Title of the proposal: **Mapping Filmoteka to digital era. Polish National Film Archive's implementation of „Cinematographic Works Standard" EN 15907**

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Abstract (500 words):

The Digital Repository Project, initiated by Filmoteka Narodowa in 2010 and ended in 2015, aimed at digitization, digital archiving, cataloguing and making Polish cinema available to a broader audience. After accomplishing a few digitalization projects, a large volume of data in varying file formats had to be managed. Therefore, following the digitization process, this funds helped to build the MAM software, maintain digital collection and we started integrating the metadata model EN 15907 ("CWS") in 2011, immediately. I would like to present our implementation of the standard from the perspective of our database interface - MAM.

Since than we have continued efforts by:

- centralising databases from locally used spreadsheets and migrating data from our previous, obsolete and "flat" catalogue (which took 3 years) to the new metadata scheme.[1]
- Adjusting the metadata scheme for different non-audiovisual object types in the collection (set photos, posters, scripts, awards, etc.) and create relationships with the cinematographic works.
- Adjusting vocabularies and adding many of the non-core elements and own metadata solutions: timecode-based descriptions, automatic extraction of MediaInfo and DCP naming interpretation.
- Managing alternative names of Agent (by marking the preferred name and adding aliases inside of same object).
- Recently extended the structure of preservation events to record useful information on conservation, digitization and restoration of image and sound and to create a more coherent workflow preservation processes.

In my presentation would also like to mention the most difficult elements of our implementation, which were **interpretative**, database programing nature and organizational. In the first group I would point out: mapping "traditional" catalogue to FRBR based concepts; the interpretation of unusual materials; vocabularies – became a blend of old and new ideas and often differ from suggested in FIAF Cataloguing Manual (2016).

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[1] Currently, the archive has registered 570 thousand objects, of which 47 thousand represents the cinematographic works. "Only" 76 thousand were entered manually, the rest have been automatically migrated in 16 different migration processes. We estimate that approximately 15% of the objects from our collection are not yet included in our database, but it is difficult to estimate, as well as the number of objects which need general rewriting, because what was inherited from the previous catalogue was grossly insufficient.

Problems of a programing nature were: complex metadata structures resulting in complications in searching for information, as relationships between objects occurs not only in the hierarchical relation but in any kind – which caused our database to use graph structures for semantic queries.

Organizational difficulties are: training of employees after change in the rules of inventory, and extending their workflow placing greater demands on their digital literacy and finding consensus in the interpretation of standards (in a large institution with many departments).

Despite major difficulties, thanks to improved data structure and new tool, previous separation of objects and activities, and its presentation of same, by various documents is developing into one coherent workflow, with a more clearly expressed double nature of our collection (analogue and digital) as well decision making process, parameters used, time taken and people involved.