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**Identifikacija filmov - Izboljšanje interoperabilnosti metapodatkov - Nabor in struktura elementov**

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

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

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

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EUROPEAN STANDARD  
NORME EUROPÉENNE  
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**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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EUROPEAN COMMITTEE FOR STANDARDIZATION  
COMITÉ EUROPÉEN DE NORMALISATION  
EUROPÄISCHES KOMITEE FÜR NORMUNG

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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of an identical text or by endorsement, at the latest by January 2011, and conflicting national standards shall be withdrawn at the latest by January 2011.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.

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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, cinémathèques, 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, cinémathèques 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.

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**Title** (zero or more). Defined in 6.3.

**Identifying title** (one or more). Defined in 6.4.

**Country of reference** (one or more). Defined in 6.5.

**Year of reference** (one or more). Defined in 6.6.

**Language** (zero or more). Defined in 6.9.

**Subject terms** (zero or more). Defined in 6.16.

**Content description** (zero or more). Defined in 6.17.

**4.1.4 Allowed relationships**

**HasAgent** (zero or more). Defined in 8.2.

**HasEvent** (zero or more). Defined in 8.3. Targets: Production Event - defined in 6.10, Award - defined in 6.12, IPR registration - Defined in 6.14.

**HasContent** (zero or more). Defined in 8.4.

**HasAsSubject** (zero or more). Defined in 8.5.

**HasOtherRelation** (zero or more). Defined in 8.6.

**HasVariant** (zero or more; if zero, then HasManifestation shall have a cardinality of one or more). Defined in 8.7.

**HasManifestation** (zero or more; if zero, then HasVariant shall have a cardinality of one or more). Defined in 8.8.

**4.2 Variant****4.2.1 General**

The Variant entity is used as a description level for statements about content-related characteristics that may vary without changing the overall content of a cinematographic work. Such variants can be produced by minor additions, deletions or substitutions to the intellectual or artistic content as long as these do not significantly affect the content as a whole. As a general rule, any change that would result in a different content description (if such exists) should be treated as a separate cinematographic work rather than a variant. Statements about the extent of a variant are not defined at this level of description.

Each instance of Variant is related to a Cinematographic Work and may have one-to-many relationships with instances of Manifestation, and many-to-many relationships with instances of Agent and Event.

If no variant of a cinematographic work is known, then the instance of this entity may be omitted or represented by an empty node connecting an instance of Cinematographic Work with one or more instances of Manifestation.

**4.2.2 Attributes****sourceID**

An identifier for the variant-level record, if this exists in the database from which the filmographic record was produced.

Status: optional

### **variantType**

A term characterising the kind of variation that gives rise to an instance of Variant. Values for this attribute should be taken from a controlled vocabulary. Examples are "censored", "dubbed", "TV version", etc.

Status: optional

### **4.2.3 Elements**

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

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

**Title** (zero or more). Defined in 6.3.

**Language** (zero or more). Defined in 6.9.

### **4.2.4 Allowed relationships**

**HasAgent** (zero or more). Defined in 8.2.

**HasEvent** (zero or more). Defined in 8.3. Targets: Production Event - defined in 6.10, Award - defined in 6.12, IPR registration - defined in 6.14.

**HasOtherRelation** (zero or more). Defined in 8.6.

**HasManifestation** (one or more). Defined in 8.8.

### **4.3 Manifestation**

#### **4.3.1 General**

A manifestation is the physical embodiment of a cinematographic work or one of its variants. Since cinematographic works are also distributed online, i.e. without a fixed physical carrier, the definition in this standard also encompasses computer files. A manifestation is not exclusively bound to a single cinematographic work or variant, since publishers may choose to combine more than one variant of a cinematographic work or more than one cinematographic work on a single distribution medium. The distribution medium itself can be composed of several units of the same kind.

Instances of Manifestation may have one-to-many relationships with instances of Item and Event, and many-to-many relationships with instances of Cinematographic Work or Variant.

#### **4.3.2 Attributes**

##### **sourceID**

An identifier for the manifestation-level record, if this exists in the database from which the filmographic record was produced.

Status: optional

##### **manifestationType**

A word or phrase denoting the relationship between the manifestation and the variant or cinematographic work that it manifests. May be omitted if no other manifestation is known. An unknown relationship should be

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indicated by a value of "unknown". Values for this attribute should be taken from a controlled vocabulary. A value of "original" shall indicate that all statements made in elements such as Format, Title or Language may be regarded as statements about an "original work", if such a concept is required.

Status: optional

**4.3.3 Elements**

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

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

**Title** (zero or more). Defined in 6.3.

**Language** (zero or more). Defined in 6.9.

**Extent** (zero or more). Defined in 6.8.

**Format** (zero or one). Defined in 6.7.

**4.3.4 Allowed relationships**

**HasAgent** (zero or more). Defined in 8.2.

**HasEvent** (zero or more). Defined in 8.3. Targets Publication Event – defined in 6.11; Decision event – defined in 6.13; Preservation Event – defined in 6.15.

**HasOtherRelation** (zero or more). Defined in 8.6.

**HasItem** (zero or more). Defined in 8.9.

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**4.4 Item****4.4.1 General**

A single exemplar of a manifestation. Within the scope of this standard, this also encompasses fragments or otherwise incomplete or defective exemplars. In the case of purely digital media, an item is defined as the availability of the computer file from an owner, irrespective of the number of backup copies that may exist.

Instances of Item shall have a many-to-one relationship with an instance of Manifestation.

**4.4.2 Attributes****sourceID**

An identifier for the item-level record, if this exists in the database from which the filmographic record was produced.

Status: optional

**4.4.3 Elements****Title**

Titles should be given on the item level (a) if it is not known if the title found on or in the item has been used for other items of the same manifestation, (b) if no title is known or directly applicable (such as for trims, outtakes and rushes from the production of published works) and the archive has created its own descriptive