukturen

This European Standard was approved by CEN on 12 June 2010.

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COMITÉ EUROPÉEN DE NORMALISATION  
EUROPÄISCHES KOMITEE FÜR NORMUNG

**Management Centre: Avenue Marnix 17, B-1000 Brussels**

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## Foreword

This document (EN 15907:2010) has been prepared by Technical Committee CEN/TC 372 "Cinematographic works", the secretariat of which is held by DIN.

This European Standard shall be given the status of a national standard, either by publication of an identical text or by endorsement, at the latest by January 2011, and conflicting national standards shall be withdrawn at the latest by January 2011.

Attention is drawn to the possibility that some of the elements of this document may be the subject of patent rights. CEN [and/or CENELEC] shall not be held responsible for identifying any or all such patent rights.

This document has been prepared under a mandate given to CEN by the European Commission and the European Free Trade Association.

In recent years, there has been a proliferation of new metadata standards intended to provide greater control, consistency and accuracy of the data in the ever-expanding environment of the World Wide Web, through, for example, links to shared named authority files. This is one of the main issues CEN/TC 372 "Cinematographic Works" had to address. It is also the case that the data that exists in many cultural organisations across Europe has been compiled over many years and in some cases predates the advent of computer databases. To help reconcile some of the data inconsistencies that will inevitably exist in such a volume of data from so many disparate sources, this standard, together with EN 15744, seeks to provide a bridge between the data that exists and the emerging technologies chosen to represent this data. While the principle of EN 15744 is to enable the clearest possible enunciation of data that is available to assist with the task of resource identification, the aim of EN 15907 is to provide a framework for improved interoperability of that data by providing a common definition for that data.

According to the CEN/CENELEC Internal Regulations, the national standards organizations of the following countries are bound to implement this European Standard: Austria, Belgium, Bulgaria, Croatia, Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Iceland, Ireland, Italy, Latvia, Lithuania, Luxembourg, Malta, Netherlands, Norway, Poland, Portugal, Romania, Slovakia, Slovenia, Spain, Sweden, Switzerland and the United Kingdom.



## Introduction

Cinematographic works are an essential component of European cultural heritage. Film history and culture is recognized as an integral part of everything from leisure to education, from art and fiction to documentary and is known to have a significant impact on culture and education worldwide. This has been emphasized by the European Parliament and Council Recommendation of 16 November 2005 on film heritage and the competitiveness of related industrial activities.

Film archives, film museums, cinemateques, libraries and other cultural organisations have the responsibility to both preserve and make film heritage accessible. This responsibility includes acquisition of culturally important works; preservation through good storage and duplication to modern stable formats; curatorial research and interpretation; and programming and exhibition. Key to all of these activities is the responsibility of creating and maintaining databases containing information about the films. Without such documentation preservation and access activities are not possible.

At present, there is great variation in how filmographic databases are organized and implemented. Experts of all European countries have recognized that this variance stands in the way of interoperability and commonality of data.

On 14 March 2005, the European Commission charged CEN with a mandate to create metadata standards for cinematographic works. In response to this mandate two standards, EN 15907:2010 and EN 15744:2009, have been developed to define the metadata essential for facilitating data exchange between databases and consistent identification of films.

The primary users of this European Standard will be film archives, film museums, cinemateques and any other cultural organisations with databases about audiovisual media. They will also be the primary beneficiaries of the implementation of this European Standard throughout Europe as it will facilitate their access to filmographic metadata on works held by other organisations. Researchers, universities, students and the general public will also benefit in that it will be easier to integrate the information contained in the databases into larger information systems if it is organised according to these European Standards. The standards will also benefit film producers which, like the primary users, will be able to organize their metadata as defined by the standard. In consequence, these European Standards are expected to raise the visibility of Europe's rich and diverse film heritage on the internet, and to improve access to it by citizens and professional users of cultural material in line with the objectives set out in the Commission Recommendation on the digitisation and online accessibility of cultural material and digital preservation of 24 August 2006.

As requested by the European Commission's mandate, this standard provides a comprehensive set of metadata for the description of cinematographic works, as well as a comprehensive and consistent terminology, whereas EN 15744 defines and enables the selection of those data elements that are considered of prime importance for distinguishing and identifying individual cinematographic works.

## 1 Scope

This European Standard specifies a set of metadata for the description of cinematographic works, as well as a terminology for use by parties wishing to exchange such descriptive metadata. It also defines some basic entities and relationships useful for defining data models as well as for structuring hierarchically ordered and serialised representations of metadata about cinematographic works including their variants, manifestations, and items. Specific vocabularies for values of elements and attributes are mandated only in selected cases, and only if these vocabularies are actively maintained by a standardisation body.

## 2 Normative references

The following referenced documents are indispensable for the application of this document. For dated references, only the edition cited applies. For undated references, the latest edition of the referenced document (including any amendments) applies.

ISO 639-1, *Codes for the representation of names of languages — Part 1: Alpha-2 code*

ISO 639-2, *Codes for the representation of names of languages — Part 2: Alpha-3 code*

ISO 15511, *Information and documentation — International standard identifier for libraries and related organizations (ISIL)*

ISO/IEC 14882:2003, *Programming languages — C++*

## 3 Terms and definitions

For the purposes of this document, the following terms and definitions apply.

### 3.1

#### **attribute**

<metadata for cinematographic works> named property, related to elements, entities or relationships, whose value domain may be restricted by a data type

### 3.2

#### **cardinality**

<metadata for cinematographic works> number of times an instance of a relationship is permitted in a given context

### 3.3

#### **data type**

<metadata for cinematographic works> specification of the value domain for elements and attributes

### 3.4

#### **entity**

<metadata for cinematographic works> conceptual unit defining a focus of description

NOTE Entities may enter **relationships** with other entities. Entities may have **attributes**.

### 3.5

#### **element**

<metadata for cinematographic works> semantic unit that is a major component of an entity

NOTE An element may have **attributes** and may be composed of other elements.

### 3.6

#### relationship

<metadata for cinematographic works> association between the same or different entities

NOTE Relationships may have **attributes**.

## 4 Primary Entities

### 4.1 Cinematographic Work

#### 4.1.1 General

This entity forms the node that relates all variants and manifestations of a moving image work to a common creation. The concept of cinematographic work comprises both the intellectual or artistic content and the process of realisation in a cinematographic medium. Since this process determines the characteristics which are expected to persist in any variant of a cinematographic work, this entity is defined here as the topmost level of description. Characteristics that should remain constant throughout all variants of a cinematographic work include circumstances of the creation process such as date(s) and place(s) of production, most contributions by agents such as directors, screenwriters, production staff and cast members, as well as any statements about the contents. Statements about the extent of a cinematographic work are not defined at this level of description. If a statement about an "original format" is required, then this may be expressed through an associated instance of manifestation labelled with a suitable type name such as "original".

A cinematographic realisation of a pre-existing non-film work is considered as a cinematographic work. This includes pure performance works such as concerts, original theatre performances, sports events, etc.

Moving images created by use of automatic devices such as surveillance cameras, scientific or medical instruments, etc. can be considered as cinematographic works if they are part of an archive collection or if they have been edited, published or distributed by a known Agent.

Instances of the Cinematographic Work entity may have one-to-many relationships with instances of Variant and Manifestation and many-to-many relationships with instances of Agent, Event and Content.

#### 4.1.2 Attributes

##### descriptionLevel

A one-character symbol indicating the role of the cinematographic work within part-whole relationships.

**a - Analytic (component part)**, content that is contained in another content. A component part may itself be either monographic or serial.

**m - Monographic**. Complete content in one part or intended to be completed in a finite number of parts.

**s - Serial**. Content issued in successive parts and intended to be continued indefinitely.

**c - Collection**. Content issued in several independent parts.

Status: mandatory

#### 4.1.3 Elements

**Identifier** (one or more). Defined in 6.1.

**Record source** (one or more). Defined in 6.2.