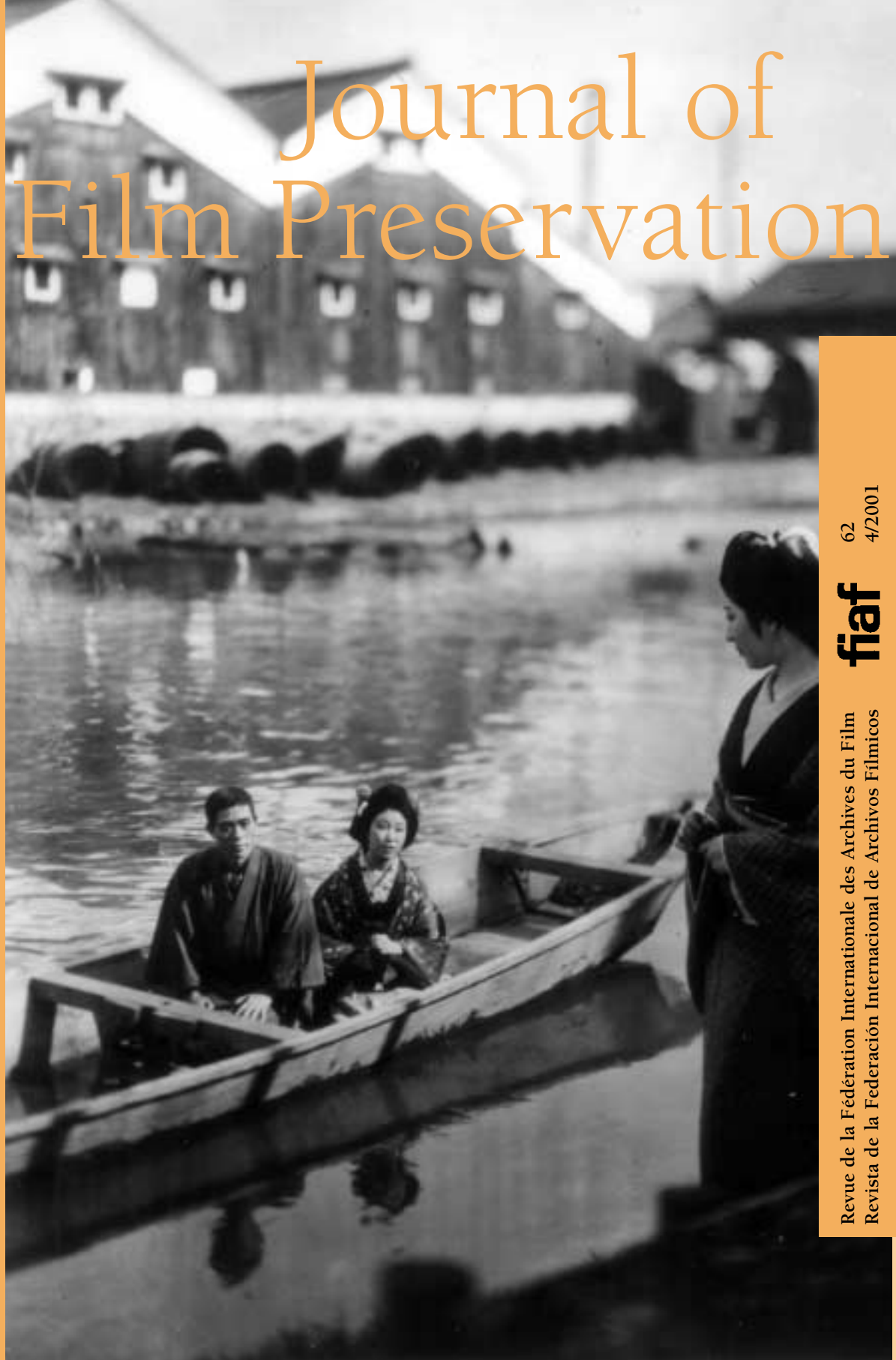
# Journal of Film Preservation



Revue de la Fédération Internationale des Archives du Film
Revista de la Federación Internacional de Archivos Fílmicos

fiaf

62
4/2001

Published by the International Federation of Film Archives

# Journal of Film Preservation N° 62

Cover: Kenji Mizoguchi, *Taki no Shiraito* (1933), by Courtesy of National Film Center/The National Museum of Modern Art, Tokyo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**Journal of Film Preservation**
Half-yearly / Semi-annuel
ISSN 1609-2694


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Film Preservation Around the World
La conservation à travers le monde
La conservación en el mundo

# Fragile Heritage and Promising Outlook: Asian Film Archives Look Ahead While Looking Back

*Sam Ho*

*"I had the chance to shake the hands of many great directors," says Okajima Hisashi. "It was exciting, but not as exciting as touching the original print of a Lumière Brothers film."*

Okajima, Curator of Film at the National Film Center of Tokyo's National Museum of Modern Art, is at a dinner of Asian archivists, who are in town for the official opening of the Hong Kong Film Archive and to attend a symposium held on January 8. Film archivists are a special breed. As Ray Edmondson, President of South East Asia/Pacific Audio Visual Archive Association, observes in the symposium, they love film. This must be the case or else they wouldn't have put up with their always demanding work. But they also have to exercise their passion with control. That's why Okajima is careful to point out that despite his excitement at touching the vintage celluloid, he didn't leave any fingerprints.

**Challenges in the Archiving Journey**

Film archivists must express their love for film with control because they are at the front line of the battle to preserve the heritage of films. Cinema may have a glorious history, but its physical heritage is a fragile one. Since the introduction of projection cinema by the Lumière Brothers in 1895, the world has been playing a catch-up game with the deterioration of the stock on which images – and, later, sound too — are recorded.

Initially though, the game was not of catch-up but of ridicule. Edmondson quotes a 1897 British newspaper report that raged against the inclusion of such early film treasures as *The Prince's Derby* and *The Beach at Brighton* in the hallowed halls of the British Museum: "Seriously, does not the collection of rubbish become a trifle absurd?" Edmondson goes on to wittily characterize the emergence of film archives in Europe and North America three decades later as establishing "proper home(s)… for the rubbish bin."

The heritage of film in Asia is particularly fragile. For a long while, the garbage bins of Asian cinema were a homeless bunch, not so much because of snobbish rejection of a new and popular medium but simply due to indifference. While the West waited three decades before establishing archives, it took a lot longer for Asia to get going. The first film archives in the continent are the ones in Iran, China and India, launched respectively in 1949, 1958 and 1964. Japan,

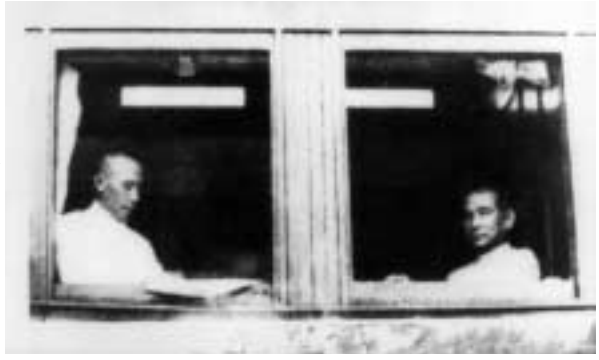
perhaps the best among Asian nations in protecting its cultural heritage, did not start preserving films systematically until the 1970s, under the banner of the National Film Center.

Here in Hong Kong, one of the most prolific film centers of the world, the call for a film archive wasn't even made until the late 1970s. Not that the people of Hong Kong didn't care about film – we did, in a big way, and still do — but we had more pressing matters on our mind than preservation. When the Hong Kong Film Archive was established in 1993 in the form of a Planning Office, it faced an uphill battle in playing catch-up.

*For the Term of His Natural Life*, Norman Dawn (1927), Documentation Collection, ScreenSound Australia

Belina Capul, Staff Director at the Motion Pictures Division of the Philippine Information Agency, tells the symposium audience that the Philippines does not even have a full-fledged film archive despite its long history of filmmaking. A national archive was indeed established in 1982 by the Marcos government, but after only three years, with the collapse of the despotic regime imminent, it was unceremoniously absorbed into the censorship department, the mandate of which is, of course, not preservation. The role of archiving is now left to the small and under-funded Society of Film Archivists (SOFIA) which is a coalition of concerned individuals. The Society, however, has no resources to carry out preservation tasks, serving mainly as a networking body and clearing house for activities.

Political upheavals such as the overthrow of Marcos are commonplace in Asia. In fact, the long and magnificent history of film in Asia also coincides with a punishing history of turbulence in Asia. The continent in the 20th century was marked by world wars, civil wars, all kinds of political turmoil and violent economic ups and downs, none of which were favorable to the preservation of film. It doesn't help that much of the area was also mired in various forms of colonial or authoritarian rules, which often imposed denials, if not outright distortions, of local histories. In Hong Kong, for example, the combination of a colonial government not eager to acknowledge the dubious origin of its rule and a people only too happy to forget what transpired, resulted in a willing negligence of its past. It wasn't until the 1980s, with the rise of a search for identity, that the Hong Kong people rediscovered its history.



*A page of History,* Hong Kong, 1924-27

**Daunting Tasks**

Asian archives face daunting tasks once they are set up. With long-lasting and highly productive industries throughout the continent, a large number of films had been made. The late start of the

*Le patrimoine cinématographique de l'Asie est fragile. Non pas que les Asiatiques n'aiment pas le cinéma mais plutôt que son histoire correspond à celle d'une période de "punition" et de turbulences sur le continent. Les lois édictées tout au long du siècle par les différentes formes de colonialisme et d'autoritarisme n'ont fait que nier et même imposer une dénégation des histoires locales. Les archives mises en place tardivement doivent affronter une tâche titanesque. Le mouvement de conservation lancé récemment doit protéger un patrimoine cinématographique dont des trésors sont déjà perdus. Un autre problème récurrent est causé par l'industrie du film qui détruit des copies. Le plus grave est que par manque d'équipement de conservation et d'entretien adéquat, des films pourissent dans des entrepôts. Un autre phénomène qui ne fait qu'aggraver l'état des films est le climat chaud. En effet, même quand un lieu de conservation existe, il faut, par manque de place, faire des choix. Ce problème conduit des archives à instaurer une politique de limitation des collections. En dépit de ces problèmes, les archives asiatiques sont parvenues à conserver et restaurer une part considérable de leurs héritages cinématographiques. Le programme 'Asian Film Archive' Treasures qui inaugure l'ouverture de la Hong Kong Film Archive est le témoignage de cet accomplissement. Ce programme comprend des films rares restaurés récemment qui illustrent l'effort fourni en faveur de la culture. La recherche de films disparus, la publication de catalogues des collections ainsi que les collaborations avec des archives étrangères sur des projets de restauration font partie des priorités. Si la mémoire des images en mouvement du 20ème siècle appartenait principalement aux Européens et Américains, celle de ce siècle sera le reflet de toutes les nations et cultures.*

preservation movement means huge quantities of cinematic treasures have already been lost even before the archives begin looking for them. The severity of the situation is best illustrated by India, the most prolific film-producing country in the world. According to Lalit Kumar Upadhyaya, Director of India's National Film Archive, an average of 700 to 800 films are made annually, reaching a peak of 948 a few years ago. Without a legal deposit system, a substantial percentage will meet no other fate than being lost forever. Take the silent era, for example. About 1,300 films were made in India between 1913 and 1931. Of those, less than a dozen survive.

One common problem is the casual destruction of prints by the film industry. Upadhyaya says in the symposium that many prints are lost when producers or film companies destroyed them once the films lost their commercial viability. In the Philippines, Capul adds, negatives are sometimes burned to extract silver in last-ditch efforts to squeeze profit out of products. To underscore this point, Edmondson provides a remarkable example in which the destruction was actually carried out for a (cinematic) cause. He shows a clip of an early Australian picture, For the *Terms of His Natural Life* (1927), in which a ship is engulfed in flame. The producers of the film created the fire by stuffing the ship with stocks of old films and setting them ablaze. One can only say that the effects are truly special.

Losses are heavy even when attitudes toward cultural heritage are not so cavalier. *Alam Ara* (1931), a monumental work that is not only the first talkie of India but also the film that instituted the country's song-and-dance tradition in cinema, was lost in a studio fire. Today, nothing remains of it except a few frames. A lack of appropriate safekeeping facilities and adequate maintenance procedures also see many films decay in storage. To make things worse, much of south and southeast Asia, where filmmaking activities have always been plenty, are blessed with warm climates that nevertheless are harsh on prints. Tran Luam Kim, Director of the Vietnam Film Archive, reports in a paper presented to the symposium that the country's weather led to serious fungus and vinegar damages to prints. In India, heat, dust and humidity – which Upadhyaya vividly terms "the three enemies of film preservation" – add to the deterioration. The same can be said of Hong Kong. Cynthia Liu, Head of the Hong Kong Film Archive, reports that some films, recovered after years of sitting unattended in poorly ventilated vaults or even apartment corners, are in such poor shape that the staff has no choice but to give up on them. In fact, about one third of the archive's collection is repatriated from collectors and Chinatown theaters in North America, where storage conditions are less damaging and the climate much kinder.

And when proper storage facilities are available, there is always the issue of space. The Hong Kong Film Archive, since the establishment of its Planning Office in 1993, has been launching an aggressive campaign to locate prints and collect related material. Its efforts are

so successful and the response so enthusiastic that at its 2001 official opening, its world-class vaults are on the brink of running out of room.

The space problem is even more pronounced in India. With its voluminous output throughout the years, simply putting a small percentage of it together creates a housing crunch. The National Film Archive is forced to implement an acquisition policy, says Upadhyaya, limiting its collection to films of special significance, such as winners in national awards, titles selected for the Panorama section of the International Film Festival of India and box-office performers that indicate social trends. Similar guidelines are also adopted by other archives, such as SOFIA in the Philippines. But exceptions do apply. In India, films produced before 1955, the collection of which is considered urgent, are not subject to these criteria.

*Real Mother,* Philippines, 1939

*Goodbye, Shangai,* China, 1934

**Frustrations**

The lack of resources, a universal problem in archiving, is just as serious in Asia, if not more so. Preservation and restoration are at once fund- and labor-intensive. With most governments' indifference to matters of culture and most film industries' apathy towards endeavors that do not generate income, archives often feel handcuffed in their work. Many are too under-funded to install the necessary equipment or delegate staff to implement pressing projects. Others are too strapped for resources to give personnel proper training. In Hong Kong, the Archive has to put a hold on the negotiations for several big donations before its new building was completed, simply because it did not have enough facilities to handle the conservation work. The very thought of cinematic treasures rotting in a dark corner somewhere is a source of distress for the staff.

Such a case of known whereabouts is of course exceptional. In most instances, it is the locating of films and artifacts that frustrates dedicated archivists. In her symposium presentation, Capul lists the lack of information on important films as one of the biggest concerns of Filipino archivists. Even in Japan, well known for its meticulous record keeping, the National Film Center has difficulties keeping track of prints. Okajima explains that although Japan does not have provisions for the legal deposit of films, the law does require companies to file a copy of each film with the National Diet. The problem is that the law also allows for a delay with the filing without specifying the time span of that delay. As a result, many companies

*El patrimonio cinematográfico de Asia es frágil. Esto no es porque a los asiáticos no les guste el cine, sino porque su aparición corresponde a un período de 'punición' y de turbulencias históricas en el continente. Las leyes aplicadas a lo largo del siglo por todas las formas de colonialismos y autoritarismos no sólo ocultaron sino que negaron la historia de las comunidades locales. Los archivos creados tardíamente deben abordar hoy una tarea titánica. El movimiento a favor de la conservación iniciado recientemente debe encarar el rescate de un acervo cinematográfico cuyos tesoros ya están perdidos. Un problema recurrente es el de la destrucción de las películas por la industria. Grave es también la falta de equipos de conservación y mantenimiento adecuados que provoca la degradación en los mismos almacenes. El clima cálido y húmedo no ayuda y la falta de recursos impone la adopción de políticas de selección que conducen a la limitación de las colecciones. A pesar de todo, los archivos asiáticos lograron conservar y restaurar una parte importante de sus acervos. El programa Tesoros de los archivos asiáticos que celebra la apertura del Hong Kong Film Archive es testimonio de este logro. El programa incluye películas restauradas recientemente. La búsqueda de películas perdidas, la publicación de los catálogos de las colecciones y la cooperación con los archivos extranjeros forman parte de las prioridades. Si la memoria de las imágenes en movimiento del siglo XX pertenece principalmente a los europeos y norteamericanos, la de este siglo será el testimonio de todas las naciones y culturas.*

were able to get away with not submitting prints decades after the films' completion.

Having a legal deposit system also does not ensure that all the prints will be safeguarded. Zhu Tianwei, Assistant Director of the Department of Cataloguing and Research at the China Film Archive, discloses that under the new economic structure of China, more and more films produced through privatized channels are not deposited in the archive, not to mention the works made without official approval.

**Stories Behind Restored Treasures**

Despite all the problems, the film archives of Asia have a lot to be proud of. Struggling against almost every odd imaginable, they have managed to preserve and restore considerable parts of their cinemas' fragile heritage. The *Asian Film Archive Treasures* program that commemorates the official opening of the HKFA is a testament to their accomplishment.

Included in the program are several recently restored prints, each telling a story of the great efforts that go into the preservation of film culture. *A Page of History* (1924-27) is a rare document on the early years of the Chinese republic, made by legendary Hong Kong filmmaker Li Minwei. The print was safeguarded by the Li family for years and restored in the 1970s, only to be lost afterwards. Li's descendants tracked it down recently after much hard work and donated the print to the Hong Kong Film Archive. From the China Film Archive comes *Goodbye, Shanghai* (1934), a restored gem of the "progressive" school of filmmaking in war-time China, directed by a Korean immigrant and featuring a sublime performance by the screen diva Ruan Lingyu.

In 1994, the Vietnam Film Institute stumbled upon the deteriorating 16mm positive of *A Passerine Bird* (1962), a 50-minute feature about the War of Liberation against the French colonialists. The print shown in the Hong Kong Film Archive program is a 35mm version the Institute restored from it. The silent film *Muraliwala* (1927) is a mythological film, an installment in a uniquely Indian genre, which was recently brought back to its glory by the National Film Archive of India. From the Philippines is one of only four remaining pre-war titles, *My Love* (1939), which was restored by the National Film and Sound Archive of Australia in collaboration with the Philippine Information Agency in 1998 as a centenary gift from one country to another. And blown up in 1999 to 35mm from three separate 16mm prints is *The Water Magician* (1933), a silent classic by the Japanese master Mizoguchi Kenji.

A number of rare films are presented in the lineup. From South Korea hail *Hurrah! Freedom!* (1946) and *The Public Prosecutor and the Teacher* (1948), respectively the oldest film and the only silent film in the Korean Film Archive's collection. *The King of the White Elephant* (1940) is a Thai film emblematic of the country's nationalism of the

1940s. The film was produced by then Minister of Finance Pridi Bhanomyong, who went on to become a leader in the Free Thai Movement. *Japan Antarctica Exploration* (1912) is an early documentary that remains in good condition and *Diary of Chuji's Travels* (1927) is a silent classic for which cast and crew credits are restored and on which explanatory titles are added where footage is missing. Both prints are examples of Japan's remarkable success in preserving its film heritage. And *Real Mother* (1939) is another one of the four remaining pre-war films from the Philippines, a musical drama refurbished by the efforts of the late great Filipino director Lino Brocka.

*Diary of Chuji's Travels,* Japan, 1927

Also featured are several films with special significance for the Chinese diaspora. *Early Taiwan Documentaries* (1934 – 43) offers a rare glimpse into Taiwan life during the latter years of the Japanese reign. *Wind and Storm Over Alishan* (1950) is Taiwan's first Mandarin feature. In its language and casting, the film embodies the complicated modern history of the island in an inadvertent and convoluted way. Ironically, yet rather fittingly, the only surviving remnants of the film (only 20 minutes are salvaged), unearthed by the Hong Kong Film Archive in Hong Kong, are dubbed in Cantonese. The amazing *Princess Iron Fan* (1941) is China's first feature-length cartoon, created by the Wan Brothers, assisted by a cast of two hundred artists. The print shown in the program contains many restored missing scenes. *Scenes of Yan'an* (1938) is a documentary about life at Yan'an, the communist hideout during the war era. Because of its political content, possession of the film was an extremely dangerous affair before and during the Civil War. The Hong Kong Film Archive print was kept intact by the late Wang Man Chee, who literally risked his life to preserve it.

Asian archives also enjoy other triumphs of their work. In Vietnam, the Archive had, after years of research and experiment, succeeded in solving the fungus problem of its print collection. The China Film Archive, in addition to having collected over 25,000 films and recovered 8,500 damaged prints, is also dedicated to sharing its riches with the world by publishing reference books, historical studies, picture books and film studies. In the Philippines, the Society of Film Archivists has, despite its non-governmental nature and limited resources, successfully coordinated many projects by bringing national and international agencies together. A total of 22 films have been restored based on an established guideline of priorities, including two that were completed with the assistance of the Australian and German governments.

Along the same line of international cooperation, the Vietnam Film Archive had been helping Laos in preserving the latter country's film heritage. In 1998, the same year the Archive received several hundred Vietnamese features and documentaries from Germany, it returned all the Laotian or Laos-related films it collected to Laos. Japan, which had received hundred of its prints from the Library of

Congress of the United States in the 1970s and 1980s, is now negotiating with Russia to repatriate films that had long been considered lost.

The National Film Center in Japan has also managed to acquire a large number of its country's cinematic output despite less than enthusiastic support from the major film companies. Once the prints are acquired, it can preserve them in one of the best storage facilities in the world, with a storage capacity of 200,000 cans. In India, the National Film Archive has successfully salvaged many of its country's vast cinematic treasure. Currently, it is expanding its scope into also preserving television materials and is also in the process of building nitrate vaults.

**Upholding Cultural Memories**

Here in Hong Kong, the establishment of the Film Archive has been met with an enthusiastic response from both the public and the film industry. A vast amount of prints and artifacts have been collected, preserved or restored, keeping alive a heritage that had been neglected for a long time. Even before its official opening, the Hong Kong Film Archive has conducted a wide variety of public service activities to share its work with a people among the most film-loving in the world. It has staged exhibits of various scales that showcased the area's cinematic history and it has published several series of books that cover different aspects of Hong Kong film history.

*In front of the archive's building at the occasion of the symposium (from left): Mr Okajima Hisashi, Mr Sam Ho, Mr Ray Edmondson, Ms Belina Capul, Ms Cynthia Liu, Mr Lalit Kumar Upadhyaya, Ms Vinasandhi, Mr Winston Lee and Mr Park Jin-seok.*

*From left Ms Belina Capul, Mr Lalit Kumar Upadhyaya, Mr Sam Ho, Mr Okajima Hisashi, Ms Zhu Tianwei, Ms Cynthia Liu.*

Asian film archives have indeed played an important role in upholding the cultural memory of the continent. In his concluding speech for the symposium, Edmondson points out that the moving-image memory of the 20th century is largely a Euro-American one, a practice that "must not and cannot continue." He reiterates the position of the Singapore Declaration, made in 2000 at a meeting of the South East Asia/Pacific Audio Visual Archive Association, that "the audio-visual memory of the 21st century should be truly and equitably reflective of all nations and cultures."

If anything, Asian cinema has certainly made its presence felt at the turn of the century. Films from the Chinese diaspora — be they from China, Taiwan or Hong Kong — have at long last established themselves in the pantheon of world cinema. Countries with fine film traditions have also continued to shine, such as the Philippines, Indonesia and, especially, Japan. And in South Korea, Thailand and Singapore, the film industries have been coming of age in a big way, both commercially and artistically. What's more encouraging is that, in the increasingly globalized climate of the 21st century, different Asian cinemas are collaborating with each

other, at once to counter the powerful invasion of Hollywood and to explore shared values in art and entertainment.

Much had been said of the new century as the Asian Century. To many in Asia, that had been mere hype or, worse, spin. But it is not an overstatement to say that Asia will – and definitely should – play an increasingly equal role on the global stage. It is hoped that Asian cinema will continue to contribute to that equity by keeping up with its amazing performance in the latter years of the last century. Regardless, Asian film archives, in their capacities to at once look back and ahead, will – and should – be an important part of that effort.

# América latina, Europa y Estados Unidos Relaciones triangulares en la historia del cine*

*Paulo Antonio Paranaguá*

La competencia entre Europa y Estados Unidos está presente desde la introducción del cine en América Latina, a finales del siglo XIX. Basta recordar las sucesivas presentaciones de los aparatos de Edison y Lumière, amén de otras marcas. La *Belle Époque* de la primera década del siglo XX tuvo un claro predominio europeo. La atracción había dejado de ser la invención misma y se había desplazado hacia las películas. A pesar de ello, la producción aún no se había consolidado como la fase decisiva del nuevo espectáculo y la exhibición no se había estabilizado ni encontrado sus fórmulas, ni siquiera su autonomía respecto a otras atracciones.

No estoy seguro de que la época fuera tan bella como se dice, ni de que el origen de las cintas le importara mucho al espectador. Puestos a dudar de todo un poco, quizás no pudiéramos hablar aún de un espectador, sino más bien de un curioso. Recién con el alargamiento y la complejidad de la narración empieza a formarse un espectador en el sentido equivalente al que concurría al teatro. Pero incluso el más perspicaz espectador de entonces, ¿vería entre *Cabiria* e *Intolerancia* la competencia entre dos industrias en ciernes? Es probable que distinguiera una diferencia de marcas o recursos, pero no le diera mayor trascendencia a la diversidad de orígenes. A fin de cuentas, para el espectador latinoamericano una y otra eran productos importados en momentos en que la producción se volvía cada vez más ancha y ajena.

Fue después de la Primera Guerra Mundial cuando la disputa

*Ganga Bruta*, Humberto Mauro

* Ponencia presentada en la Cinemateca de Luxemburgo el 31 de octubre de 2000, en el seminario "Los cines de América Latina en un contexto transnacional", organizado por Marvin D'Lugo para el Clark European Center.

*This article is about the concurrence of Europe and the United States with Latin America in the beginning of Latin American cinema at the end of the nineteenth century. The spectator of the first films was probably not able to distinguish the European from the North American productions because in both cases the cultures were foreign. Following the first advance by Europe, and after the First World War, it was the American companies that took on the conquest of Latin American theaters.*

*With specific examples, the article analyzes the presence in Latin America of the two cinematographies, which were untroubled by national cinematographies even during their best moments. This triangular relationship, that of Latin America, the United States and Europe, is understood as a contribution to the enrichment of a Latin American culture more often drawn to the United States in reaction to the academicism of the old European culture, at the same time it is sensitive to the European avant garde movements.*

*The author considers that the consolidation of Latin American archives and their cooperation are important factors for the safegarding of the Latin American cultural heritage. He also underlines the responsibility of the historians of cinema and the festivals to emphasize the values of cinema and not only the contemporary films but equally those of the past.*

comercial cobró fuerza, con la instalación de representaciones de las compañías norteamericanas en América Latina, que le fueron conquistando el terreno a las empresas europeas momentáneamente fuera de combate por el conflicto bélico. Hasta entonces, eran pioneros del negocio, como Max Glücksmann o Marc Ferrez, bien instalados en las metrópolis latinoamericanas y comprometidos con la nueva cultura ciudadana, los que representaban a las marcas de Europa.

En México, pasamos de 55,7 % de películas estadounidenses sobre el total de estrenos en 1920, a más del 90 % en 1927 y 1928: si la *Belle Époque* fue europeizante, los "Roaring Twenties" fueron años de americanización, entonces como hoy para muchos sinónimo de modernización. Sin embargo, la primera cifra significa que enseguida después de la Gran Guerra, el 40 y pico (40,6) por ciento de las cintas importadas provenían de Europa, aunque la contienda desbarató la producción y frenó las comunicaciones[1]. En la década del treinta, el porcentaje norteamericano baja a veces por debajo de los 70 %, pero en el marco de una disminución del número de estrenos - ciertos años la mitad del total anual de la década anterior -, síntoma de crisis y marasmo, general y prolongado. La producción mexicana todavía está lejos de alcanzar el 10 % de los títulos exhibidos, lo que implica la persistencia de una disputa entre Estados Unidos y Europa en el mercado local[2]. Como las investigaciones de los mexicanos María Luisa Amador y Jorge Ayala Blanco han encontrado finalmente una emulación, Violeta Núñez Gorriti nos permite confirmar la permanencia de esa competencia entre el Viejo y el Nuevo Continente en un país sudamericano más alejado de Europa, Perú: 13,7 % de películas europeas resisten contra los avasalladores 76,6 % estadounidenses, en la década de treinta[3].

En consecuencia de la Segunda Guerra Mundial, en México en la década de cuarenta los estrenos nacionales (15,1 %) superan por primera vez a los europeos (9,3 %), mientras los norteamericanos se mantienen en 69,2 %[4]. En los años cincuenta, Europa vuelve a adelantarse a México por una cabeza (21,3 % y 20,5 % de los estrenos respectivamente) y Estados Unidos retrocede al 54,3 %[5]. Las cifras cubanas disponibles confirman la tendencia. En 1940, los estrenos estadounidenses en Cuba dominan en un 75 %, los europeos equivalen a los mexicanos (8,3 %)[6]. En cambio, en la década de cincuenta, el porcentaje norteamericano baja hasta el 49 %, los europeos oscilan entre el 27 y el 32,4 %, las películas mexicanas estrenadas en La Habana caen del 22 al 15 %[7]. En Brasil, durante la Segunda Guerra Mundial, la proporción de estrenos estadounidenses remonta al 86,9 %, mientras los europeos se reducen al 7,7 % (1941-1945); la posguerra (1946-52) duplica las importaciones de Europa (15 %), en detrimento de los Estados Unidos (72,3 %). Ni durante ni después del conflicto los estrenos brasileños, argentinos y mexicanos, sumados, superan en Brasil a los europeos[8]. En 1954, la Argentina peronista aun tenía una

producción elevada (12,2 %), pero las importaciones europeas también se le adelantan (21,2 %), después de los 63,5 % de estrenos estadounidenses[9].

Los años sesenta trajeron mayor diversidad. En México, Europa dispone de 38,9 % de los estrenos, Estados Unidos de 31,9 % y la producción nacional de 20,1 %[10]. En los setenta, Europa estrena el 46,2 % de los títulos, Estados Unidos el 24,9 % y México el 13,9 %[11]. En cambio, en la primera mitad de la década del noventa, los estrenos norteamericanos se elevan al 59,6 % del total, la producción mexicana se mantiene en 19 % y las cuatro principales cinematografías europeas suman un 12,7 %[12].

En Brasil, 1978 es un año de fuerte producción (17 %), que contrasta con un porcentaje norteamericano modesto (37 %), compensado por una elevación del europeo (30 %)[13]. La Argentina de los años 1974-1983 reproduce la tendencia (Estados Unidos: 38,6 %; Europa: 37,5 %), si bien la menor presencia de los estrenos nacionales (9 %) acentúa la competencia transatlántica[14].

Los datos de países con menor capacidad productiva no se apartan demasiado de la línea. En Perú (1980), 47,3 % de las películas vienen de Estados Unidos, 33,2 % de Europa, 10 % de México. En Panamá (1984), 70,7 % de los estrenos son norteamericanos como lo era entonces el Canal, 23 % son europeos[15]. En Venezuela, al principio del auge productivo (1975-76), Estados Unidos (40,3 %) y Europa (36,4 %) se disputaban el terreno mano a mano, los estrenos nacionales representaban menos del uno por ciento (0,9 %), si bien la suma de los latinoamericanos alcanzaba el 15,5 %, gracias a México (11,5 %). Diez años después (1985-86), cuando el proteccionismo había surtido su efecto, Venezuela se alzaba al 3,2 % del total de estrenos, América Latina en su conjunto apenas llegaba al 11,6 %, sin afectar lo más mínimo la hegemonía, por el contrario, pues Estados Unidos domina con un 70,3 %, en detrimento de Europa (14,4 %), que aún supera la producción regional[16].
Desde luego, el número de estrenos no indica automáticamente el grado de penetración de las películas en el mercado, ni refleja los resultados en taquilla. La situación de la capital tampoco es la del resto del país. Sin embargo, a pesar de sus altibajos, la confrontación entre Estados Unidos y Europa en las pantallas de las principales plazas de América Latina es un dato permanente a lo largo del siglo XX. Solo cabe subrayar dos hechos fundamentales. Primero, ni el cine mexicano de la "época de oro" (40-50) ni el cine brasileño de los "años Embrafilme" (70-80), los dos mayores auges productivos del continente, llegaron jamás a amenazar la supremacía norteamericana. Segundo, cuando el porcentaje hegemónico disminuyó, la principal competencia frente a Hollywood fueron las películas importadas de Europa y no la producción local.

La confrontación tácita o abierta entre Estados Unidos y Europa tiende a ser caracterizada en forma maniquea, porque las dificultades de la producción latinoamericana han sido atribuidas a la

*L'article traite de la concurrence à laquelle se sont livrés l'Europe et le Etats-Unis d'Amérique sur le marché latino-américain depuis l'arrivée du cinéma en Amérique latine, à la fin du XIXe siècle. Le spectateur de ces premiers temps n'était peut-être pas en mesure de distinguer les productions européennes des Nord américaines car, dans les deux cas, il s'agissait pour lui de cultures étrangères. Suite à l'avance initiale prise par l'Europe, et après la Première Guerre Mondiale, le compagnies américaines se lancèrent à la conquête des salles latino-américaines.*

*L'article analyse la présence en Amérique latine des deux cinématographies qui ne furent pas inquiétées par les productions locales même pendant les moments de splendeur de celles-ci. Cette relation triangulaire, que l'Amérique latine, les Etats-Unis et l'Europe ont toujours entretenue, a contribué a l'enrichissement d'une culture latino-américaine plus facilement attirée par les Etats-Unis en réaction à l'académisme de la vieille culture européenne, tout en restant sensible aux mouvements d'avant-garde européens.*

*L'auteur considère que la consolidation des cinémathèques latino-américaines et la coopération entre elles constituent autant de facteurs essentiels pour la sauvegarde du patrimoine latino-américain. Il souligne aussi la responsabilité qui revient aux historiens du cinéma et aux festivals lorsqu'il s'agit de valoriser et diffuser tant la production contemporaine que le cinéma du passé.*

dominación del mercado por la industria extranjera. Aunque este esquema merecería discusión, a menudo se ha dado un salto mortal desde el comercio a la estética para condenar la influencia hollywoodiense como nefasta. Un análisis fílmico de los escasos vestigios del silente muestra lo contrario. La influencia del *Film d'Art* europeo ha provocado imitaciones teatrales y acartonadas, de un patriotismo típico de manuales escolares, mientras que el aprendizaje del autodidacta Humberto Mauro frente a las aventuras dirigidas por Henry King y King Vidor ha tenido secuelas mucho más auténticas y dinámicas.

*O segredo do Corcunda*, Alberto Traversa, Brasil (1924), included in 'La memoria compartida'

Durante la primera mitad o por lo menos el primer tercio del siglo XX, la cultura norteamericana ha actuado en América Latina como un antídoto contra el academicismo heredado del siglo XIX europeo. Y no me estoy refiriendo solamente al cine, sino también a la música, al teatro, a las letras. El jazz es quizás el supremo ejemplo desde ese punto de vista, con una repercusión en las orquestas y compositores de América Latina desde los "Roaring Twenties". Pero la Europa de entreguerras aporta también su propio cuestionamiento de la tradición cultural compartida, con el desarrollo de las vanguardias a partir de varios focos más o menos convergentes - París, Berlín, Madrid, Turín, Viena... Contemporáneos de Mauro, Mário Peixoto y su *Limite* (1931) están sintonizados con esa efervescencia europea, sin dejar por ello de reflejar una aguda percepción del entorno brasileño.

*Un agujero en la niebla*, Archibaldo Burns, México (1967) included in 'La memoria compartida'

Tal vez sea posible generalizar la existencia de una relación triangular entre América Latina, Europa y Estados Unidos, más allá del cine. Quizás sea una característica fundamental de la cultura latinoamericana, una singularidad respecto a Africa y Asia. Henry James y Alejo Carpentier han explorado la relación entre el Viejo y el Nuevo Mundo, pero por distintos motivos las Américas no presentan en sus obras el desdoblamiento Norte/Sur que hoy se impone. Los intercambios caracterizan al mundo desde la era moderna y la época de los descubrimientos. Sin embargo, en el caso de América Latina estamos frente a una circulación tripolar permanente, desde el surgimiento de una cultura distinta a la de los antiguos colonizadores, es decir, desde las independencias (en la misma emancipación podemos detectar una relación triangular, cuya expresión culminante es la fundación del Partido Revolucionario Cubano de José Martí en Cayo Hueso). En el cine de América Latina, la fuerza de cada polo varía, sin nunca desaparecer del todo. La revolución del sonoro supuso una consolidación del modelo de Hollywood: la producción norteamericana en español fue la primera escuela colectiva, práctica, para muchos profesionales. En cambio, la guerra civil española, la

llegada de los refugiados republicanos y sobre todo la posguerra representaron una fase de estrechamiento de los vínculos con Europa. Durante años, las escuelas de cine, las revistas especializadas, las nociones de cineclub y filmoteca, eran invenciones europeas. El neorrealismo fue la principal alternativa al modelo hollywoodiense. Hoy los latinoamericanos se forman en América Latina, pero también en Estados Unidos. Habría que investigar las influencias que operan en las escuelas profesionales o universitarias y sus orígenes.

Aparte de la irradiación proveniente de cada región, hay una circulación que atraviesa los tres polos. El melodrama y el feminismo son un buen ejemplo de ello. Aunque el melodrama llega a las tablas y a las pantallas de América Latina directamente de Europa, durante el siglo XIX y el cine mudo, el género fílmico se consolida recién en los años treinta y cuarenta, cuando viene mediatizado por Hollywood. Asimismo, el resurgimiento del feminismo aprovecha las movilizaciones europeas anteriores o posteriores al 1968, pero encuentra su empuje decisivo a partir de la efervescencia norteamericana. Pixérécourt y Simone de Beauvoir prenden en América Latina no a través del teatro decimonónico o las traducciones de Victoria Ocampo, sino gracias a las repercusiones de su herencia en Estados Unidos. Melodrama y feminismo no cruzan directamente el Atlántico, sino que pasan por el Pacífico. Demás está decir que el polo latinoamericano tiene su propio dinamismo interno y que Buenos Aires, México, Río de Janeiro o La Habana proyectan sus influjos en un ámbito más o menos cercano, según las circunstancias.

Así como King fue positivo para Mauro, el jazz para Pixinguinha o Jobim y Faulkner para otro premio Nobel, sería injusto rechazar a priori la influencia norteamericana hoy nuevamente en auge. El triángulo sigue presente aunque a ratos parezca latente, visible apenas en filigrana, reducido a una sola vía y a una sola mano. La presencia de cada polo siempre varió según las coordenadas de la geografía y la historia. Las grandes ciudades se prestaron a mayores confrontaciones cosmopolitas y el campo fue visto a menudo como reserva del folclore, si bien el tango, la samba o el bolero, populares como el que más, son fenómenos típicamente urbanos. Hay una geografía de la pelota, con una zona donde el baseball ha tenido la preferencia y otra donde el futbol echó tempranas raíces, que reproduce en el campo del deporte la mayor cercanía cultural con Estados Unidos o Europa. Desde entonces, la asimilación ha relegado al olvido el origen foráneo y asistimos a una especie de campeonato permanente para saber cuál juego es más autóctono...

La identificación de los tres polos y la reactivación del diálogo entre ellos es una manera de mantener la originalidad de esa relación cultural compleja y evitar las confrontaciones binarias, propensas a una polarización maniquea. No me refiero sólo a las coproducciones, sino también a los estudios sobre el cine. Aunque la historiografía latinoamericana haya cumplido sus cuarenta años, la edad de la

madurez, sigue siendo desconocida por disciplinas afines, por los especialistas en comunicación, los académicos de lengua y civilización, los historiadores en general. No cabe culpar a nadie sino a los mismos estudios fílmicos, demasiado endógenos y autosuficientes. El cine es algo demasiado serio como para dejarlo en manos de los cinéfilos... La condición de minoría marginada de cada uno de los focos de investigación necesita apoyarse en los colegas de otros países. Aunque parezca una obviedad, estamos muy lejos de ello. Tanto en América Latina, como en Estados Unidos y en Europa, existe una especie de soberbia académica, cuando no de llano nacionalismo, excluyente y xenófobo, que transforma a los demás en seres transparentes, invisibles, puros fantasmas. A veces, el otro queda reducido a materia prima, a fuente primaria o secundaria, sin que merezca la consideración mínima de ver discutidas sus evaluaciones y presupuestos. Tengo serias dudas acerca de que un travelling sea realmente una cuestión de moral, pero en cambio estoy seguro de que una bibliografía sí lo es: dime a quién lees y te diré quién eres...

Sin diálogo no hay conocimiento, sin instituciones adecuadas no hay investigación con un mínimo de continuidad. Quizás podamos reemplazar el espíritu de competencia por el de cooperación en torno a unos objetivos limitados, de común interés, que no requieran demasiada burocracia para su implementación. Aparte de la universidad, la filmoteca es el segundo requisito para el desarrollo de los estudios cinematográficos. En América Latina, la situación es sumamente precaria. El único laboratorio de restauración en funcionamiento permanente es el de la Filmoteca de la UNAM (Universidad Nacional Autónoma de México). En São Paulo, la Cinemateca Brasileira ha inaugurado en julio de 2000 la primera bóveda construida según las reglas formuladas por la FIAF (Federación Internacional de los Archivos Fílmicos), pero su laboratorio funciona en forma intermitente. Ni siquiera en esos dos países la situación es satisfactoria: si la Filmoteca salió ilesa de la peor crisis de la UNAM (diez meses de huelga), la Cineteca Nacional fluctúa según los sexenios; en Río de Janeiro, la Cinemateca del Museo de Arte Moderno está en peligro, reducida en personal y recursos. En la Argentina, los archivos privados se han quedado estancados en el tiempo y la Cinemateca Nacional, creada por ley, aún no ha salido del papel. En Lima, La Paz, Bogotá y Barranquilla, La Habana, Montevideo o Caracas, faltan los recursos para conservar y valorizar las colecciones. En otros países, y especialmente en Centroamérica, ni siquiera existen filmotecas dignas de ese nombre.

Sin abusar de las cifras, un solo dato muestra el déficit en que se encuentra el patrimonio fílmico latinoamericano. El programa de restauraciones divulgado bajo la denominación *La memoria compartida*, coordinado por la Filmoteca de la UNAM, fue posible gracias a la ayuda de 60 mil dólares proporcionada por la Agencia Española de Cooperación Internacional. En Francia, el Servicio de los

[1] María Luisa Amador y Jorge Ayala Blanco, *Cartelera Cinematográfica 1930-39*, Filmoteca UNAM, México, 1980, 448 p.; *Cartelera Cinematográfica 1940-49*, UNAM, México, 1982, 596 p.; *Cartelera Cinematográfica 1950-59*, CUEC, México, 1985, 608 p.; *Cartelera Cinematográfica 1960-69*, CUEC, México, 1986, 720 p.; *Cartelera Cinematográfica 1970-79*, CUEC, México, 1988, 840 p.; *Cartelera Cinematográfica 1920-29*, CUEC, 1999, México, 608 p.

[2] idem

[3] Violeta Núñez Gorriti, *Cartelera Cinematográfica Peruana 1930-1939*, Universidad de Lima, 1998, 388 p.
Paulo Antonio Paranaguá, *Le cinéma en Amérique Latine : Le miroir éclaté, historiographie et comparatisme*, L'Harmattan, Paris, 2000, 288 p.
Paulo Antonio Paranaguá (ed.), *Brasil, entre modernismo y modernidad*, *Archivos de la Filmoteca* n° 36, Institut Valencià de Cinematografia Ricardo Muñoz Suay, Valencia, octubre de 2000, 280 p., il. (distribución Paidós).

[4, 5] see note 1

[6] María Eulalia Douglas, *La tienda negra: El cine en Cuba [1897-1990]*, Cinemateca de Cuba, La Habana, 1996, 390 p.
Alberto Elena y Paulo Antonio Paranaguá (eds.), *Mitologías Latinoamericanas*, *Archivos de la Filmoteca* n° 31, Filmoteca Generalitat Valenciana, Valencia, febrero de 1999, 252 p., il. (distribución Paidós).

[7] *Guía Cinematográfica 1955*, Centro Católico de Orientación Cinematográfica de la Acción Católica Cubana, La Habana, 1956, 456 p.; *Guía Cinematográfica 1956-57*, *id.*, *id.*,1957, 424 p.; *Guía Cinematográfica 1957-58*, *id.*, *id.*, 1958, 400 p.; *Guía Cinematográfica 1958-59*, *id.*, *id.*, 1960, 332 p.; *Guía Cinematográfica 1959-60*, *id.*, *id.*, 1961, 208 p.

[8] Randal Johnson, *The Film Industry in Brazil: Culture and the State*, University of Pittsburgh Press, 1987, XIV p. + 274 p.

[9] Jorge A. Schnitman, *Film Industries in Latin America: Dependency and Development*, Ablex, Norwood, N.J., 1984, 134 p.

[10, 11] see note 1

[12] Octavio Getino, *Cine y televisión en América Latina: Producción y mercados*, Lom/Universidad Arcis, Santiago de Chile, 1998, 284 p.

Archivos Fílmicos del CNC (Centro Nacional de la Cinematografía) cuenta con un presupuesto anual para restauración de 44 millones de francos, independientemente de los gastos de personal[17]. Más allá del carácter de las ayudas proporcionadas por entidades como la AECI (considerando, además, que el aporte de la Agencia ha sido renovado una vez, pero no constituye una partida anual) y del hecho de que el Service des Archives du Film dispone del mayor presupuesto del mundo en este rubro, siendo el patrimonio francés uno de los más ricos del planeta, la disparidad de cifras no deja de ser significativa. Francia está terminando antes de lo previsto su "plan nitrato" (el traslado del material a copias de seguridad), mientras América Latina sigue considerando a la piedra como casi único soporte de su patrimonio cultural.

Los historiadores, los universitarios y los estudiosos del cine disponemos de escasos medios para nuestra acción. Pero quizás tengamos la posibilidad de valorizar el patrimonio fílmico, mostrar la urgencia del rescate de las películas, a través de nuestras iniciativas, manifestaciones, publicaciones, coloquios y encuentros. Todo festival de cine tiene un compromiso no sólo hacia el cine que se está produciendo en el presente sino también hacia el pasado, que necesita ser rememorado una y otra vez por medio de retrospectivas y enfoques adecuados. En este terreno modesto, pero fundamental para el futuro de los estudios cinematográficos, tenemos todos una responsabilidad. Dime qué has hecho para preservar la tradición y te diré qué tan renovador eres.

13 *Cinejornal* n° 1, Embrafilme, Rio de Janeiro, julio de 1980, 46 p.
Valeria Ciompi y Teresa Toledo (coord.), *La memoria compartida*, *Cuadernos de la Filmoteca* n° 7, Filmoteca Española, Madrid, 1999, 56 p., il.

14 Octavio Getino, *Cine latinoamericano, economía y nuevas tecnologías audiovisuales*, Legasa, Buenos Aires, 1988, 320 p.

15 Idem

16 Tulio Hernández, Alfredo Roffé, Ambretta Marrosu *et al.*, *Panorama histórico del cine en Venezuela*, Fundación Cinemateca Nacional, Caracas, 274 p., il.

17 Iván Trujillo Bolio (Filmoteca de la UNAM) y Eric Le Roy (SAF, CNC) en una mesa redonda sobre el patrimonio fílmico latinoamericano, en el festival de Biarritz, el 26 de septiembre de 2000.

# Film Archives of the National Archives of Zimbabwe

*M.C. Mukotekwa*

The Audiovisual Unit of the National Archives of Zimbabwe (NAZ) houses the film archives of the institution as well as other audiovisual material. This includes sound archives, slides and literature. Until 1988 the Unit was part of our National Library. Assistance in setting up the Unit was obtained from the Beit Trust and from Japan. The Beit Trust helped us secure the Steenbeck editing table and funds from the Japanese Cultural Grant Aid were used to acquire the ultrasonic film cleaning machine and telecine equipment . The Japanese also donated a theatre projector which we have not been able to use since 1991 because there was no auditorium. However the government has now provided the funds for the construction of an auditorium.

*Los Archivos Cinematográficos de Zimbabwe, creados en 1935, forman parte de la Unidad Audiovisual del Archivo Nacional de Zimbabwe (NAZ) desde 1988. Sus colecciones comprenden principalmente películas provenientes del Ministerio de Información. Las películas depositadas por los organismos estatales son principalmente noticiarios, películas pedagógicas, documentales, propaganda política y entrevistas producidas por empresas o agencias locales de la administración colonial. Los investigadores y el público tienen acceso a las producciones internacionales sobre todo a través de las colecciones de films en video. La cooperación internacional está funcionando a varios niveles: Japón ayudó a la NAZ obsequiando un equipo de proyección para una sala de proyecciones que se encuentra actualmente en construcción. La ausencia de disposiciones legales en materia de depósito (no hay ley de depósito legal en Zimbabwe), hace que las películas de producción privada deban ser adquiridas. La catalogación de las películas se efectúa con un programa de documentación de la UNESCO. NAZ firmó un convenio de cooperación con el Nederlands Filmmuseum mediante el cual dos de sus archivistas pudieron capacitarse en Holanda en junio de 1999.*

*Films to be catalogued, Film Archives of the National Archives of Zimbabwe*

**Nature of Holdings**

The NAZ is a state archive and hence addresses itself mainly to the needs of various government departments. As a result, most of our films were deposited by the Ministry of Information. There are very few films made by independent producers because there is no law binding these producers to deposit their productions with the Archive. We are directly funded by the government and we have insufficient funds to purchase prints from independent producers

The bulk of the films in our holdings was produced by the Central African Film Unit (CAFU). This was government sponsored and operated between 1948 and 1963. CAFU was a regional film unit serving Zimbabwe, Zambia and Malawi. Apart from CAFU, we also have films produced by British Gaumont, Pathe, International Television News, British Information Service, Rhodesia Information Service, Rank and Zimbabwe Information Service. These are mainly newsreels, instructional films, travel films, interviews, political broadcasts and documentaries.

CAFU's main concern from 1953 to 1963 was publicity and propaganda films intended to popularise the Federation of Rhodesia and Nyasaland at home and abroad. They also made instructional films for Africans designed to teach basic concepts about better living conditions to largley illiterate audiences. Most of these films were silent because they were normally interpreted by narratiors into the specific language of different audiences.

CAFU also made newsreels. There were different newsreels for blacks and whites. *Rhodesian Spotlight* (1953 - 1963) were made for the whites and *Rhodesia and Nyasaland News* (1957 - 1963) were made for the blacks. The former was produced twice a month whilst the latter was produced once a month. These newsreels covered events within the three territories. As a former British colony, we also have films on Britain and the Empire. Most of these are in the form of newsreels and were produced by the British Information Service. These are films promoting Britain and major British events like the coronation of Queen Elizabeth II.

There is a small but growing collection of films on video. Most of the videos are purchased and have to do with Zimbabwe. The few feature films we have are on video.

Films that are in great demand are put on video for easier access and to conserve the original. Some videos are deposited by producers/researchers in return for use of our footage. The videos are recorded on U-matic and VHS.

**Database Management**

The Audiovisual Unit has compiled a computerised catalogue of films using a UNESCO software package called CDS/ISIS. We have created four databases for film namely: Rhodesia Spotlight, Rhodesia and Nyasaland News, Video and General Film. At present the numbers of titles in the databases are as follows:

| | |
|---|---|
| General Films | 1828 |
| Rhodesia Spotlight | 196 |
| Rhodesia and Nyasaland News | 82 |
| Video | 141 |

The sections on general films and video are still growing as more films are added to the collections. All films in the other two sections have been entered into their database. We hope to add a database for negatives as soon as we have the expertise to do so. Negatives are currently listed in a register.

**Current Activities**

The NAZ and the Nederlands Filmmuseum (NFM) are currently involved in a project called To Preserve the Cinematographic Heritage of Zimbabwe. The Government of the Netherlands is sponsoring the project. As part of the project, two audiovisual archivists underwent a three week training programme at the NFM in June 1999. They were taught about film handling and preservation. For a long time the archivists were neither trained nor had any exposure in the preservation of film until the NFM came to our aid. For the moment they are trying to put into practice what they learnt and this to a certain extent means reorganising the film archives. For instance, all negatives now have to be stored in a climate controlled environment. This training will also help improve the quality of the information we gather. This entails modifying the database in order to add some aspects of technical information which we used to overlook. The NAZ prepares a Guide to Audovisual addressing the issues of conservation, collection and access.

*Les Archives du Film du Zimbabwe ont bénéficié de l'aide du Japon qui leur a offert l'équipement pour une salle de projection en construction. Le Beit Trust a fourni du matériel de restauration. La plupart des films conservés proviennent du Ministère de l'Information ; le système de dépôt légal n'étant pas obligatoire, les films indépendants doivent être achetés. Les films de l'Etat sont essentiellement des actualités, des films pédagogiques, des documentaires de voyage, de la propagande politique et des interviews, produits par les agences locales ou des pays colonisateurs. La collection de longs métrages s'enrichit surtout de vidéos: des dépôts de producteurs et des chercheurs en retour d'utilisation de films de la collection. Le catalogage des films est informatisé sur un programme de l'UNESCO. Le NAZ et le Nederlands sFilmmuseum ont créé un projet d'aide à la conservation de l'héritage cinématographique du Zimbabwe qui a permis à deux archivistes de suivre une formation aux Pays-Bas. Cette formation, riche en connaissances nouvelles, permet d'envisager la restructuration de l'archive. Le NAZ travaille actuellement à la publication d'un guide pour l'audiovisuel.*

# Lighting Out a Collective Past: to Find, Preserve and Research Flemish Non-fiction Films

*Daniel Biltereyst & Roel Vande Winkel*

The Belgian Royal Film Archive (RFA) is mainly known for its large collection of international features. Since the beginning, however, it has of course also been housing local productions. These include Belgian film materials, from both French and Flemish communities, including fiction as well as non-fiction films. The latter consists of a particularly rich collection of films, ranging from documentaries, educational films and advertising material to newsreels from local and foreign companies active in the Belgian film market. One year ago a collective research project was launched by the RFA and the

*Si la Cinémathèque royale de Belgique possède une grande collection de films du monde entier, elle n'est pas moins une archive centrale pour les productions locales. Depuis ses débuts, la cinémathèque a rassemblé les films belges des communautés flamandes et francophones, aussi bien des films de fiction que de non-fiction. Ces derniers constitutent une large collection allant du documentaire, au film pédagogique, publicitaire ou d'actualité produits par des sociétés locales ou étrangères actives sur le marché belge. L'année dernière, un projet de recherche fut lancé conjointement par l'archive et l'Université de Gand. L'objectif de ce projet est le catalogage et la documentation des films de non-fiction flamands issus de la collection et d'ailleurs. Dénommé*

Throwing light onto a collective heritage, *le projet vise à créer les conditions nécessaires pour la recherche sur ces films. La première partie consiste en un inventaire systématique des films de non-fiction ayant trait à l'histoire et à la société flamande, entre 1895 et 1955. Plus de 2500 titres ont été retrouvés dans le catalogue jusqu'à présent. La deuxième partie du travail consiste en la recherche systématique dans les collections d'autres archives, institutions, entreprises, collections privées, etc. L'inventaire et la description des films seront repris dans un guide qui pourra servir aussi bien aux journalistes, qu'aux producteurs de télévision ou aux chercheurs. Les recherches ne se limitent pas à l'époque du nitrate, elles prennent en considération les collections vidéo et télévision. La troisième phase du projet consiste en une analyse de titres choisis par l'équipe de recherche ainsi que de l'oeuvre de cinéastes tels que Clemens De Landtsheer (1894-1984) et sa société Flandria Film. Dans cette section, Roel Vande Winkel présentera son travail sur les actualités projetées en Belgique occupée entre 1940 et 1944.*

University of Ghent in order to describe and catalogue the Flemish part of the non-fiction film collection in (and outside) the Archive.

In recent times major film archives have been showing a greater awareness of non-fiction film material in their collections[1]. Researchers and academics from various domains (including history, film and media studies, historical sociology, etc.) are increasingly more persuaded that visual history cannot be dismissed. Television and the wider industry also seem to show more interest than ever in factual film material from the past. In Belgium, the central research fund has now also come to acknowledge the value of non-fiction film as an important part of the collective cultural heritage.

Two years ago the Flemish department of the Belgian Research Council (*FWO-Vlaanderen*) decided to create a new budget line (the *Max-Wildiersfonds*). This fund, specifically instituted to finance research on Flemish archive collections, stimulated collaborative work by archives and academics. One of the biggest projects financed through this new budget deals with non-fiction film related to Flemish history and society. It is promoted by the University of Ghent (through Daniël Biltereyst from the Department of Communication Studies) and the RFA (through its curator Gabrielle Claes). It is financed through a four year fund (2000-2003), providing a working budget and two full-time researchers.

The central aim of this project, named *Throwing light onto a collective heritage*[2] *[Licht op een collectief verleden]*, is to create the necessary conditions for research with non-fiction material in the Dutch-speaking part of Belgium. The overall project has three main purposes or sections: an inventory of the RFA's non-fiction material on Flemish history and society; the development and editing of a guide on other collections containing non-fiction material; and finally concrete historical research on interesting film material.

**Searching for Flemish Non-fiction Films in the RFA**

The first and main purpose of the overall project is to draw up an inventory of the RFA's non-fiction film collection on Flemish history and society. Therefore all films possibly having a Flemish component and dating from 1895-1955, are taken into account. The temporal limitations are inspired by both the end of the nitrate period and by the start of the Flemish public broadcaster in October 1953. After running – shuffling actually - through the catalogue, more than 2500 film titles remain up to now. This list of films, continuously increasing due to new deposits, is due to be systematically viewed on a screening-table and subsequently described. Besides this summary, the database also contains key words, the names of all recognizable persons, locations and organisations. This ongoing work will open up an important part of the RFA film collection.

Many films however do only exist in nitrate and/or in a safety negative and can therefore not be viewed immediately. Fortunately

the researchers can rely on Noel Desmet and his team for restoring and safeguarding this precious material.

**Searching in Other (film) Archives**

This search for Flemish non-fiction films is not restricted to the holdings of the RFA. Although the research team has not yet organized a systematic search for films in other locations, interesting nitrate collections have already emerged from occasional inquiries. Many of those films such as the entire nitrate stock of the Antwerp City Archive and several films of Clemens De Landtsheer owned by the Flemish Radio and Television (VRT), have already been restored/safeguarded. Although the original funds are insufficient to cover such operations, the RFA has decided to put in an extra financial effort.

In this second section of the project, the research team is planning a systematic survey into film collections owned by other archives, institutions, companies, private collectors etc. This enquiry will be conducted in the second half of 2001 up to 2002. By combining postal surveys with working visits to bigger institutions, we hope to map out a hitherto uncharted area. This should lead up to a guide or a directory with a rather detailed description of those non-fiction film collections which could be interesting for the study of Flemish (or wider Belgian) history and society. This guide, which will address a broader audience (including academics, journalists, television producers), will not be limited to the nitrate era and possibly include video and television collections. This second part of the research project also includes a survey among foreign film archives.

*Met onze jongens aan den Ijzer*, Clemens De Landtsheer (1929)
This pacifist picture against the First World War's cruelties in the Ijzer valley turned out to become a pamphlet for the Flemish nationalistic movement.

As such, many archives will be kindly asked for information about Flemish/Belgian films in their collections. Up to now, three archives (i.e. the British Film Institute, Imperial War Museum and Nederlands Filmmuseum) have already been addressed. If their fellow archives will be collaborating just as warmly as these three did, our prospects are excellent.

**Valorising the Results Through Exhibitions and Historical Research**

The research team hopes that mapping, restoring, safeguarding and opening up film collections, will finally facilitate historical film research in Flanders and Belgium. However, the third and final purpose of the overall project is to actually proceed to concrete case studies on interesting material.

*Ça c'est Bruxelles,* Francis Martin (1927)
Francis Martin's romanticized view upon the Brussels 'Marolles' was considered lost, but thanks to the project the raw material has now been found.

Here we decided first of all, to make an inquiry of the film production by Clemens De Landtsheer (1894-1984) and his *Flandria Film* company. De Landtsheer, a fervent Flemish nationalist, holds a special position within Belgian film history. Best known for his documentary *Met onze Jongens aan den IJzer [With our troops on the*

*La Cinémathèque Royale de Belgique no sólo conserva películas del mundo entero, sino que también funciona como archivo central de la producción local. Desde sus comienzos, la Cinemateca reunió las cintas belgas de las comunidades flamenca y francófona, de ficción y no-ficción. Estas últimas forman una vasta colección de películas documentales, pedagógicas, publicitarias, presentaciones de empresas locales y extranjeras. El año pasado, se inició un proyecto conjunto con la Universidad de Gantes que tiene por objeto la catalogación y documentación de las películas flamencas de no-ficción de su acervo y de colecciones de otra provenencia. Originalmente titulado* Throwing light onto a collective heritage, *el proyecto apunta a crear las condiciones necesarias para la investigación sobre estas películas. La primera parte consiste en un inventario sistemático de unas 2500 cintas relacionadas con la historia y la sociedad flamenca, de 1895 a 1955.*
*La segunda, tiene por objeto la investigación de colecciones de archivos de otras instituciones, empresas, colecciones privadas, etc. El inventario y la documentación se incluirán en un volumen destinado a críticos, productores, investigadores, etc.*
*La tercera fase prevé el análisis de títulos seleccionados por el equipo de investigación, y en particular la obra de Clemens De Landtsheer (1894-1984) y su productora Flandria Film. En esta sección, Roel Vande Winkel presentará su trabajo sobre los noticiarios proyectados en la Bélgica ocupada (1940 – 1944).*

*Yser]* (1928-1929), De Landtsheer was also filming and distributing topical films about Flanders. These newsreels, the *Vlaamsche Gebeurtenissen [Flemish Events]*, were not only dealing with significant topical matters (like the flood disasters of 1928-1929) or with political events (which De Landtsheer always viewed from a particular perspective). He also filmed sporting events, folkloristic parades and local slices of life like the winter festivities in his native village. There was a fire in his house in May 1940 and only a small part of his production was believed to have survived.[3] However more films than hitherto presumed seem to have been rescued. We are currently trying to centralize all existing materials in order to compare and safeguard them. We also located de Landtsheer's written archive and business records, which will enable us to put his films (and their screenings) into a larger context.

A second, major project is the PhD prepared by Roel Vande Winkel – a historian working as film researcher for this project – on wartime newsreels screened in occupied Belgium (1940-1944). During the German occupation, two newsreels were issued on a weekly basis, both in Flemish and French versions: the *Wereld Aktualiteiten - Actualités Mondiales*[4] (1940-1944) and the parallel running *Belga Nieuws - Belga Actualités*[5] (1943-1944). These newsreels were obligatory opening every commercial film projection. Each episode was assembled by a Belgian editorial staff, lead by a German chief editor. The newsreels combined local events with foreign news derived from Ufa's *Auslandswochenschau [Foreign Newsreel]*, a sister of the *Deutsche Wochenschau [German Weekly newsreel]*. This research aims to reconstruct the contents of these newsreels by viewing preserved newsreel copies and linking that information with various other historical sources. Combining all this information is to result in an inventory which will form the basis for an in-depth study of the

*VN Landdag Wemmel*, Clemens De Landtsheer, (1930)
The Flemish political leader August Borms waving to his nationalist fans during a political meeting in Wemmel near Brussels.

way these newsreels tried to influence public opinion. This research is enthusiastically supported by the Bundesarchiv-Filmarchiv (Berlin) and by RTBF-Imadoc (Brussels), who preserved most of the newsreels.

Historical film research tends to concentrate – as the above mentioned broader projects demonstrate - on 'collections', or films that can easily be considered/studied as a whole. We therefore decided to also work on some films that are inclined to receive less scholarly attention, if any at all. *Japanse dag te Antwerpen [Japanese Day in Antwerp]* is a case in point of this problem archive staff members are only too familiar with. Given that it lacks intertitles, the one-reeler leaves the spectator wondering why Belgians paraded through the streets of Antwerp dressed up as Japanese. Since one can hardly make sense of its content, such films are unlikely to draw the attention of historians or other researchers. They are therefore doomed to remain unknown. In a modest attempt to break this vicious circle, 35 students from the University of Ghent were invited to reconstruct the historical context of such news films (1910-1935)[6] by plunging into archives, reading contemporary newspapers etc. Their research yielded interesting results. For instance: the Japanese Day turned out to have formed part of a big charity weekend the Red Cross organized in favour of the victims of the earthquake that shook Tokyo and Yokohama in 1923.

Current research results (like newly discovered/restored films) have already been valorised on various occasions. The footage was brought to a broader audience by organizing screenings in film museums and festivals[7] and by advising television researchers, scholars, students etc. We hope that such manifestations as well as publications resulting from - or incited by - our research will throw more light onto this collective heritage.

*Met onze jongens aan den Ijzer*, Clemens De Landtsheer (1929)

1 See for instance: Hertogs, D. & De Klerk, N. [Eds.] (1997) Uncharted Territory: Essays on early nonfiction film. Amsterdam: Stichting Nederlands Filmmuseum. Smither, R. & Klaue, W. [Eds.] (1996). Newsreels in film archives: a survey based on the FIAF symposium. Wiltshire: Flicks Books.

2 'Throwing light onto a collective heritage. An Investigation of unexplored audiovisual sources on Flanders through an investigation of documentary Film Material in the RFA and in other collections, leading to a Guide on non-fiction film collections in Flanders' (project nr. FWO-Wildiers G.4430.00).

3 Thys, M. (1999) Belgian Cinema. Brussels: Royal Film Archive, pp. 216-221.

4 Not to be confused with the Actualités Mondiales issued in Northern France in 1940-1942.

5 Not to be confused with the Belgavox newsreels issued in Belgium after the end of World War II.

6 To grant the students a reasonable chance of success, only films that could be dated (most of the time because the date was mentioned on the film-box) were selected.

7 For instance the screening of Francis Martin's *Ca c'est Bruxelles [This is Brussels]* (1927) in Bologna in November 2000. We stumbled on unedited footage of this presumed lost film, which gives vivid impressions of Brussels in the late twenties.

# Nitrate Film Production in Japan: A Historical Background of the Early Days

*Hidenori Okada*

Historical Column
Chronique historique
Columna histórica

*This article is a summary of an article previously written in Japanese for NFC Newsletter 30 (March-April 2000), a bi-monthly publication of the National Film Center, The National Museum of Modern Art, Tokyo. Although Japan has long been a motion picture film manufacturing country, little historical research has been done on the subject. Sharing the objectives of FIAF's various research projects on nitrate film, this article presents a brief historical background of the early development of film manufacturing business in Japan.*

Fuji Photo Film Co. Ltd. released their 35mm film "Fuji Positive Film (type 150)" on the market in April 1934. This product was the first genuine domestic film because the entire manufacturing process was done in Japan. In the same month, Konishiroku, at that time the leading manufacturer in the Japanese photo industry, put their first motion picture film product "Sakura 16mm Cine Film (reversal)" on sale. This Konishiroku film, however, was made from imported diacetate film base applied with domestic emulsion; at the time, the Japanese photo industry, which had just begun to explore the technological possibilities of producing nitrate film, had not yet developed the capability of manufacturing domestic diacetate base for 16mm film. In December 1938 Konishiroku succeeded in mass-producing nitrate film, and in 1940 diacetate film; therefore, all their film products before these dates were only "half domestic," so to speak. Although they were to become long-standing rivals in the industry, especially during the development of colour film technology in later years, Fuji and Konishiroku seem in retrospect to have tacitly chosen divergent development plans, the production of 35mm film and non-35mm film respectively.

In fact, the main reason for this divided emphasis was the apportioned distribution of celluloid. After the Sino-Japanese War (1894-5), in which Taiwan became a Japanese possession, Japan became the leading producer of camphor (a primary raw material of celluloid), made from refined wooden tips of camphor trees, mainly found on the Pacific coast of Asia. As a result, the country saw a flood of new celluloid manufacturing factories. In 1919, upon the foundation of a monopolised company, Dai Nippon Celluloid (Daicel), all the manufacturers were integrated, and this merger was a big step forward for domestic film manufacturing. Daicel opened a special laboratory for motion picture film in the suburbs of Tokyo in

1928, and after having released their test products, it separated its photo-cinema department in January 1934, founding Fuji Photo Film Co. Ltd. With a view to the possible invasion of the Japanese market by foreign companies such as Kodak and Gevaert, of Daicel's many research projects the one that received a large subsidy from the Japanese government was the development of motion picture film material. Given Japan's increasing isolation from the international community following the foundation of Manchukuo (1932), this governmental policy suggests that the development of the film industry reflected the nationalistic agenda termed *kokusaku* (national policy). Besides, a rise in prices of imported film materials as a consequence of the exchange rate fluctuation and increased tariffs was another factor in the government's decision to advance the domestic manufacture of film materials. While Konishiroku, Oriental Photo Industrial Co. Ltd., and Asahi Photo Industry, the three companies which preceded Fuji in the industry, started with photographic paper and plates and then moved into the manufacture of motion picture film materials, Fuji from the beginning focused on the production of motion picture film, in what might be considered an unnatural or forced way. At that time, the camphor trade was monopolised by the government and camphor sold solely to Daicel, which in turn supplied camphor only to its subsidiary, Fuji. Naturally, the other companies strongly opposed such a policy.

*Taki no Shiraito*, Kenji Mizoguchi (1933), National Film Center/The National Museum of Modern Art, Tokyo

Under such circumstances, an unexpected event, enormously influential to Fuji's status as a film manufacturer, happened in February 1934. Two months before Fuji released its first 35mm film product, Dai Nippon Motion Picture Association, consisting of large production companies such as Shochiku, Nikkatsu, Shinko Kinema, made a bombshell announcement that the members of the Association would *not* use any Fuji product, forcing the newly

*El texto es un resumen de un artículo previamente publicado en japonés. En él se traza una breve historia de la fabricación de película virgen en Japón, y el autor llama la atención sobre el hecho de que, pese a ser Japón uno de los grandes países productores de película, no se han hecho muchas investigaciones sobre el tema.*

*El desarrollo de la fabricación de película en Japón tuvo una relación muy directa con las vicisitudes político/industriales del país. En 1932, tras la fundación de Manchuko, el gobierno japonés monopolizó la producción de alcanfor (plastificante básico para la producción de celuloide) y concedió su uso exclusivo a la Dai Nippon Celluloid (Daicel), empresa matriz de la Fuji Photo Film Co. Ltd. Sobre esta base, Fuji conseguiría presentar, en abril de 1934, el primer material totalmente japonés (Fuji Positive Film – tipo 150); en el mismo mes, el principal rival de Fuji, la Konishiroku, también presentaría su primer material para cinematografía (Sakura 16mm Reversible Cine Film), pero sobre soportes de diacetato importados.*

*La Dai Nippon Motion Picture Association, que reunía a todas las grandes compañías de producción japonesas, se enfrentó al monopolio ejercido por Daicel/Fuji aduciendo que, por su menor calidad, las películas Fuji resultaban más caras a la larga, pero esta denuncia se presentó sin pruebas documentales y, un año después, los productores aceptaron la política que primaba los productos nacionales.*

*Tácitamente, la Fuji y la Konoshiroku se repartieron el mercado japonés, ocupándose Fuji de los materiales en 35mm y Konoshiroku de los soportes sub-estándar.*

*El lanzamiento del primer material negativo totalmente japonés (Fuji Negative Film – tipo 100) convertiría a Fuji en una empresa rentable. A partir de 1939, el desarrollo del bloqueo comercial llevaría a que, en 1940, Fuji se convirtiera en el único proveedor de película para toda la producción profesional nipona.*

established Fuji into a tight corner. The stated reason for the decision was that "domestic products which are cheaper but less durable are, in the long run, more expensive than Eastman products." However, since there is no record that the Association performed any life tests on Fuji's products, their claim was unsupported by evidence. What was really at issue was, perhaps, the governmental policy surrounding celluloid supply.

Consider, for example, Oriental Photo Industrial Co., Ltd. In October 1933, a year before Fuji introduced its first film product in the market, P.C.L. (the predecessor of Toho Company) for the first time used a positive made by Oriental, then an emerging force in the photo industry, for the viewing print of their second feature, *Junjo no Miyako*. The Oriental product, however, was made from imported film base. Although Oriental built a film studio with a view to entering into the film manufacturing business, Fuji's monopoly on the supply of celluloid forced them to forego their ambition.

When faced with the boycott by the Motion Picture Association, Fuji was able to negotiate sales of film to *Asahi News*, newsreels produced by Asahi Shimbun, a national newspaper company, and to independent star production companies which were surviving on small-scale production means. In fact, Fuji Studios, a location studio built by Fuji, was mainly used by such small star production companies. Curiously, from about 1935, the larger companies overturned their decision unreservedly, and began using Fuji products, possibly because of public sentiment in favour of utilising domestic products. However, I would argue that there might have been another reason behind the situation: that is, the big production Companies' announcement, rather than a simple boycott of Fuji products, was in fact their protest against the power of the government/*zaibatsu* over the fundamental structure of the industry. By the time Fuji released its first 35mm negative film, "Fuji Negative Film (type 100)", in 1936, the company's deficits were eliminated. And soon after, in 1939, the company was compelled to increase their production enormously, due to the war time "import prohibition" policy. Within a mere six years of the birth of the first hundred-percent Japanese-made film, Fuji was obliged to meet the demands of the entire domestic film industry.

*Il s'agit d'un texte condensé de l'article paru dans la NFC Newsletter 30 (mars-avril 2000), bi-mensuel du National Film Center, The National Museum of Modern Art, Tokyo, qui s'inscrit dans les objectifs énoncés par la FIAF en matière de recherche sur le développement de l'industrie cinématographique au Japon.*

*Fuji Photo Film Co. Ltd. lança la pellicule "Fuji Positive Film (type 150)" 35mm sur le marché Japonais en avril 1934. Ce fut le premier produit national car sa production était entièrement assurée au Japon. Le même mois, Konishiroku, sortait son "Sakura 16mm Cine Film (réversible)". Cette pellicule était cependant produite avec du diacétate importé auquel on applicait une émulsion de production locale. L'industrie photographique Japonaise, qui explorait les possibilités de produire du film nitrate, n'était pas encore prête pour produire une base en diacetate pour la pellicule 16mm. En décembre 1938 Konishiroku réussit à produire industriellement du nitrate, et en 1940 du diacétate. Par conséquent, toutes les productions cinématographiques antérieures étaient pour ainsi dire des produits "semi nationaux". Fuji et Konoshiroku, concurrents surtout pendant la période de développement de la technologie du film en couleurs, semblent avoir tacitement choisi des stratégies divergeantes dans la production de pellicule 35mm et non-35mm respectivement.*

# The Novels and Rediscovered Films of Michel (Jules) Verne

*Brian Taves*

Seldom has an individual both written the stories published under the name of another person, and then proceeded to film those stories - a feat accomplished by Michel Jean Pierre Verne (1861-1925), son of renowned French writer Jules Verne (1828-1905). With the recent discovery and preservation of two of Michel Verne's movies, this curious and almost unknown chapter in filmic and literary history may now be told for the first time.

In 1857, with success as an author still six years in the future, Jules Verne married a widow with two young daughters. The couple had one offspring of their own, Michel, who grew up as the typical problem child of a famous parent who was more engrossed in his writing than his paternal obligations. Michel's personality embodied all the rebellious spirit which his father had channeled into writing, and his childish tantrums evolved into adolescent insolence. When, in addition, he began habitually running up huge debts, Jules Verne responded in the manner of the time: first with a mental institution at age thirteen, then to sea at age sixteen, each for a year. At eighteen, Michel left school to elope with an actress, living on a lavish allowance his father funneled through his publisher. In 1883, without mentioning that he was married, Michel seduced and abducted a sixteen year old piano student, and they quickly had two children. Jules Verne was left to support Michel's abandoned first wife, who soon agreed to a divorce, while the family's different responses to the remarriage divided them for a time.

*Michel Verne, copyright Société Jules Verne*

Michel began to settle down in his twenties with his second wife, but was still unable to support himself and his children, and was described by his own son as "never easy to get on with." The mutual love of writing finally brought father Jules and son Michel together, and the two collaborated on literary endeavors. In 1888, after the death of Jules Verne's long-time editor, Pierre-Jules Hetzel (his son Louis-Jules inherited the firm), Michel took his place as his father's literary advisor—introducing him to new ideas, and arguing on behalf of socialism and Dreyfus. While still a teenager, Michel Verne had begun fusing his identity with that of his father, reconstructing his name as Michel Jules-Verne

*Pour les premiers cinéastes, Jules Verne était un auteur contemporain de renommée internationale, et pendant une décade après sa mort en 1905, un ou deux nouveaux livres ont encore été publiés chaque année. Des études récentes ont prouvé que ces livres étaient réécrits, et dans certains cas, ils ont été écrits par le fils de Verne, Michel. En 1913, après huit livres, Michel s'est tourné vers le cinéma qui semblait potentiellement plus lucratif. Il a commencé une série connue sous le titre de "Les films Jules Verne" pour le distributeur français Éclair. Entre 1914 et 1919, il a produit cinq films long-métrage dont quatre qu'il a écrit et mis en scène. Comme avec les livres posthumes, Michel Verne s'est engagé dans un acte de piété filiale, subvertissant l'oeuvre de son père en l'a réécrivant, cette fois en l'adaptant à un nouveau support. Si au début, Michel Verne croyait obtenir des budgets pour réaliser les prises de vue en décor naturel à travers le monde, il fut confronté à l'expérience problématique du réalisateur indépendant. Il a découvert que son père avait déjà obtenu une reconnaissance à l'écran dans de nombreux pays et que ses droits d'auteur ne lui permettaient pas d'avoir le contrôle sur les films réalisés dans des pays tels que l'Allemagne ou les Etats-Unis. Michel Verne a alors décidé de mettre à l'écran les histoires moins populaires de son père. En prenant cette décision, il a renoncé à l'intérêt narratif des textes pour réaliser des films qui n'ont finalement pas eu de succès. Depuis la découverte et la restauration par la Société Jules Verne, en 1997, du second film de Michel* La destinée de Jean Morenas *réalisé à partir de la réécriture d'un texte de Jules Verne dont la version originale fut publiée en 1988 seulement), il est possible d'établir une comparaison avec le premier film de Michel,* Les enfants du Capitaine Grant *conservé au Nederlands Filmmuseum, et basé sur un des plus célèbres romans de Jules Verne.*

(sometimes abbreviated as M. Jules-Verne, convincing a few editors that the "M." stood for Monsieur). Michel wrote a number of articles about science, and science fiction stories, beginning with an 1888 series for *Le Figaro—Supplément littéraire* entitled "Zigzags à travers la science." Proud of his son's work, the elder Verne did not mind when, the next year, Michel's short story "Au 24ème siècle: Journée d'un journaliste américain en 2889" was first published in the United States under the paternal name. Indeed, Jules Verne rewrote it for French publication the next year as "Journée d'un journaliste américain en 2890." One of Michel's "Zigzags à travers la science" stories, "Un Express de l'avenir," was subsequently also published in many countries under the Jules Verne byline.

In the early 1890s, Michel made and marketed what he called the Universal Stove, which failed to sell despite efforts that won his father's admiration, and the result was the same when he converted to manufacturing bicycles in 1893 with a modern, innovative design. With a job preparing the Universal Exhibition of Paris in 1900, Michel made trips to Russia, Siberia, Silesia, and Rumania for mining interests that finally led to financial success. Afterwards, he ran a paper mill until it burned down; tried banking, but resigned rather than endorse illegal transactions; and sold his share in nickel mines at an advantage at his father's urging that he become more than a businessman.

Shortly afterward, Jules Verne died, in March 1905, at age 77, leaving nine completed novels and a melange of short stories ready for publication, together with a variety of other manuscripts, some of them incomplete. As Jules Verne had intended, Michel helmed most of these works through to publication over the next nine years, becoming the full-time executor of his father's literary estate, in this way filling the career gap that had opened when he sold his business interests. Michel, and subsequently his son Jean, claimed he made no changes to Jules Verne's posthumously published works beyond stylistic polishing, updating, or possible verbal instructions from father to son.

However, when the evidence from the family vaults became public over twenty years ago, it proved that Michel had substantively altered, in both minor and major ways, all the works that appeared under his father's name after his death, even originating some of them himself. The publisher was aware of Michel's activities, and regarded the alterations as improvements to the originals. Contemporary literary scholars have had to rewrite the analysis of Verne's oeuvre to take into account that they were partly the result of a father-son collaboration—which continued in a new medium when Michel began his filmmaking career, a fact entirely overlooked until now.

In 1910, Michel began his final "Jules Verne" book, the long volume *L'Étonnante aventure de la mission Barsac*. His springboard was his father's *Voyage d'études*, a half-dozen sketchy chapters beginning a

novel of exploration in Africa, colonialism, and esperanto, together with a page of factual notes about the region copied down and entitled *Une ville saharienne*. Michel abandoned writing the book less than a year later, after the death of his son, Georges, at age 25, and required the collaboration of a journalist when he eventually resumed work on the first part of the novel, before completing it on his own.

By spring 1913, Michel submitted *L'Étonnante aventure de la mission Barsac* to Louis-Jules Hetzel for serialization. However, with an exaggerated conclusion celebrating "le grand mot, le mot sublime, le roi des mots, le mot: Fin," and the subtitle "Le Dernier voyage extraordinaire," Michel had clearly decided to preclude the possibility of any further posthumous works in his father's name. Eight years after Jules Verne's death, it might have been problematic for Michel to continue publishing works under his father's name (even though several Jules Verne manuscripts remained that would not appear in print for another 75 years). Michel may have also recognized that he was better at embellishing the existing texts of his father than he was at originating books on his own, as he had with *L'Étonnante aventure de la mission Barsac*.

By then, Michel was ready to make the transition from ghost-writer to adapter; his first known mention of the possibility of filmmaking is in a letter to his publisher dated April 16, 1908. Michel grasped that a new medium might be profitable and well suited for presenting his father's unique stories. Movies offered Michel the opportunity to end the anonymity that he and Louis-Jules Hetzel had conspired to preserve: while still retaining the Jules Verne identity in the supposed source of his films, Michel could finally step forward as a creator in his own right. As well, his entrepreneurial instincts, evident in his earlier business career, were reawakened by the prospect of joining a new, alluring industry, open to independent, individual efforts.

By this time, thirteen short screen adaptations of Jules Verne had been made around the world, and they had begun to move beyond the trick film stage of Georges Méliès, Segundo de Chomón, and Louis Feuillade in such movies as *Le voyage dans la lune* (1902), *Voyage au centre de la terre* (1909), and *Vers le Pôle Sud / Aventures du Capitaine Hatteras* (1909), respectively. Not only had such filmmakers vivified Verne's science fiction, but his adventure stories had been adapted for the cinema as well; in 1908, Essanay produced *Michael Strogoff*, with a remake from Edison in 1910. These two films were derived not so much from the 1876 novel as from various well-known theatrical versions. Jules Verne had begun this trend himself with several successful stage adaptations of his prose fiction, and many imitators followed suit. Verne probably was aware, before his death, that his stories had become an active source of inspiration for motion pictures—although it is not known whether he actually ever attended a screening. He had long understood the potential of

*Para los primeros directores de cine, Julio Verne fue un autor de reputación internacional y tras su muerte en 1905, se siguieron publicando una o dos obras de Verne por año. Estudios recientes probaron que muchos de estos libros fueron re-escritos y hasta en algunos casos, ideados por su hijo Michel. Luego del octavo de estos libros, en 1913, Michel Verne se volcó hacia el cine, actividad potencialmente más lucrativa. Comenzó con la serie "Les films de Jules Verne" para el distribuidor Eclair de 1914-1919, produciendo cinco largometrajes de los que él mismo escribió y dirigió cuatro. Con la obra póstuma, Michel entró en una etapa de piedad filial, subvirtiendo la obra de su padre al re-escribirla al mismo tiempo que adaptándola a un nuevo medio. Si en un principio Michel pensó que iba a disponer de suficientes recursos como para rodar sus películas en lugares remotos del mundo, terminó por conocer la problemática suerte del director independiente. Descubrió, por un lado, que su padre ya se había convertido en una celebridad cinematográfica en numerosos países y por otro, que el control de sus derechos se le escapaba en países como Estados Unidos y Alemania. Como consecuencia, Michel optó por adaptar algunas de las obras menos conocidas de su padre. Esto fue una decisión desastrosa ya que eliminó la potencialidad de los elementos narrativos originales de la obra de su padre, condenando así sus propias películas al fracaso económico. El descubrimiento en 1997 de la segunda película de Michel,* La Destinée de Jean Morenas *(adaptada precisamente de una novela del padre y re-escrita por el hijo) hace posible la comparación con la primer película de Michel* Los Hijos del Capitán Grant*, basada en la célebre novela de Julio Verne y preservada por el Nederlands Filmmuseum.*

sound and visual reproduction of events: in his 1888 novel *Le Château des Carpathes*, Verne wrote of an obsessed baron who owns an invention that allows him to listen to recordings of his unrequited love, a deceased opera singer, and to simultaneously project her image to achieve a ghostly, chimerical effect. Michel had also expressed a similar interest in the visual medium; his July 21, 1888 article for *Le Figaro* described a photographic process that produced an imaginary woman.

Michel decided there was an opportunity, with films gradually becoming longer, to make spectacular, big budget, high-quality, full-length versions of his father's novels, without the inherent limitations encumbering short films or stage presentations. Michel believed he was the one to make these live-action features, planning from the outset to script, produce, and direct himself. Forming the company "Les Films Jules Verne" in Paris, his plans were announced and advertised in many countries.

Michel sold to Société Éclair exclusive rights throughout the world to films of Jules Verne's stories, in exchange for a pledge of funding and distribution, and a large fee. This seemed an ideal connection; Éclair was an expanding, prosperous firm, with offices opening around the globe—appropriate, given Verne's appeal. The properties initially mentioned in press accounts as prospective productions included *Voyage au centre de la terre* (1864), Verne's lunar novels (*De la terre à la lune* [1865] and *Autour de la lune* [1870]), and his arctic stories ("Un Hivernage dans les glaces" [1855] and *Voyages et aventures du Capitaine Hatteras* [1867]). Although the practicality of filming some of these stories might seem questionable, the versions by Méliès, Chomón, and Feuillade, set in all of these regions, had already proven the possibility of producing them. There was also word that some drafts left by Jules Verne, and not yet published, might be used in bringing some unknown and original stories to the public through the medium of film—indicating Michel's interest in using some of the four novels and three short stories he had left unpublished or, just as likely, continuing to fabricate his own stories under his father's name. The first three pictures actually announced as in preparation were *Vingt mille lieues sous les mers*, *Les Indes noires*, and the premier movie of the "Les Films Jules Verne" series: *Les enfants du Capitaine Grant*. Michel was producer of *Les enfants du Capitaine Grant*, from a best-selling 1867 novel that Jules Verne had turned into a popular play in 1878 and which had already been filmed in 1901 by Ferdinand Zecca. (The novel would later serve as the basis for a 1936 Soviet feature, *Deti Kapitano Granta*; 1969 and 1977 movie and television versions, respectively, of a Spanish zarzuela, *Los sobrinos del Capitán Grant*; a 1981 French animated television version on FR3; and most recently and definitively a seven-hour Russian-Bulgarian television mini-series in 1985, *Auf der suche Nach Kapitan Grant* -although the best remembered adaptation is the 1962 Disney version, *In Search of the Castaways*.) Production of Éclair's version began in 1913, but

abruptly ended on June 22 with the sudden death of director Victorin-Henri Jasset. Production resumed later in the year, filming around Cherbourg, with Henry Rousell directing and a cast composed of well-known artists in Paris theaters (M. Dussoudeix, Michel Gilbert, Denise Maural, M. Delamarcie, M. Daragnan, M. Jordan, M. Delmonde), with at least one player, Josette Andriot, returning from the cast Jasset had assembled. Éclair's exotic "glass house" studio in Epinay-sur-Seine, the garden estate of the celebrated naturalist Etienne de Lacépède, allowed shooting the New Zealand scenes involving 200 Maori warriors painted green for the cameras. Released in 1914, *Les enfants du Capitaine Grant* proved popular, and it is preserved with its original tints at the Nederlands Filmmuseum (in their Desmet collection) in the Dutch release version. The plot closely follows the main incidents of the novel but is tightly telescoped to fit the six part, five reel, 65 minute running time. *Les enfants du Capitaine Grant* was a big budget adventure film, accenting the action and the incidents of peril in the round-the-world journey. The chases are startling, such as Robert's pursuit of a train about to be derailed by Ayrton's gang. Some of the effects, such as the miniatures, are effective, but the brief shots of Robert in the talons of the giant condor reveal a bird distinctly undersized to carry such weight (although an actual stuffed condor was used). *Les enfants du Capitaine Grant* seems to have been created with the expectation of audience familiarity with the novel, relating the plot in a rather sketchy fashion; on May 15, 1914, *Variety* noted that there are "some scenes that one cannot readily understand by looking at the film in the running ...." With the long, explanatory intertitles, the film has the flavor of a pageant of illustrations of the book rather than a narrative adapted to the screen. The acting is variable; Paganel's eccentricity and fallibility become the chief source of amusement, while the performers playing Robert and Mary are clearly much too old for their teenage roles. The scenery is effectively varied, if never quite convincingly unique to the region (especially the dull ascent over the Andes), but the film does create a sense of spectacle.
Michel may have been dissatisfied with a number of elements. Most notably, the characterizations are nearly lost (even Disney's 1962 version, essentially a children's film, was more credible). Only some of the humor of Paganel, and the bravery of Robert, are perceptible, while the rest of the characters are little more than names; for instance, there is no preparation for the concluding engagement of Mary and Captain Mangles. Without the intertitles, Ayrton's villainy and double identity as Ben Joyce would be ambiguous.
Because of the delays in production, several other Jules Verne features in different countries appeared almost simultaneously with *Les enfants du Capitaine Grant*, including the Popular Plays and Players version of *Michael Strogoff* (preserved at the Library of Congress). The worldwide release of *Die Reis um die Welt / Die Jagd Nach der de Hundert Pfundnote* (Germany, 1913, with a remake in 1919) probably precluded production of the potentially expensive

version *Le Tour du monde en quatre-vingts jours* (1874) announced by Éclair in 1914. Éclair's anticipated *Vingt mille lieues sous les mers* could not be realized because of the cost and the technical problems of creating a convincing screen version, finally overcome in 1916 when Universal produced *Twenty Thousands Leagues Under the Sea* with the first significant scenes in a fictional film actually shot beneath the waves. Michel discovered he could not enforce his exclusive screen rights to his father's novels in other countries, any more than his father had been able to stop decades of pirated editions of his books. Briefly there was even a question of whether Michel's rights included overseas distribution of his film adaptations of Jules Verne books. Just as *Les enfants du Capitaine Grant* was released in England in February, 1914, the British publishing firm of Sampson Low told Éclair that their original translation rights included film rights, but when Louis-Jules Hetzel reminded Éclair that Sampson Low had never represented theatrical or cinematic rights in Verne's work, the error was quickly acknowledged.

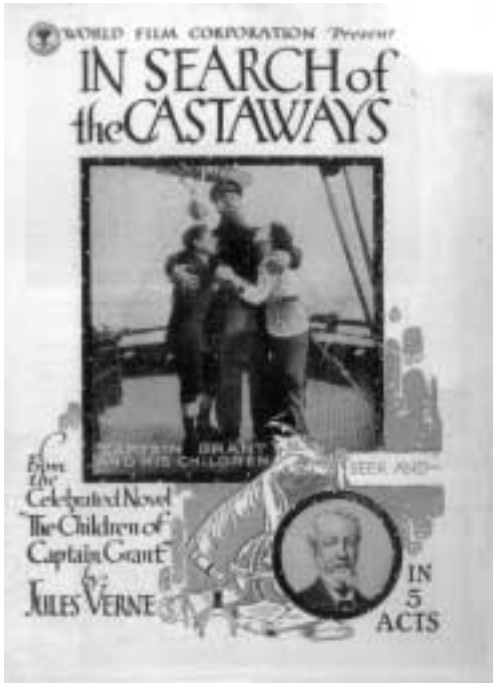
With production in France declining since the outbreak of war, Michel decided to revert to his original plan to take over the writing and directing chores himself, in addition to production. "Les Films Jules Verne" was a company where he hired the cameramen and would even supervise the costumes, in the words of his son Jean. After the failure to get such elaborate productions as *Le tour du monde en quatre-vingt jours* and *Vingt milles lieues sous les mers* started, Michel may have felt compelled to try a more modest film, one from a story that he unquestionably controlled. *La Destinée de Jean Morenas* (1916) appeared two years after *Les enfants du Capitaine Grant*, and was a sharp contrast. Precisely how Michel's second film survived the years is unknown, but it turned up in private hands in the mid-1990s, and the Société Jules Verne financed purchase and restoration, issuing the film on video in 1998. There is internal evidence that it may have been originally partly hand-colored, especially in a scene by the ocean; the restoration by Lobster Films is fully tinted following the original print.

In the opening, the two Morénas brothers are at home with their widowed mother: Jean studies, while Pierre idly dreams of easy wealth, preferring to spend his time at the tavern. A flashback to childhood reveals a triangle: both brothers have long been in love with Marguerite, goddaughter of their uncle Tisserand. Pierre's delusions of discovering a fortune cause him to abruptly leave home, but when his hopes remain unfulfilled, he returns to rob and kill his uncle. This theme of the evil influence of gold, and its social impact, resounds throughout Verne's oeuvre, especially in three posthumously published novels coauthored by Michel: *Le Volcan d'or* (1906), *La Chasse au météore* (1908), and *Les Naufragés du Jonathan*.

As he was dying, Tisserand wrote a note identifying his nephew as the murderer—and in Pierre's absence it is interpreted as implicating Jean. During the trial and ultimate conviction and imprisonment of

Jean, his mother falls ill and dies. Pierre later returns, now wealthy thanks to his uncle's fortune (although no one seems to notice the coincidence) and discovers to his dismay the consequences of his deed. After marrying Marguerite and beginning a family with her, the guilt-stricken Pierre finally conceives a successful plan for Jean's escape.

However, unknown to Pierre, Jean has decided that, before leaving the country, he must see home one more time. Entering through the hidden door he was shown as a child, Jean sees Pierre commit robbery and attempt another murder. Jean simultaneously realizes that it was his brother, in disguise, who freed him from the galleys - and that his brother killed his uncle. Jean also observes Marguerite and one of her and Pierre's children, and for their sake is willing to voluntarily assume responsibility for Pierre's crimes. However, this time Marguerite also saw Pierre - and her realization of his guilt causes Pierre to place a gun to his head and fire. In the closing scene, Jean, now free, at last proposes to Marguerite, offering to be a father to his brother's children.



Herald for the American release of *Les enfants du Capitaine Grant*

For a neophyte filmmaker, Michel demonstrates directorial assurance and a surprising visual ability in *La Destinée de Jean Morenas*. A few of his scenes are clearly modeled on the illustrations that had accompanied the publication of the original short story, but he prefers a more naturalistic approach, not designing his visuals according to the engravings, a technique pioneered by Méliès and Chomón. Michel grasps the use of space in filmic, rather than stage terms, and the shots edit together in terms of angles, framing, and alternating from long shots to medium shots to close ups. He frequently cuts on movement and gesture, and uses a mirror in shots of the second robbery to show the action from two perspectives. Michel understands the use of parallel action (if not quite parallel editing), diverging to tell two stories in different locales simultaneously: Pierre has left home and goes away, leaving Jean and Marguerite to fall in love; during the trial, sentencing, and imprisonment of Jean, his mother dies and is buried. The abundant exteriors are well-chosen and are used in a very natural manner, as are the sets; the repeated use of one interior does not become stagy or dull. The acting is skillful and a distinct improvement over *Les enfants du Capitaine Grant*, despite the previous film's larger cast of name players; none of the performers in the movies Michel directed enjoyed sufficient reputation to demand screen credit.

On the other hand, at least at this early stage in his career as a director, Michel lacked the necessary range of visual devices for successful feature filmmaking. Initially, his direct cutting to scenes of a character's thoughts is visualized in a clever manner, but these

mental images soon become tiresome with overuse. Only rarely does Michel resort to the more traditional use of a split screen to convey Pierre's agonizing over Jean's imprisonment, and an inset to capture Jean's fear of returning to the galleys. There is also an excessive reliance on intertitles (which are, perhaps surprisingly, not drawn from the text of the story) when visuals are already successfully advancing the narrative; Michel's fondness for the written word despite working in the new visual medium of film is obvious.

*Les enfants du Capitaine Grant* had certainly been more "professionally" directed; for example, there was throughout that movie more action within the frame. On the other hand, the direction is simultaneously more theatrical, with long takes instead of the briefer scenes favored by Michel. There is a greater range of sets and exteriors in the more lavishly-produced *Les enfants du Capitaine Grant*, most of which appear only once in the travels, without some of the repetitions of *La Destinée de Jean Morenas*. Yet, *La Destinée de Jean Morenas* manages to use its settings more atmospherically; those in *Les enfants du Capitaine Grant* tumble by so quickly and change so frequently that they have less impact. The intertitles in *Les enfants du Capitaine Grant* are used almost exclusively for descriptive, narrative purposes, whereas in *La Destinée de Jean Morenas* they convey the tone, accentuate certain points, and fill in details of characterization.

*La Destinée de Jean Morenas* is certainly the most personal of Michel's screen works, and he seems to have been particularly devoted to this story and to the task of "rewriting" it. *La Destinée de Jean Morenas* is not once but twice removed from the work of Jules Verne: a film adaptation of Michel's own complete prose reworking of his father's story. One of Jules Verne's first completed literary efforts, entitled "Pierre-Jean," was written in 1852, although it remained unpublished. In the story, Bernardon, a visitor to the galleys, is horrified at the conditions and fate of the prisoners, and takes pity on one upstanding young man (Pierre-Jean), doomed to premature death, and facilitates his escape. The title name is derived from reversing the name "Jean-Pierre" given to the guillotine in an old song, but Jean and Pierre also became the two middle names Jules Verne gave to Michel—perhaps indicating a special meaning this early work would have for both father and son. Although Jules Verne never intended to publish "Pierre-Jean," Michel decided to include it in the posthumous anthology of his father's uncollected short stories, *Hier et demain* (1910).

In revising "Pierre-Jean," Michel was told by Hetzel to downplay the social comment, and through enlarging the story by about a third, Michel shifted the emphasis completely, giving it a melodramatic flavor at the expense of its protest of prison conditions. In other posthumous stories, Michel had already grafted subplots and new characters of his own onto his father's original works. In Michel's hands, "Pierre-Jean" became "La Destinée de Jean Morénas," gaining greater complexity as Michel splits the single character of "Pierre-

Jean" into two entirely separate individuals, one good brother (Jean) and the other evil (Pierre), *doppelgänger*-fashion, with the virtuous brother destined to suffer imprisonment for the sins of his sibling. ("Morénas" was a name Michel had originated when revising "Pierre-Jean," and he also used it as the alias of the heroine in *L'Étonnante aventure de la mission Barsac*, who discovers her stepbrother is, like Pierre Morénas, of fundamentally evil nature.) In the film and story of Jean Morénas, Michel seems to have strived to produce a character study, perhaps in response to the frequent criticism that his father's works emphasized action, but without recognizing the rather clichéd pattern of brothers as polar opposites.

Since Michel was already planning films by 1908, he may well have had a screen version in mind even as he tackled revision of the manuscript of "Pierre-Jean." Six years after the publication of "La Destinée de Jean Morénas," in creating the movie, Michel offered a version substantially different from his own prose, as if he were perhaps dissatisfied with what he had written. Even less of the father's original remains: the only incidents in the movie having their origin in "Pierre-Jean" are the unjust imprisonment and the escape, now a subsidiary element (with Bernardon actually Pierre in disguise).

In effectively retelling "Pierre-Jean" a second time, Michel fills in more detail, elaborating and extending the plot, organizing it in a new manner. Some of the incidents in the movie from Michel's version of the story are taken from brief sentences and enlarged into full-scale scenes, such as the early discovery of a passage into the inn. In the film, Tisserand's goddaughter Marguerite is an ambivalent character, strangely impassive as she is alternately the bride of one brother, then of the other, accepting either as husband. She dreamed of Pierre after his departure when courted by Jean, recalls Jean when Pierre returns, and after her husband's suicide she thinks of him when Jean offers to marry her. In the short story, her affections have more consistency: initially uninterested in Jean when she comes of marriageable age, after he is imprisoned she finally responds to the "un peu brutal" character of Pierre. One of the few passages deleted from the film that appeared in both prose versions is the only recognizably Vernian element, Jean's use of a diving helmet that resembles a buoy to conceal his escape from the prison harbor.

The major change between Michel's story and his film is in reversing the ending—in the story, Jean sacrificially accepts a return to prison to secure the happiness of his brother and Marguerite; whereas in the movie Pierre's murderous inclinations are exposed. Only by proving Jean's innocence is *La Destinée de Jean Morenas* more like "Pierre-Jean," which had concluded with the prisoner's escape. However, the downbeat conclusion had also been the only aspect of "La Destinée de Jean Morénas" that gave substance to Michel's version of the story. Without the tragedy of Jean's doom, the trite aspects of the story become all the more obvious, and indeed Michel almost seems to

concentrate on the most banal elements in the film, with the slow tempo making it seem stretched from a naturally shorter length.

The movie and the short story had also followed a different narrative pattern. "La Destinée de Jean Morénas" had begun in the present, opening in the prison, and gradually filled in past events before bringing together the results of both past and present in the conclusion. These temporal shifts had served to conceal the lack of any true surprises in the plot revelations. In the film, Michel proceeds chronologically, interrupting with insets to show the thinking of the characters by sometimes utilizing brief flashbacks. This alteration in the narrative organization eliminates any veneer of suspense or uncertainty; for instance, in the story, Pierre simply disappears on his 25th birthday, and nothing more is heard from him, while in the film, Pierre's activities after leaving home are shown.

*La Destinée de Jean Morenas* fits within the early examples of the realist tradition, outlined by Richard Abel in *French Cinema, The First Wave, 1915-1929*: a handful of characters in simple, stereotypical settings, a sensitivity to the outdoors, natural light, location shooting, and stories related to particular regions. Michel may have believed that a melodrama was likely to be popular, but *La Destinée de Jean Morenas* lacks any of the elements of adventure or science fiction associated by the public with the Verne name. *La Destinée de Jean Morenas* was hardly the only Verne story possible on a low budget: filming the 1888 shipwreck novel, *Deux ans de vacances*, for instance, requires merely a stretch of sandy beach, some small ships, and just over a dozen actors, most of them juveniles (as demonstrated in the 1969 Australian Verne movie *Strange Holiday*). Nor was "La Destinée de Jean Morénas" the only one of the posthumous stories to which Michel unquestionably owned the rights and that offered filmic potential.

The fact that this was the first film Michel made on his own, and that it was so unlikely a property, indicates it was probably not so much a commercial decision as a personal one. The motivation that may have impelled Michel to make the film, just as he had earlier rewritten "Pierre-Jean," is indicated by Michel's addition of a nephew's murder of his uncle to both the story and film—a plot fictionalizing a very real family trauma. Jules Verne's only brother, Paul, had three sons and a daughter; the eldest, Gaston (1860-1940), one year Michel's senior, seemed to have a bright future, holding a position in the Ministry of Foreign Affairs. Gaston and his uncle Jules were fond of one another, but Gaston had begun to evince a persecution complex, for which he was under treatment and the watchful eye of his family, when he abruptly went to Jules's home and shot him in the leg on March 9, 1886. Michel rushed to be at his father's side and took charge during his recovery as the event was covered by the press around the world. Gaston was committed to an asylum for the rest of his life, but he often was allowed to visit relations and called on his

uncle many times without ever speaking of the shooting or the permanent limp that was its residue. Just as "La Destinée de Jean Morénas," story and film, leaves the precise motive for choosing to murder the uncle sketchy, so too was Gaston's purpose. He was reported to have thought he was somehow drawing attention to his uncle, while the author's grandson, Jean Verne, speculated Gaston may have felt smothered by his uncle's fame. Michel's additions to "La Destinée de Jean Morénas" perhaps reflected his resentment of the favoritism shown to Gaston when both were young, as Gaston seemed to be the more promising of the two boys. Michel may have felt like the innocent Jean, who had been mistakenly incarcerated, while the true villain, Pierre, was at liberty until his true nature was exposed—as Gaston had been free to shoot his uncle. Providing an explanation of the family tragedy, by analogy, in prose and film, the story and movie of Jean Morénas revealed Michel's feelings about it for all who realized the link.

Despite the seemingly narrow appeal of *La Destinée de Jean Morenas*, there was not the delay in production for the firm "Les Films Jules Verne" that had followed *Les enfants du Capitaine Grant* in 1914. Instead, Michel wrote, directed, and produced three more films (all of which appear to be lost), thus turning out one film every year for four consecutive years, from 1916-1919, approaching his initial goal in 1914 of making two motion pictures annually. Unlike *La Destinée de Jean*, but similar to *Les enfants du Capitaine Grant*, all of Michel's subsequent films were from the genres more closely associated with his father.

The next movie was one of the titles first promised in the original announcements in 1913 *Les Indes noires* was finally released in 1917 as a collaboration with Édition Aubert. Aubert was expanding into production, offering partial financing to independents as well as a guaranteed distribution outlet, releasing in conjunction with Éclair. *Les Indes noires*, a four reeler, was based on an 1877 Jules Verne work, relating how the reopening of an abandoned coal mine leads to the construction of a subterranean city near an enormous underground lake. This subject may have had a special appeal to Michel, given his own experience starting up mines in eastern Europe that had first brought him prosperity. Yet the production again raises questions about Michel's filmmaking logic. Although *Les Indes noires* was one of Verne's better-selling novels, with mild science fiction elements, it was not nearly as famous as another story with a similar setting, *Voyage au centre de la terre*, that Michel had planned to film and certainly would have been easier to produce and likely more popular.

Mining was again part of the setting of his next film, and in it Michel returned to the theme of greed that had been so central to *La Destinée de Jean Morenas* and several of the posthumous novels. The five-reel *L'étoile du Sud* (1918) is an African adventure, relating the discovery and theft of an enormous diamond (the "star") in the

South African diamond works. The 1884 book (which had sold poorly) mocks the expectation of Jules Verne's readers for science fiction by having the story pivot on the belief of a likable young inventor, Cyprien Méré, that he has manufactured the diamond. Instead, it turns out to be the product of ordinary natural forces, although no less valuable, and Méré ultimately wins his fortune. Michel had demonstrated his own interest in an African setting with his novel *L'Étonnante aventure de la mission Barsac* and had first written of the possibility of diamond manufacturing in his June 2, 1888 article for *Le Figaro* in his series, "Zigzags à travers la science."

In the production of *L'étoile du Sud*, the area around Toulon, the town where Michel lived, doubled convincingly for Africa, using local blacks and aged lions to embellish the atmosphere. One scene included thirty blacks in a dug-out canoe on the wild river Verdon above Grasse—reminiscent of Michel's original publicity announcing that he would film on distant locations, directing everywhere in the world, often in very dangerous situations. (Actually, all of Michel's movies were shot in southeast France.) Despite the lack of true authenticity, audience reaction was extremely positive, at least when *L'étoile du Sud* was shown in Geneva in 1920, with the public applauding as Méré overcame his vicissitudes (according to the April 17, 1920, issue of *Revue Suisse du Cinéma*).

Michel's last film is the only one of the four he made entirely on his own which is not a surprising choice, and was probably the most costly to produce of all his films. The six-reel *Les cinq cents millions de la Begum* (1919) is science fiction, from a novel originally written in the wake of the Franco-Prussian War, a conflict that was probably a formative event in young Michel's life. The novel reflected a simple duality between good and evil: a bequest from an Indian Begum financing the construction of rival cities. One city is led by a French humanitarian, the other under the dictatorship of a German militarist, and the 1879 novel may have seemed acutely prophetic and appropriate in the era of another conflict between France and Germany. In a letter to Louis-Jules Hetzel on July 16, 1915, Michel had reserved all film or theatrical rights to the novel, and the movie was shot in 1918. However, it was not released until October 1919, by which time wartime emotions may have subsided sufficiently to diminish its propaganda value and topicality (in the way that Universal's *Twenty Thousands Leagues Under the Sea* had been released at the height of wartime concern over submarine attacks).

Like the earlier *Les Indes noires*, with its construction of a city inside of a coal mine, *Les cinq cents millions de la Begum* again demonstrated the concern with an urban community and the tensions surrounding its construction. The motif was also apparent in Michel's prose, from the rewriting of his father's novel *En Magellanie* into *Les Naufragés du Jonathan*, to his own original stories "Au XXIXe siècle: Journée d'un journaliste américain en 2889" and *L'Étonnante aventure de la mission Barsac*. The latter novel had displayed an enormous debt to *Les Cinq*

*cents millions de la Begum*, revisiting the idea of a super-scientific city used for evil purpose, but without the compensatory, benevolent vision of an alternative city offered in *Les Cinq cents millions de la Bégum*.

Michel's last two films share another unusual factor in common: both were from novels that were the only other examples of prose collaborations by his father with another writer, besides the stories Michel himself had rewritten. Pascal Grousset (1844-1909), known by his pseudonyms of André Laurie in fiction and Philippe Daryl in nonfiction, conceived the plot for *Les Cinq cents millions de la Bégum* (1879), and the success of the covert pairing led to another similar match five years later on *L'Étoile du sud*, although Laurie and Jules Verne received joint credit for a third collaboration, *L'Épave du Cynthia* (1885), that was largely from Grousset's pen. Their mutual publisher, Pierre-Jules Hetzel, had brought Grousset and Verne together in 1877, when Grousset was a young, untried author with many literary notions similar to Verne. Although the arrangement might seem unfair, it was necessary because Grousset was in exile from his homeland for having been involved in a political duel and as a leader of the Paris Commune who had escaped from New Caledonia. Grousset returned to France after the amnesty of 1880 and wrote a series of pioneering science fiction novels of his own, and for many years his works were regularly serialized alongside those of Verne in Hetzel's *Magasin d'éducation et de récréation*—and Grousset also gave Jules Verne's funeral oration.

Why did Michel select two of the Verne-Grousset novels, of the over sixty novels and many additional short stories by his father that he could have chosen? Michel and Grousset were complimentary influences on Jules Verne, both of whom could be regarded as his "literary sons." Michel's interest in writing began in 1886, the year after Grousset's last collaboration with his father, so Michel may be seen as Grousset's successor—providing Jules Verne with the infusion of fresh ideas that he needed. Both were significantly more leftist and radical in their politics than was Verne, and Grousset and Michel preferred science fiction that was more futuristic and less limited by the possibilities of contemporary technology. Grousset may have served as a model for Michel's aspirations, with Michel hoping to emerge from his father's shadow as a creator in his own right, just as Grousset did after his collaborations with Jules Verne.

Problems had arisen on Éclair's side less than two years after signing their contract with Michel; with the company's personnel mobilized upon the outbreak of war, operations did not resume until January 1915. By 1917, Éclair was regaining its foothold, releasing a multiple-reel film weekly, but by the Armistice, it was struggling once more. Five years after Michel signed a contract with Éclair, they ended their association at a time when business was slack, and Michel sought to join forces with another, more prosperous firm. As late as 1920, Éclair owed Michel 25,000 francs, a sizable sum, and in

1922 he received a payment of some 4000 francs. Although films produced by small firms and independents accounted for the majority of French productions, Michel himself always lacked sufficient funds. Despite once having as many as 300 extras in Marseilles at a time for a film, his younger son Jean wrote that Michel "never had enough backing to do things properly, even in those heroic days of the cinema." None of "Les Films Jules Verne" produced, directed, and written under Michel's aegis saw the worldwide distribution that *Les enfants du Capitaine Grant* had achieved in Éclair's heyday.

Other factors influenced Michel's selection of his father's stories to present on the screen. Contrary to the thoughts of Louis-Jules Hetzel, Michel expressed the belief (in a letter of June 24, 1914) that films would not only be profitable themselves but serve the very practical purpose of promoting sales of his father's books. Michel may have been especially interested in promoting Jules Verne novels that were becoming forgotten (although widely translated in their own time), as opposed to those whose sales continued to be strong. Moreover, Pierre-Jules Hetzel's 1875 contract with Jules Verne had ensured that he received little new payment for editions of his stories published prior to 1876, which encompassed most of the best-known books. Michel's pecuniary interest was in publicizing those novels from which he would receive the greatest remuneration—precisely the later, lesser-known novels from which he chose four of the five titles he filmed. However, from the standpoint of the potential audiences for his films, such a selection was to Michel's detriment. For a filmmaker whose prime asset was the public recognition of the Verne name and its use as the main selling point, Michel generally minimized this advantage by deciding to film relatively obscure stories, such as the collaborations with Grousset (*L'étoile du Sud* and *Les cinq millions de la Begum*), and especially the one from his own pen (*La Destinée de Jean Morenas*). Of the more than three hundred adaptations of Verne produced for movies and television around the world, *Les Indes noires*, *L'Étoile du sud*, and *Les Cinq cents millions de la Bégum* have each only been filmed on one other occasion, in 1964, 1969, and 1978, respectively; "La Destinée de Jean Morénas" has never returned to the screen.

As a result of a fatal accident during the shooting of *Les cinq millions de la Begum*, Michel Verne had to ask his son, Jean, a lawyer and future judge, to defend him in a lawsuit. In 1920, an arm of Éclair produced *Mathias Sandorf* (1921), a nine-part serial also released in feature form, made as an expensive superproduction to compete in overseas markets—a contrast with Michel's low-budget efforts. Subsequently, the company "Les Films Jules Verne" was wound up, and Michel sold his cinematographic rights in block. However, authority to film *Michel Strogoff* was sold separately, to Sapene, the Director of *Le Matin*, the journal that had first published *L'Étonnante aventure de la mission Barsac*, and a three hour epic version of *Michel*

*Strogoff* was in production in the very year of Michel's death, 1925. For a time Metro-Goldwyn-Mayer bought Verne rights in the 1920s for their *The Mysterious Island* (1929), and eventually as a result of the various transfers it became too formidably expensive for the family to try to assert any control over Verne films. Perhaps the last on-screen reference to these rights was in the 1937 Hollywood version of Joseph Ermolieff's French and German pictures of *Michel Strogoff*, *The Soldier and the Lady*, noting "motion picture rights assigned by Society Jules Verne."

Since three of the five films Michel made were from collaborations, Michel's filmmaking seems to have manifested the same urge to rewrite his father that had already been carried to fruition in the posthumously published works. Had Michel's goal been one of honoring Jules Verne and his literary legacy, he would have filmed stories that best reflected that vision. Instead, during the twenty years he outlived his father, Michel rewrote his work, first in prose, then on screen, and there was little difference between the manner in which he undertook both tasks. Michel originated ideas and imposed his own changes, and his work in prose and on screen represents a basic continuum. Michel is an example of filial intervention, rather than the mask of filial devotion he presented to the world and that the family maintained for seventy years. Although the evidence is inadequate to reach any final conclusions with only two surviving films, there is no reason to think that Michel Verne has any true distinction purely as a filmmaker. Rather, Michel's importance is to the study of adaptations, providing a unique example of a writer, adapter, and filmmaker. In Michel's case, the question is not the fidelity of the film to the source, but to what degree the source was related to the actual writings of Jules Verne. Through his films, Michel extended his own literary work, and that of Pascal Grousset, that combine in what is now recognized as the franchise known as Jules Verne.

*The author wishes to acknowledge the assistance of Hervé Dumont; Jean-Michel Margot; Philippe Burgaud and the Société Jules Verne; and Stephen Michaluk, Jr., my coauthor on The Jules Verne Encyclopedia (Scarecrow, 1996).*

# ‘What You Don’t See and Don’t Hear’: Subject Indexing Moving Images

*Olwen Terris*

An indexer frequently has to create indexing entries for what he or she does not see on screen. A news item from 1915 catalogued recently by the National Film and Television Archive (NFTVA) showed a famous dog (inevitably a collie called Lassie) which had rescued survivors from a ship lost at sea in the First World War - the ship was never in view, only the dog. Looking through Whitakers Almanack confirmed that the ship was a battleship lost in the First World War. The name of the ship was indexed in the belief that anyone researching the fate of this battleship (and there may well be no film of the ship) may also be interested in seeing film of the dog which reputedly saved some members of its crew as the only link with the event. Another example was a film which included shots of King George V and Queen Mary aboard the royal sailing yacht ‘Britannia’. Again reading Whitakers Almanack revealed that their majesties had been setting off for Cowes Regatta at the time the film was released. The viewer does not see any shots of Cowes or the Regatta but both terms had to be indexed - on the reasonable supposition that anyone studying the history of the sailing event may be interested in the shot of the King and Queen on their royal yacht setting sail.

Innovations in the automatic storage and retrieval of archive material from mass digitised storage systems have led to the development of intelligent indexing and retrieval packages which, their programmer’s claim, recognise shapes and textures, tilts and pans, voices and profiles. Analysis of iconography, it is alleged, can assist in the identification of genre. Acknowledging that describing in words what a cataloguer sees and hears is extremely time-consuming, automatic image recognition systems have been developed which, it is believed, will facilitate and speed up this process.

These examples in the opening paragraph, typical of hundreds, indicate that no amount of sophisticated technology can identify these events from shape or colour or any other automatic recognition device and, to be fair, few claim they can with any great speed or regular accuracy. Many authors of articles discussing the indexing of images (the majority interestingly coming from a computing science or information theory background and not obviously engaged in day to day film cataloguing or film research), distinguish between ‘content indexing’ (shape, texture, colour etc) and ‘concept indexing’

(what the film is about). Most acknowledge that concept indexing, without the textual description is not possible, and their examples tend to come from architectural and engineering design, remote sensing systems, and images in painting where shape and colour play the greater part. Edie M. Rasmussen notes in her article Indexing Images[1] 'indexing of concepts has been a human function because, except in very narrow domains, the identification of objects in an image has been difficult to achieve automatically'.

The NFTVA has twenty films indexed under 'Titanic' but only one film contains footage of the ship. It is clearly necessary, however, to index documentaries on the disaster under 'Titanic' if a researcher is to bring all the related films together. If a piece of film shows a boat with people crowding on the deck, only research and knowledge will tell you that these people are immigrating or emigrating and from which countries and why. The NFTVA has a film which shows an aviator setting off for a pioneering flight to Cape Town. You don't see the town he set off from, or the aeroplane in flight, or Cape Town - just the aviator standing by the 'plane in front of a hangar. Yet the cataloguer should make entries under Croydon airport, Cape Town, aviation and perhaps create a heading such as 'pioneering flights' in addition of course to the pilot's name.

Abstract concepts which involve value judgments such as pornography, slums or humour are just as impossible to identify by any mechanical means and it is a sophisticated image recognition system which could distinguish between a statue of Churchill and the real thing, a Page Three girl and any other topless model, or Elvis and an Elvis impersonator. And an image recognition system becomes defunct when concepts replace objects and there is no tangible image - life after death, mother-daughter relationships, colonialism, homosexuality, the Millennium.

E. Svenonius takes the difficulty of indexing abstraction a stage further and argues that it is impossible to index the unseen 'non-lexical' and gives examples of the impossibility of indexing the complexities of Virginia Woolf's novel 'Mrs Dalloway' or the emotional force conveyed by Picasso's painting 'Guernica'[2]. Setting aside the doubt that indexing by the name of the emotion for such works of art may not be necessary or helpful as a way into these works, then it would seem that an experienced and thoughtful indexer with an understanding of the painting would choose words to index 'Guernica' (Spanish Civil War, heroism, suffering, cubism and so on) which would not be too far removed from the words used by the majority of researchers to express the request for that painting by means of the feelings it evokes.

Interviews and discussions afford many more examples. A debate about Terry Waite and Brian Keenan being held hostage will not

*L'indexation des images en mouvement requiert la création de sujets d'indexation qui sont invisibles à l'écran. Cependant ces concepts peuvent être déduits par l'intermédiaire d'autres sources visuelles ou imprimées.*

*Certains événements ne peuvent être identifiés à partir de la forme, de la couleur ou de tout autre mode de reconnaissance automatique aussi sophistiqué qu'il soit. Les spécialistes distinguent "l'indexation du contenu" (forme, matière, couleur, etc.) et "l'indexation du concept" (le sujet du film). Ces auteurs sont généralement issus du domaine de l'informatique ou de la théorie de l'information. Ils ne sont pas impliqués quotidiennement dans le catalogage ou la recherche dans le cinéma. La plupart reconnaissent que l'indexation des concepts est impossible sans la description contextuelle, et leurs exemples semblent être issus de l'architecture et de l'histoire des arts visuels dans lesquels forme et couleur jouent un rôle important. La même image peut être utilisée dans des buts très variés, ce qui cause des problèmes pour l'indexation.*

*Les systèmes de conversion du langage parlé ou écrit en texte utilisable pour la recherche présentent également des limitations. Les concepts abstraits impliquant des jugements de valeur ne peuvent être identifiés par un moyen mécanique. Même un système sophistiqué de reconnaissance d'image ne peut distinguer la statue de la personne de la chose réelle, ou Elvis Presley d'un imitateur. Le système de reconnaissance d'image devient caduque lorsque les concepts remplacent les objets et qu'il n'y a pas d'image tangible, par exemple la relation mère-fille ou le colonialisme. La compréhension des besoins de l'utilisateur et de la terminologie utilisée, ainsi qu'une intuition pour les sujets susceptibles d'être l'objet d'une recherche pour la télévision ou le cinéma, sont cruciaux et mettent en lumière l'intérêt pour un catalogueur de travailler en collaboration avec les chercheurs.*

*La indexación eficaz de imágenes en movimiento a menudo debe ofrecer acceso a algo que no se ve en la pantalla pero que se puede deducir por referencia a otras fuentes visuales o impresas. ¿Cómo proporcionar informaciones sobre imágenes de un acto al que está asistiendo un personaje célebre? Los sistemas de indexación "inteligente" desarrollados recientemente reconocen formas y texturas, movimientos de cámara, voces y perfiles pero no lo que no se ve. Describir con palabras lo que un catalogador ve y escucha requiere mucho tiempo; por lo cual se espera que los sistemas de reconocimiento automático de imágenes desarrollados van a facilitar y acelerar el procedimiento.*

*Algunos hechos que aparecen en la imagen no pueden ser identificados con los sistemas de reconocimiento automático disponibles, por más sofisticados que estos sean. Los especialistas en materia de indexación de imágenes distinguen entre 'indexación de contenido' (forma, textura, color, etc.) e 'indexación de concepto' (de qué trata la película.) Estos especialistas provienen más del área de ciencias de la computación o de la teoría de la información que de la práctica cotidiana de la catalogación de películas o de la investigación cinematográfica. La mayoría de ellos coincide en que la indexación conceptual no es posible sin la descripción literal, y sus ejemplos provienen de disciplinas tales como el diseño de arquitectura e ingeniería, sensitometría a distancia e imágenes en pintura en las que el color tiene mayor importancia.*

*Los sistemas de conversión de textos, que convierten o escanean comentarios y textos, también tienen sus límites. Por ejemplo, cuando la palabra que designa el tema no aparece bajo ninguna forma en la película, cuando se trata de reconocer conceptos abstractos tales como colonialismo o relaciones madre-hija, o cuando se trata de distinguir entre una persona y su estatua, entre un actor y su doble, etc.*

*Se concluye subrayando la importancia de la comprensión de las necesidades del usuario y de la capacidad intuitiva del catalogador en identificarlas; del trabajo en equipo entre los catalogadores y los investigadores ante el peligro de quedar sumergido bajo la cantidad de informaciones solicitadas.*

contain the footage or voices of either man but making an index entry under their names and entries describing the political situation is essential for retrieval. A cataloguer recently viewed a film in which Bob Hope, addressing the military, made jokes about Bing Crosby and Dorothy Lamour. You don't see Bing or Miss Lamour but it is necessary to make an index entry under their names to bring to the attention of researchers that Bob Hope had commented on the characters of his close friends and co-stars.

Any system which records voices and transcribes these into text or scans commentaries, transcripts and conversations, so making them available for free text searching, has its pitfalls. The strengths and weaknesses of free-text searching measured against structured subject headings have been extensively and well argued in many journal articles but in the context of the need to index what you don't hear as well as what you don't see, Roger Smither's article Access without cataloguing? an experiment with text-retrieval is particularly illuminating[3]. For the cataloguing of the newsfilm discussed the paper transcripts of the commentary were read into a text-retrieval package. One item within the newsfilm contained a boxing match but neither the word 'boxing', nor the word 'heavyweight' was mentioned in the commentary. In another item the commentary spoke of 'cycles' and 'bikes' but not 'bicycles'. Again human indexing intervention would be needed to make retrieval possible under the unspoken, but sought after, terms.

Several authors have pointed to the difficulty of indexing images because the same image may serve many different purposes. Besser in an article 'Visual access to visual images: the UC Berkeley Image Database Project'[4] writes 'historically, text-based intellectual access systems have been woefully inadequate for describing the multitude of access points from which the user might try to recall the image'. Krause in Intellectual problems of indexing pictures[5] takes a more positive view and believes that the difficulties of indexing images have been sometimes exaggerated. He concludes 'more time spent by indexers in studying the picture and considering what use it could be put to will give users the opportunity to retrieve the images they require much more quickly'. Cataloguers know well that a street scene in a town in the north of England, filmed by an amateur film-maker in the early part of the century, may be of interest to a wide variety of researchers - a local historian; an ad agency wanting footage of a 'typical' urban street scene in black and white; an architect interested in back to back housing; a social historian studying children's play or anyone interested in amateur film-making. All the cataloguer can do is to use the knowledge gained on the enquiries which users make and provide a judicious choice of index entries. It is of course time consuming. This understanding of user

needs, the terminology they bring, and an intuition for subjects likely to be sought for use in film and televison production, are crucial and highlight the great advantage of cataloguers working in tandem with researchers, not in some back room alienated from the information requests. If the cataloguer then finds that a piece of film is not being retrieved, he or she can ask 'why' and may be able to adjust the indexing accordingly.

Sometimes no matter how astute and practical the cataloguer, film will be used in ways which could never have been predicted. For example a researcher making a televison series about obsessions used some footage of a Cadbury's factory - the obsession was eating chocolate. No indexer would have indexed that particular piece of film which showed factory workers making chocolate under 'obsessions'. History frequently transforms the significance of events and new phrases and words enter the language. A television series currently being transmitted entitled *Far Out* looks at 'New Age' beliefs and behaviour in the first half of the century. Footage is used relating to vegetarians and the Vegetarian Society in the 1930s. Few indexers at that point, or even forty years on, would have indexed the images under 'New Age' the focus of the series. Similarly a television series is underway on the outbreak of World War II and various film footage showing life in 1939 is being sought. Would any film cataloguer working in 1939 have indexed anything under 'outbreak of war'?

Peter Enser, who has written widely on indexing images, believes language to be 'a conservative and stabilising force which impacts negatively on cognition'[6] and quotes Arnheim in support of his view, 'to see things in a new light is a genuinely cognitive challenge; to adjust the language to the new insight is nothing more than a bothersome technicality'[7]. Thinking about what it is that you don't see and don't hear, and expressing those concepts in words, may be a bothersome technicality, but it is what indexing is all about. Enser goes further and suggests that if the same image can be sought from many angles then the relevance of the indexing is inherently unpredictable and leads to '...an important proposition. If the retrieval utility of an image suffers from low predictability, the subject indexing of that image must have low utility'[8]. If one accepts this to be true, what is a cataloguer expected to do? All an indexer can do is use his or her knowledge of the collection, their indexing skills, and listen to how researchers express their requests to try and apply a textual description index to a film or image so a researcher has a reasonable chance of finding it. Most of the time, good indexers get it right and for the foreseeable future, we shall not be able to dispense with them.

1 Rasmussen, Edie M., *Indexing images*, in: Annual review of Information Science and Technology (ARIST) Vol. 32, 1997

2 Svenonius. E., *Access to non book materials: the limits of subject indexing for visual and aural languages*, in: Journal of the American Society for Information Science, 45(8), 1994, 600-606

3 Smither, R., *Access without cataloguing?: an experiment with text-retrieval in Newsreels in film archives, a survey based on the FIAF newsreel symposium*, in: Trowbridge: Flicks Books, 1996, pp131-134

4 Besser, H., *Visual access to visual images: the UC Berkely Image Database project*, in: Library Trends, 38 (4), 1990, pp787-798

5 Krause, Michael G., *Intellectual problems of indexing picture collections*, in: Audiovisual Librarian, 14 (2) 1988, pp73-81

6 Enser, P.G.B., *Pictorial information retrieval*, in: Journal of Documentation, Vol. 51, no. 2, June 1995, pp126-170

7 Arnheim, R., *Visual thinking*, London, University of California Press, 1969, p246

8 Enser, ibid.

# El Proyecto Madrid. Una investigación sobre la historia de la fabricación de película virgen para la cinematografía*

*Alfonso del Amo García*

* *See translation into English language on page 51*

El Taller Técnico del Congreso de la FIAF que tuvo lugar en Madrid en abril de 1999, sirvió como punto de lanzamiento para un proyecto dirigido a investigar y contribuir al conocimiento de la *historia de la fabricación de película virgen para cinematografía*.

Este proyecto, para el que se ha adoptado la denominación *Proyecto Madrid* —propuesta por algunos de los miembros del Comité de Coordinación del Taller Técnico— ha seguido avanzado y, por lo menos en algunos de sus aspectos más importantes, se encamina hacia la creación de lo que puede ser una herramienta útil para el conservacionismo cinematográfico.

A través de este artículo, queremos comunicar la situación actual del *Proyecto Madrid* y recabar de los archivos, los técnicos y los historiadores de la cinematografía las colaboraciones necesarias para llevarlo a feliz término.

Como se señaló reiteradamente en el Taller Técnico de Madrid, las características y posibilidades de las películas utilizadas para la filmación y la reproducción determinan muchos de los aspectos estéticos y lingüísticos de cada obra cinematográfica y el conocimiento exacto de esas características y posibilidades puede constituirse en una guía fundamental para la restauración y conservación de la cinematografía.

En el *Proyecto Madrid*, para conocer las características de las películas utilizadas por la cinematografía y para conseguir convertir este conocimiento en un instrumento útil a la restauración y conservación de las obras cinematográficas, se plantean dos líneas de trabajo diferenciadas aunque íntimamente relacionadas.

- Como elemento central del proyecto se está desarrollando una base de datos que incluirá las informaciones sobre las películas fabricadas para la producción cinematográfica: sus características

técnicas, modificaciones y posibilidades de uso; los sistemas de procesado para los que fueron diseñadas; los periodos durante los que se han utilizado y, por último, los datos necesarios para conocer la historia de sus fabricantes y las características y marcas que estos introdujeron en las películas y que pudieran ser de utilidad para identificarlas.

- Paralelamente, para rentabilizar las informaciones recogidas en la base de datos haciendo posible su aplicación a los trabajos de restauración y conservación en cada cinematografía y en cada país, se contempla la necesidad de promover estudios sobre las películas utilizadas en cada país, sobre los movimientos comerciales de exportación e importación de película virgen y sobre los sistemas y equipos de trabajo implantados en cada época en los laboratorios cinematográficos.

Para alcanzar completamente cualquiera de los dos objetivos enunciados es imprescindible la participación activa de los archivos y de los técnicos e investigadores de todos los países, pero las características de las aportaciones que archivos, investigadores y técnicos deben realizar para completar uno u otro objetivo, son netamente distintas.

Las informaciones —publicadas o de uso interno de los fabricantes— sobre las películas, sus procesados, etc. que son valiosas para el desarrollo de la base de datos, pueden encontrarse en archivos, bibliotecas o colecciones, públicas o privadas, de cualquier país, sin importar dónde hayan sido fabricadas las películas ni el desarrollo alcanzado por la cinematografía en ese país. En contrario, las investigaciones sobre las películas empleadas en cada época y sobre la implantación y desarrollo de los laboratorios sólo pueden ser correctamente realizadas desde cada país interesado en conservar su cinematografía.

**La Base de Datos FILM [$_c$]**

Para recoger las informaciones relacionadas con la fabricación de película virgen se ha creado una base de datos a la que, arbitrariamente, se ha denominado FILM [$_c$].

Provisionalmente, la base de datos se está desarrollando sobre un soporte ACCESS pero, antes de fin de año, con la colaboración de la *Biblioteca Virtual "Miguel de Cervantes" de la Universidad de Alicante* (www.ua.es), FILM [$_c$] cambiará de soporte y se situará en Internet.

Los datos y documentos recogidos se estructuran en dos tablas básicas (*Productos* y *Bibliografía*) y varias tablas auxiliares (*Fabricantes*, *Países*, *Archivos* y *Marcas de identificación* y *Fuentes documentales*)

Las tablas básicas contienen, respectivamente, las fichas de las películas fabricadas para uso cinematográfico y de la documentación localizada.

Mientras que en la Tabla *Productos* sólo tienen entrada las

fichas de las películas, fotográficas o magnéticas, fabricadas para uso cinematográfico, en *Bibliografía* también se admiten documentos pertenecientes a películas para uso fotográfico (siempre que estén relacionadas con otras de uso cinematográfico) y sobre procesos de laboratorio, filtros y los demás equipos y materiales necesarios para el uso de las películas.

Las tablas *Fabricantes* y *Países*, recogerán las informaciones necesarias para establecer la historia de las empresas fabricantes y del comercio de película para cinematografía y estudios sobre la implantación y desarrollo técnico de los laboratorios cinematográficos en cada país. Naturalmente, el desarrollo de estas tablas dependerá de los estudios que se realicen en cada país y, en la actualidad, *Fabricantes* está prácticamente sin desarrollo (sólo incluye la *clave* asignada a cada fabricante, las denominaciones de las empresas y, en algunos casos, la dirección de su sede social). La tabla *Países* no ha sido ni siquiera abierta.

Con relación a estas tablas, hay que señalar que en la Filmoteca Española se continúa trabajando en las investigaciones (que, en su primer estado, ya se presentaron en el Congreso de 1999) sobre los fabricantes españoles de película virgen y la implantación y desarrollo de equipos y sistemas de trabajo en los laboratorios cinematográficos durante el cine mudo.

En la tabla *Archivos* se incluyen las direcciones de las personas e instituciones que poseen los originales de los documentos recogidos en *Bibliografía*.

La última tabla, *Marcas de identificación*, que incluiría tanto las introducidas, en imagen latente o impresas, por los fabricantes como las producidas durante los procesos de filmación, montaje y reproducción y que pueden servir para establecer la situación generacional de cada material, no es posible prepararla todavía.

*Reproducción de una ficha de la tabla Productos*

De momento, las marcas de fabricante están siendo introducidas en un campo abierto en las fichas de *Productos* y para la confección de la tabla será necesario (continuando y prolongando hasta el cine actual el trabajo que realizara Harold Brown) reunir la cantidad de datos suficiente para hacer posible el análisis y establecimiento de una tipología de los códigos empleados por los fabricantes.

Respecto a las señales útiles para identificar la situación generacional de los materiales, en la Filmoteca Española se está realizando una investigación (a presentar en noviembre de este año) que pretende sistematizarlas y codificarlas. Este trabajo podrá servir como base para incluir estas señales en la tabla.

Aunque no sea posible elaborar una ficha que unifique y defina todos los datos necesarios para situar históricamente y definir cada material, en las fichas de la tabla *Productos* se han introducido una

serie de datos que pueden servir de guía y facilitar las búsquedas de materiales.

Las fichas se encabezan con el nº de registro del material en la base (*formado con las siglas atribuidas al fabricante más tres números*) y con la denominación utilizada por el fabricante para su producto.

El campo Tipo contiene una clasificación esquemática del uso principal para el que se fabricaba cada material. Actualmente, esta clasificación ya se ha ampliado hasta veinte conceptos, algunos parcialmente redundantes, y ha sido necesario incluir un concepto interrogativo "¿¿" para aquellos materiales de los que sólo se sabe que existieron. Muy probablemente, esta clasificación tendrá que ser revisada antes de situar la base en Internet.

De forma similarmente esquemática, en el campo Emulsión se clasifican los materiales en Blanco y Negro, Color o Magnético.

Descripción es un triple campo en el que en inglés, español y francés, se indican las principales características de uso del material; estas indicaciones se extractan de las publicaciones editadas por el fabricante Dependiendo de la documentación recuperada de cada producto, pueden incluirse descripciones en los tres idiomas o sólo en alguno. Cuando la documentación localizada esté en idiomas distintos a los tres citados, se incluye únicamente en español. Dado el carácter comercial de la documentación de los fabricantes, las informaciones incluidas en cada idioma pueden ser diferentes.

En el campo Características se indica, en la medida que estas aparecen en la documentación localizada, las principales características técnicas de la emulsión (sensibilidad espectral y temperatura de color, velocidad y poder de resolución), del procesado recomendado (procesadores y gamma) y del soporte (material plástico, colorantes y barnices anti-halo y tipos de perforado).

Para especificar los Pasos y Códigos del material se han establecido tres campos dobles (35, 16 y 70) para estos pasos de película y un campo (Otros) para cuando existan materiales en 8, 9'5, etc. o se haya utilizado más de un código para el mismo paso.

Dada la importancia de este dato Periodo de fabricación y las dificultades existentes para establecerlo, además de los dos campos que acogerían los años de inicio y final del periodo de fabricación de un producto, y por si el dato no se conoce con exactitud, se incluye un campo donde se indicarían las fechas entre las que se tiene constancia documental de la existencia del material.

Las variantes detectadas en cualquiera de los campos (cambios en el procesado, contradicciones en los códigos utilizados por el fabricante o en las informaciones sobre el periodo de producción, etc. así como cualquier otra circunstancia de interés para la definición o la historia del material, se indican en el campo Notas.

Marca de identificación de una película Gevaert con soporte de acetato butirato

Se ha dispuesto un campo muy amplio para incluir las Identificaciones introducidas por el fabricante. Los datos de este campo se utilizarán para la futura Tabla de identificaciones.
Los códigos de referencia de la documentación relacionada con el producto al que corresponde la ficha, aparecen reflejados en una serie de campos que permiten realizar un enlace directo con la ficha de cada documento en la Tabla *Bibliografía*.

*Reproducción de una ficha de la tabla bibliografía*

La estructura de las fichas preparadas para los documentos se ha establecido siguiendo los criterios comunes en trabajos bibliográficos.

Incluyen: los códigos de Identificación de la edición utilizados por el editor, a los cuales, cuando se trata de documentos separados de otro documento más amplio, se añade la numeración de las páginas donde están situados en el original; el Título del documento, el nombre del Autor, la denominación del Editor y los datos del Año y Lugar de publicación; también se indican el Idioma en el que está impreso y las siglas asignadas al Archivo o persona que posee el original (siglas que encabezan las fichas correspondientes en la Tabla Archivos).

Un campo de texto permite introducir una descripción o Resumen del contenido del documento.
En el código de referencia que encabeza la ficha, la primera letra (minúscula) señala la importancia y relación que el documento tiene con las películas para cinematografía.

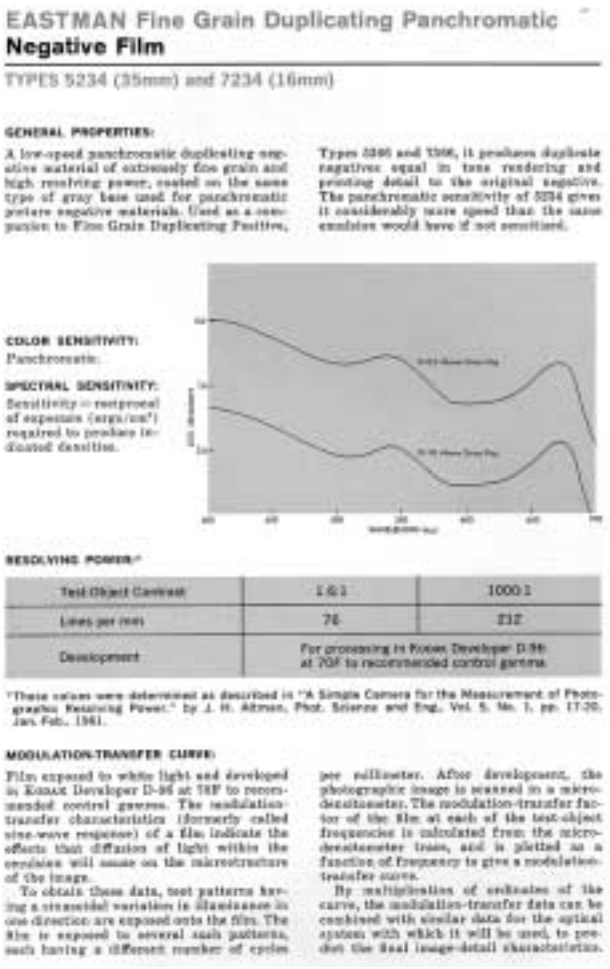
- Se utiliza la letra “b” para documentos, referidos a una sola emulsión cinematográfica y que sean básicos para el conocimiento de ese producto.
- Se utiliza la letra “c” para documentos, referidos a una sola emulsión cinematográfica y que contengan informaciones no esenciales para el conocimiento del producto.
- Se utiliza la letra “d” para documentos que contienen información sobre varios productos (del mismo o de distinto fabricante).
- La letra “e” señala a los documentos relacionados con películas para fotografía y los materiales auxiliares para laboratorio

Para facilitar el acceso a la información, los datos contenidos en los documentos que contienen informaciones de varios productos (fichas encabezadas con la letra “d”) pueden ser, también, clasificados como documentos separados que se encabezarían con las letras “b”, “c” o “e”, según correspondiera.
Las dos letras siguientes (mayúsculas) identifican al fabricante o al autor/editor del documento. Estas siglas también encabezan las fichas correspondientes en las tablas de *Fabricantes* y *Fuentes documentales*.
Dado que en libros o revistas no editados por los fabricantes pueden aparecer informaciones referidas a productos de varias marcas, para facilitar la búsqueda, las informaciones de cada emulsión, aparecerían en fichas independientes, con las letras “b”“c” o “e”, y con las siglas correspondientes a la marca del material.

El resto de las siglas de este código (tres números + idioma + dos números) relacionan los documentos con los productos y con el resto de los documentos procedentes de un mismo fabricante o autor/editor.

- Los documentos referidos a una sola emulsión cinematográfica recibirán siempre el mismo número, seguido de la abreviatura del idioma en que está publicado y del orden que el documento ocupa entre los dedicados a un mismo producto.
- Los documentos que hacen referencia a varios productos, reciben el número que les corresponda atendiendo a su fabricante o editor y la indicación del idioma en que fueron publicados.
- Dado que en esta tabla un mismo documento puede ser incluido varias veces —en ediciones realizadas en distinta fecha o idioma—, también es necesario incluir para este tipo de documentos los dos números finales del código de referencia.

Las fichas de la tabla *Bibliografía* ofrecen dos posibilidades de enlace: La primera abre paso a la/las fichas de los productos relacionados con el documento; la segunda enlaza con la reproducción digitalizada del propio documento.



EASTMAN Fine Grain Duplicating Panchromatic
**Negative Film**

TYPES 5234 (35mm) and 7234 (16mm)

GENERAL PROPERTIES:

A low-speed panchromatic duplicating negative material of extremely fine grain and high resolving power, coated on the same type of gray base used for panchromatic picture negative materials. Used as a companion to Fine Grain Duplicating Positive, Types 5365 and 7365, it produces duplicate negatives equal in tone rendering and printing detail to the original negative. The panchromatic sensitivity of 5234 gives it considerably more speed than the same emulsion would have if not sensitized.

COLOR SENSITIVITY:
Panchromatic

SPECTRAL SENSITIVITY:
Sensitivity = reciprocal of exposure (ergs/cm²) required to produce indicated densities.

RESOLVING POWER:*

| Test Object Contrast | 1.6:1 | 1000:1 |
|---|---|---|
| Lines per mm | 76 | 232 |
| Development | For processing in Kodak Developer D-96 at 70F to recommended control gamma | |

*These values were determined as described in "A Simple Camera for the Measurement of Photographic Resolving Power," by J. H. Altman, Phot. Science and Eng., Vol. 5, No. 1, pp. 17-20, Jan.-Feb., 1961.

MODULATION-TRANSFER CURVE:

Film exposed to white light and developed in Kodak Developer D-96 at 70F to recommended control gamma. The modulation-transfer characteristics (formerly called sine-wave response) of a film indicate the effects that diffusion of light within the emulsion will cause on the microstructure of the image.

To obtain these data, test patterns having a sinusoidal variation in illuminance in one direction are exposed onto the film. The film is exposed to several such patterns, each having a different number of cycles per millimeter. After development, the photographic image is scanned in a microdensitometer. The modulation-transfer factor of the film at each of the test-object frequencies is calculated from the microdensitometer trace, and is plotted as a function of frequency to give a modulation-transfer curve.

By multiplication of ordinates of the curve, the modulation-transfer data can be combined with similar data for the optical system with which it will be used, to predict the final image-detail characteristics.

*Portada de una Hoja de características técnicas*

## Estado actual de FILM [$_c$]

En la Tabla *Productos* figuran en este momento (22 de agosto de 2000) un total de 673 materiales distintos y en Tabla *Bibliografía* están registrados 980 documentos.

Pero esta situación, que parece indicar un gran desarrollo, es engañosa. La información recogida sobre unos y otros materiales es absolutamente variable y abarca desde situaciones como la del *EASTMAN PLUS-X Negativa, 5/7231*, material del que, en inglés y en español, se han localizado ocho *hojas de características técnicas*, publicadas entre 1956 y 1993, hasta otros materiales como el *3M Color Positive 881* del que únicamente se ha localizado una referencia, contenida en la información recogida sobre otro producto del mismo fabricante, que solamente sirve para certificar la existencia de este material.

Para que la base de datos sea realmente operativa es absolutamente necesario acumular mucha más información.

Por ello, hasta el momento en que FILM [$_c$] quede instalada en Internet, los archivos, técnicos e investigadores que estén interesados en aportar documentos o en recibir informaciones ya existentes en la base, deberán dirigirse al Coordinador del proyecto o a cualquiera de

los miembros de su Comité de Coordinación, cuyas direcciones electrónicas se indican al final de este artículo.

Una vez que la base quede instalada en Internet (en el "Sitio" de la Universidad de Alicante y en el de la Filmoteca Española) las aportaciones podrán realizarse directamente mediante los mecanismos que se establezcan en la propia base.

**Investigaciones sobre los fabricantes de película virgen y sobre el uso de las películas en cada país**

Como se señalaba al principio, este segundo aspecto del proyecto depende absolutamente de los estudios que, en cada país, elaboren o promuevan los propios archivos y los técnicos e investigadores interesados en el conservacionismo cinematográfico.

En la Filmoteca Española, las investigaciones iniciadas sobre las tres empresas que fabricaron película para cinematografía (MAFE, Valca y Negra) y sobre la instalación y equipamiento de los laboratorios cinematográficos mudos, continúan desarrollándose aunque con un ritmo proporcional a la escasez de recursos disponibles para estos estudios. No obstante y pese a la lentitud, estos trabajos están ya rindiendo frutos y, por ejemplo, el conocimiento de los tintes y sistemas de teñido o de rotulación utilizados en algunos laboratorios del periodo mudo se está constituyendo en una guía valiosísima para la restauración de películas realizadas en esos laboratorios y que se conservan en blanco y negro o sobre copias procedentes de distintas distribuidoras.

Entre los trabajos realizados en otros países y de los que tenemos conocimiento, destacan la investigación sobre las películas utilizadas en Venezuela, realizada por D. Gastone Vinsi y otros técnicos del Archivo Nacional o el estudio coordinado por Mr. Hidenori Okada sobre las películas fabricadas en Japón.

Ciertamente que otros archivos e investigadores deben estar desarrollando trabajos estos tipos y, en la medida que sea posible, estos trabajos serán ofrecidos al conocimiento público; pero, para los trabajos que archivos e investigadores tengan en realización, para los objetivos propuestos en el *Proyecto Madrid* y para la conservación de la cinematografía, es imprescindible aunar todos los esfuerzos que puedan realizarse.

Las obras cinematográficas sólo pueden conservarse desde el conocimiento científico de los materiales sobre los que están constituidas y, en la actualidad, cuando toda la industria cinematográfica se está trasladando hacia los sistemas electrónicos de filmación y reproducción, el conocimiento de cómo son y cómo han sido las películas fotoquímicas, y de cómo se han fabricado y evolucionado las propias películas y sus sistemas de procesado y manipulación, es absolutamente fundamental para que la actuación de los archivos no contribuya a la falsificación de las obras que debemos conservar.

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# The Madrid Project. Researching the History of Raw Stock Manufacture for Cinematography*

*Alfonso del Amo García*

* *English translation of article on page 44*

The Technical Workshop of the FIAF Congress held in Madrid in April 1999 served as a launching pad for a project aimed at researching and contributing to the knowledge of the history of the manufacture of raw stock for the motion picture industry. This project, which has been dubbed the Madrid Project at the suggestion of some of those serving on the Technical Workshop Coordinating Committee, has continued making headway toward creating what may be a useful tool for film archiving. This article is aimed at reporting the current status of the Madrid Project and of gathering the necessary information from motion picture archives, experts and historians to make this project a success.

As was pointed out repeatedly at the Technical Workshop in Madrid, the characteristics and possibilities of the film stock used for filming and copying purposes determine many of the aesthetic and linguistic aspects of every motion picture made, and a precise knowledge of these characteristics and possibilities can serve as a fundamental guide for restoring and preserving films. In the Madrid Project, in order to ascertain the characteristics of the different types of film stock used in the motion picture industry and to convert this knowledge into a useful tool for motion picture restoration and preservation, two separate although closely related lines of work are entailed.

As the main aspect of this project, a database is being developed which will include the information on the different types of raw stock manufactured for the motion picture industry: their technical characteristics, modifications and possibilities for use; the processing systems for which they have been designed; the timeframes within which they have been used and, lastly, the data necessary for ascertaining the history of the manufacturers thereof and the characteristics and markings which these film manufacturers employed with regard to this stock which might be of aid with regard to identification.

As well, to make it possible for the information included in the database to be employed in the restoration and preservation work for the archive holdings in each country, it is deemed necessary to promote studies on the types of stock used in each country, on the commercial comings and goings involved in the export and import of raw film stock and on the working procedures and equipment used during each era at the motion picture processing laboratories. To fully accomplish either of these two goals, the active involvement of the archives and of the experts and researchers from all countries is absolutely essential, though the contribution needed from each of these is completely different.

The information – either published or manufacturer in-house information – on the different types of stock, the processing thereof, etc. which are valuable for setting up the database can be found in archives, libraries or public or private collections in any country, regardless of where the stock has been manufactured or how advanced the motion picture industry is in each country. On the other hand, the research on the stock used during each era and on the setting up and development of the laboratories can only be done

properly from each country interested in preserving their film archive holdings.

**The FILM [$_c$] Database**

To collect data related to the manufacture of raw stock, a database has been created and dubbed FILM [$_c$].

This database is tentatively being developed on Microsoft ACCESS. However, before the end of the year, with the collaboration of the "Miguel de Cervantes" Virtual Library of the University of Alicante (www.ua.es), FILM [$_c$] will be changing over to another programme and will be put on the Internet.

The data and documents gathered will be organized into two basic Tables (Products & Bibliography) and several supplementary tables (Manufacturers, Countries, Archives and Identifying Marks & Documentary Sources). The basic tables respectively include the technical data regarding the raw stock manufactured for the motion picture industry and of the located documentation. While solely the technical data related to the photographic or magnetic stock manufactured for the motion picture industry are entered on the Products Table, documents pertaining to film for still photographs are also included in the Bibliography (provided that they are related to others used for motion pictures).

The Manufacturers and Countries Tables will cover the data necessary to set out the history of the manufacturing companies and of the motion picture industry raw stock business and studies on the implementation and technical development of the motion picture processing laboratories in each country. Naturally, how these Tables evolve is going to depend upon the studies which are made in each country and, at this point in time, Manufacturers has made practically no headway at all (with the exception of the code assigned to each manufacturer, the names of the companies and, in some cases, the address of the main office). The Countries Table has not even been opened. With regard to these Tables, it must be said that at the Filmoteca Española work is currently under way on the research (the initial stage of which was presented at the 1999 Congress) on the Spanish raw stock manufacturers and the implementation and development of working procedures and equipment at the motion picture processing laboratories during the silent film era.

In the *Archives* Table, the addresses of the individuals and institutions in possession of the originals of the documents included in *Bibliography* are provided. The last Table, *Identifying Marks*, which will include both those added in latent image or printed by the manufacturers as well as those added during the filming, editing and copying processes which may serve to establish the generation-related status of each material, cannot as yet be prepared for use. For the time being, the manufacturers' marks are being entered into an open field on the *Products* pages, and for drawing up the Table, it will be necessary (by continuing and further expanding upon the work done by Harold Brown up to current motion picture filming) to gather enough data to analyze and set out a typology of the codes used by the manufacturers. The Filmoteca Española is currently doing research (to be presented in November this year) aimed at systemizing and codifying the markings used to identify the generation-related status of the materials. This work may serve as a basis for including these markings in the Table.

**Example of an Entry From the Products Table**

Although it is not possible to process an entry which unifies and defines all of the data necessary to historically pinpoint and define each material, a number of items have been entered into the *Products* Table which may serve as a guide and aid in searching for materials.

The entries are marked in the heading with the Record No. of the materials in the database *(comprised of the abbreviations used by the manufacturer plus three additional numbers)* and the designation used by the manufacturer for its product.

The Type field includes a diagrammed classification of the main use for which each material was manufactured. This classification has now been expanded up to twenty headings, some of which are somewhat redundant, and it has been necessary to include a question mark "??" item for those materials regarding which the only known fact is that they indeed existed. This classification will most likely have to be revised before putting the database on the Internet.

The Black & White, Color or Magnetic materials are likewise classified in the Emulsion field in a diagram format.

Description is a triple field in which the main properties of use of the material are provided in English, Spanish and French. This information is taken from the publications printed by the manufacturers. Depending upon the documentation retrieved for each product, descriptions can be included in the three languages or solely in one or another of the languages. When the retrieved documentation is in a language other than the three mentioned above, it is included solely in Spanish. Given the commercial nature of the manufacturers' documentation, the information included in each language may differ.

In the Properties field, the main technical properties of the emulsion (color sensitivity and color temperature, resolving power and speed), of the recommended processing (processors and gamma) and of the medium (plastic, dyes, anti-halation layer and types of perforations) are provided insofar as they are found in the documentation located.

To specify the Perforation Gauges and Codes of the material, three double fields (35, 16 & 70) have been provided for the perforation gauges set and another field (Others) for the case of materials in 8, 9.5, etc. or when more than one code has been used for one same perforation gauge.

Given the importance of this Time of Manufacture item and the problems involved in pinpointing the same, in addition to the two fields which would be used for entering the year in which a product started being manufactured and the year in which it stopped being manufactured, and in case this item of data is not precisely known, a field is included for showing the start and end dates within which the documentary proof exists, which gives an approximation as to the existence of the material in question.

The changes found in any of the fields (changes in the processing, contradictions in the codes used by the manufacturer or the information regarding the timeframe throughout which the material in question was manufactured, etc. in addition to any other item of data of interest for defining the material or setting out the history thereof) are displayed in the Notes field.

A large field has been provided for including the Identifications added by the manufacturer. The data in this field will be used for the future Identifications Table.

The reference codes of the documentation related to the product to which the entry in question is related are provided in a number of fields affording the possibility of linking directly to the record of each document in the *Bibliography* Table.

**Example of a Data Entry from the Bibliography Table**

The entries prepared for the documents have been organized based on the standard criteria employed in bibliographic work.

These entries include: the Identification codes of the edition used by the editor, to which, in the case of documents taken from another longer document, the numbering of the pages on which they are located in the original is added; the Title of the document, the name of the Author, the name of the Publishers and the data concerning the Year and Place of publication; an indication is also provided as to the Language in which it is printed and the abbreviation assigned to the Archive or individual in possession of the original (abbreviations provided in the heading of the entries for the Archives Table).

A field is provided for typing in a description or Synopsis of the document.

In the reference code provided in the heading of the entry, the first letter (lower case) indicates the importance and connection that the document in question has with motion picture stock.

- The letter "b" is used for documents having to do with one single motion picture film emulsion which are essential to be familiar with the product in question.
- The letter "c" is used for documents having to do with one single motion picture film emulsion which contain nonessential information as regards the product in question.
- The letter "d" is used for documents which contain information regarding several products (made by one or more manufacturers).
- The letter "e" denotes those documents related to photographic film and the related laboratory materials.

For more convenient access to the information, the data included in the documents containing information on several different products (entries headed with the letter "d") can also be classified as separate documents which would be marked accordingly in the heading with the letters "b", "c" or "e".

The next two letters (upper case) identify the manufacturer or the author/publisher of the document. These abbreviations also appear in the heading of the entries in the *Manufacturers* and *Documentary Sources* Tables. Given that information having to do with products of several different brands may be printed in books or journals not published by the manufacturers, for the sake of making the search process easier, the information on each emulsion would be provided in separate entries marked with the letters "b""c" or "e", and with the abbreviations indicating the brand name of the material in question..

The rest of the characters in this code (three numbers + language + two numbers) link the documents to the products and to all of the other documents by one same manufacturer or author/publisher.

The documents having to do with one same motion picture film emulsion will always be assigned the same number, followed by the abbreviation of the language in which it is published and of the order in which the document is ranked among those dealing with the same product.

Those documents which have to do with several different products are assigned a number based on their manufacturer or publisher and the indication as to the language in which they were published.

Given that the same document may be included in this Table several times – for editions published at different points in time or in different languages – it is also necessary to include the two end numbers of the reference code for this type of document.

The entries in the *Bibliography* Table afford the possibility of links: The first one opens up to the entry/entries of the products related to the document in question, and the second one links to the digitized display of the document itself.

**Entry Cover Sheet**
**Current Status of FILM [$_c$]**

At this point in time (August 22, 2000) the *Products* Table includes a total of 673 different materials, a total of 980 documents having been entered into the *Bibliography* Table.

But this current status, which is apparently indicative of some major headway having been made, is deceiving. The information gathered regarding one type of material and another varies completely from one case to another and includes everything from situations such as that of the *EASTMAN PLUS-X Negativa, 5/7231*, which is a material for which eight *technical data sheets* published in English and in Spanish in the 1956-1993 period have been traced, to other materials such as the *3M Color Positive 881*, for which only a single reference has been found included in the information gathered on another product by the same manufacturer which is the only evidence of this material actually existing.

For the database to be truly operative, it is absolutely necessary to gather together much more information.

To this end, until the time when FILM [$_c$] is installed on the Internet, all those archives, experts and researchers who are interested in contributing documents or in being provided with data currently in the database should contact the Project Coordinator or any of those serving on the Coordinating Committee, whose e-mail addresses are provided at the end of this article.

Once the database has been installed on the Internet (on the University of Alicante and on the Filmoteca Española sites), the contributions can be made directly by means of the mechanisms set up in the database.

**Research on the Motion Picture Raw Stock Manufacturers and on the Use of Different Kinds of Stock in Each Country**

As was pointed out at the beginning of this article, this second aspect of the project depends absolutely on the research done in each country by the Film Archives, the experts and researchers interested in film preservation.

At the Filmoteca Española, the research begun on the three companies which manufactured raw stock for the motion picture industry (MA-FE, Valca and Negra) and on the setting up and outfitting of the motion picture processing laboratories during the silent film era are still under way, however progressing at a rate in keeping with the very few resources available for these studies. Nevertheless, despite this slow progress, these studies are

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already bearing fruit (i.e. a knowledge of the pigments and pigmenting and marking systems used in some laboratories during the silent film era is now becoming a highly valuable guide for restoring films developed in these laboratories which are preserved in black and white or in copies obtained from different distributors).

Some of the most outstanding studies of which we have knowledge are those involving the research on different types of stock used in Venezuela by Mr. Gastone Vinsi and other experts at the National Archives or the study coordinated by Mr. Hidenori Okada on the different types of stock manufactured in Japan.

Other archives and researchers must surely be conducting studies of the same type and, insofar as it is possible, these studies will be made available to the public, but for the studies that archives and researchers are currently conducting for the purpose of accomplishing the objectives set out in the *Madrid Project* and for the preservation of motion pictures made in the past, it is essential to combine all efforts.

Motion pictures can only be preserved based on a scientific knowledge of the materials on which they were printed. At this point in time, when the entire motion picture industry is moving towards electronic filming and copying systems, a knowledge of what photochemical films are currently like and what they used to be like in the past, of how the motion picture stock has been manufactured and how this stock and the systems employed for the processing and handling thereof have evolved is absolutely essential to ensure that the archives are not contributing, against their will, to the adulteration of the holdings that it is our mission to preserve.

# The Digital Intermediate Post-production Process in Europe

*Paul Read*

**Introduction**

It seems possible that over the next few years the routine methods for post-producing programmes for the cinema could change dramatically and for ever, progressively away from film as the camera material, away from film intermediates, away from film projection, to digital formats for the complete sequence. In some parts of the world this may be gradual; in North America, and especially in Europe, it is already on its way.

The first digital television broadcast resolution productions were made around 1985, principally in order to create the special effects now familiar in TV commercials, but until recently all TV transmission has been of analogue signals, and almost all cinema projection from film. The advent of high definition television has created a market for higher resolution digital images, and the equipment to create and display these is now available.

Until recently data storage at higher resolutions was costly, slow to download, and video projection techniques, originally based on high brightness cathode ray tubes produced very poor cinema images. All this is changing, and high definition television (really a generic term for any resolutions higher than current analogue broadcast TV), the rapidly falling cost of large data storage systems, and improved video and data projection systems are all contributing.

During this process of change there will be a number of different production routes. This paper looks at the Digital Intermediate routes, and in particular European systems, which shoot on film, project film in the cinema but use digital images during post-production.

**Resolution**

European broadcast images have 625 lines and a maximum of 720 pixels (picture cells - the smallest unit of image data) per horizontal line. A digital broadcast image will consist of up to 450,000 pixels.

Film images all have far more image information, and a projected broadcast image will always be inferior to a projected film image. It is not clear what resolution is actually required to "satisfactorily" record the data in a film image. Kodak has implied that resolutions up to 4,000 or even 6,000 pixels per line are needed but calculations from Modulation Transfer Function (MTF) data suggest resolutions as low as 2,950 pixels per line may be adequate. There have been a number of attempts to standardise on a realistic high resolution (for digital tape, disc or file formats) that can retain sufficient film image

data. These have all been based on commercially viable scanning devices. Today there are two broadly separate approaches, "data" and "high definition".

The term data, in this context, is used to describe uncompressed and uncoded digital image information. The red, green and blue light intensity is sampled at a specific number of sites (pixels) per line, or area, and recorded as a digital record. Devices used for scanning are generally "line arrays" and have a maximum pixel number in a horizontal line and depending on the image aspect ratio of width to height, vary in pixel number for the vertical. Thus a 1:1.33 Academy image scanned by a line array which samples a maximum of 1,920 pixels horizontally will have a vertical resolution of 1,440 lines, so the total number of pixels in one frame is 2,700,000. If the area used is less than this, for example if the picture aspect ratio is not 1:1.33, the resolution may be less. 1,920 is loosely called "2K data".

Higher data resolutions are also used, 4000 pixels per line ("4K data") being the current maximum for a conventional motion picture film image. Block array scanners have fixed vertical and horizontal resolutions.

In addition to spatial sampling (the creation of pixels), the image brightness is sampled, within three wavelength ranges, red, green and blue, to record the colour and brightness of each pixel. This sampling rate varies with the scanning device used and usually has a maximum sampling rate. This is called the "bit depth", 8 bits being the lowest of any device in current use for images. 8 bits means that the scale of brightness can only be characterized by 8 digital values resulting in 256 different levels of brightness for each of red, green, and blue. 9 bit results in 512 levels, and so on. Some devices are capable of 16 bit sampling, although it is thought that the eye cannot distinguish beyond 10 bits. However if at a later stage severe manipulations are made to low bit depth images a whole range of characteristic digital video defects occur, which can be seen. Data recorded at high bit depths requires considerably more data storage capacity than low bit depths so a balance needs to be struck.

High definition (sometimes just called HD or "HiDef") is a term that has come to mean one of a whole series of digital TV formats into which scanned data can be converted. Unfortunately there are no standard high definition formats, although there is a list of some twenty different versions cited by the Society of Motion Picture Engineers in the USA. Most are based on 1,080 horizontal pixels per frame. Compressed HiDef formats (there are both compressed, e.g. D5, and uncompressed, e.g. D6) are of considerable interest to cinemas as well as for TV because they save on data storage. They are also interesting to film makers because scanning can be faster than scanning data (the Spirit scans data at 6 frames a second and HiDef at real time, 24 frames a second) and is therefore cheaper. Whether an image recorded back on film from high definition is as good as an

image from "data" seems to depend on many issues (resolutions, projector, screen, original film material, etc.) and is largely untested.

**Digital processes - why change?**

There are both aesthetic and commercial pressures for change. Many (not all!) film-makers are excited by these changes, which potentially provide these benefits:

- Post-producing in digits gives film makers the opportunity of using all the special effects that have been available to television commercials producers for many years, without an equivalent increase in cost.
- Digital post-production permits an entire film to be given a new or different "look", previously the prerogative of television. The cinema image has depended on the image character of film stocks, despite attempts by film laboratories to experiment with non-standard chemical techniques, such as "bleach bypass."
- Gauge changing, and gauge and format mixing, is much easier. For example shooting on Super 16 for a 35mm (or digital) release, involves less risk of image quality loss resulting from optical printing, and film and video sources can be mixed.
- Anamorphic images can be generated without complex optics.
- Distributors are anxious to reduce the costs of producing cinema release prints and so some favour video projection in cinemas.
- Digital cinema may reduce the risks of piracy.
- Equipment manufacturers foresee completely new markets for their technology.
- Telecom companies see new data that can be transmitted by their satellites, optical cables or copper wires.

**The alternative digital production routes**

There is a logical progression from film production and display as we know it today, to all-digital production and display. It is already clear that European feature film post-production technology (probably further advanced than the US) is fragmenting. A number of techniques, both experimental and mature, that are a part of this progression, are already in use. These routes can be described as logical points in a sequence commencing with "all-film" and ending in "all-digital".

**1 Conventional film production and display**

Negative film in the camera, the negative film cut, called "conformed", to create a "cut negative", film as the post-production intermediate, and print film as the cinema projection medium. This is cinema as we know it today.

Special effects were traditionally duplicate negatives made optically, i.e. in optical printers, and inserted into the original cut negative. (However, for some years now most special effects and titles have been made by scanning original film into data, the digital images

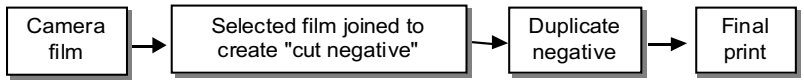
*Ces prochaines années, il faudra compter avec des changements profonds et définitifs dans les méthodes courantes de post-production et de projection dans les salles de cinéma. Les procédés de la chaîne allant des intermédiaires à la projection, seront progressivement remplacés par des procédés utilisant des formats digitalisés. Le rythme auquel ces changements auront lieu reste cependant inconnu. Le présent article concerne les procédés des films qui, tournés et projetés sur pellicule, utilisent des images digitalisées dans la phase intermédiaire de la post-production. Il reste des questions ouvertes avant de procéder au choix de la résolution et de la profondeur bit optimales. L'article compare les équipements et procédés utilisés par les systèmes européens de reproduction 2K avec les systèmes de technologie d'effets spéciaux et le systèmes de doublage de lignes destinés à générer des négatifs sur pellicule pour des productions de Télévision. L'article comprend une liste de films récents produits avec le procédé des intermédiaires digitalisés ainsi que les spécifications des formats des originaux et finaux. Ces productions ne présentent pas de difficulté au point de vue de la conservation par les archives cinématographiques car le négatif original et des copies sont préservés sur support film. La technologie évoluera cependant vers la projection en format digital et laissera progressivement tomber la phase d'impression de pellicule. C'est la matrice digitalisée qui deviendra alors l'original.*

*En los próximos años se esperan cambios profundos y definitivos en los procedimientos habituales de posproducción y de proyección en las salas que adoptarán paulatinamente formatos digitalizados. El ritmo al que se irán produciendo estos cambios es aún incierto. Este artículo trata del procesado intermedio en formato digital, que se aplica a aquellas producciones filmadas en película cinematográfica y proyectadas en su formato final también en película, pero cuya posproducción se realiza usando imágenes digitalizadas. Es necesario responder a muchas interrogantes antes de definir la resolución y profundidad bit adecuadas.*

*En el artículo se comparan los equipos y procedimientos utilizados por los sistemas europeos de reproducción 2K con los sistemas de tecnología de efectos especiales y los sistemas con doblado de líneas que generan negativos en soporte película a partir de producciones para la emisión TV.*

*Se incluye en el artículo un listado de películas recientes que han empleado sistemas digitales de procesado intermedio con la especificación de sus formatos originales y finales. Estas producciones no presentan especiales problemas para los archivos ya que el original se preserva bajo la forma de un negativo y/o de su copia en positivo. Llegará, sin embargo, un momento en que se utilizará la tecnología digital para la proyección, en cuyo caso el máster final se presentará en un formato digital.*

manipulated to create "special effects", and a new film negative made from the digital image which is inserted into the cut negative.)

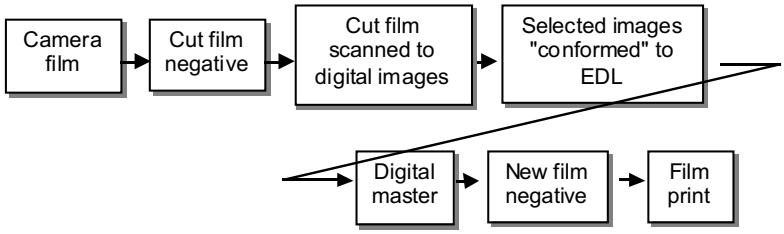



**2 Conventional film shoot - digital/video projection**

Many films are displayed as projected analogue or digital video in small venues, and this will clearly continue. Older poor quality video projectors will be replaced with high quality and, in time, lower cost, digital projectors. Many venues will make use of the increasing quality of projected Digibeta and DVD, made from existing (and new) film originals.

**3 Digital intermediate post-production**

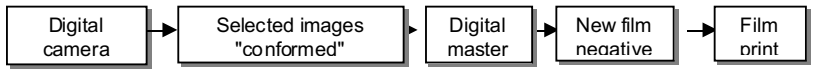
Negative film in the camera, film scanned to create a digital record, conformed, digital images as the post-production "intermediate", a new film negative made from the digital images, and print film as the cinema projection medium.




This is the procedure also called the Digital Film process, especially in Europe (after Philips Digital Film Imaging process).

**4 Digital shoot - film projection**

A digital camera for shooting, digital images as the post-production intermediate, a new film negative made from the digital images, and print film as the cinema projection medium.




At broadcast resolutions this process is already in use for inexpensive film productions, using broadcast formats for shooting, and making use of the recent increase in quality of film negatives made from broadcast tape formats, some originally from film, usually on Digibeta. An example is "One day in September," 1999.

For some years the European cinema (and to a lesser extent the US cinema) has exhibited films shot on film, scanned to TV broadcast

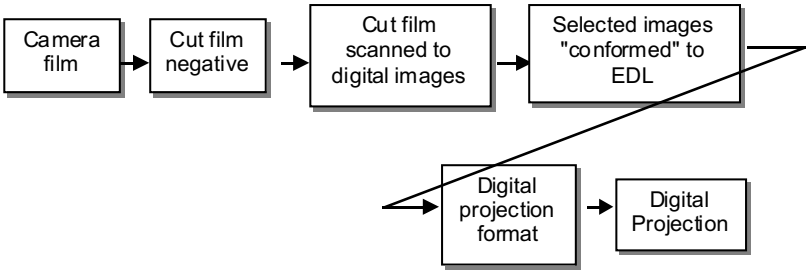
resolutions and transferred to a new film negative. This uses software that doubles (or trebles) the apparent line number, or more sophisticatedly, merges the line structure. Originally these techniques were crude and slow, but the recent products are a world away from early "line-doubling" technology.

High definition digital video camera formats like HDCam will move the results of this process into a new area of quality.

"Toy Story 2", 1999, is an example where the images were generated as computer graphics at data resolution. The data was then recorded out to film negative and conventionally printed to service most theatres. Additionally, the data was converted to hard disk to be projected digitally in a very limited number of venues.

**5 Film shoot - digital projection.**

Negative film in the camera, film scanned to create a digital record, conformed (i.e. put together in the order required), digital images as the post-production intermediate, a digital format in the cinema with digital video projection.

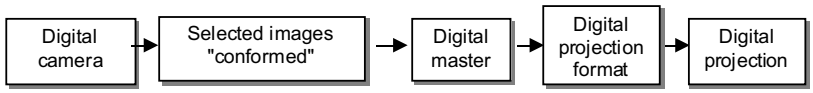



This process has hardly been used at all, although many demonstrations have been made in parallel with film projection from the same originals. "Phantom Menace" was exhibited on a very limited basis in the US by digital projection. Ironically, all but one of the shots in "Phantom Menace" were transferred into digital data for compositing and adjustment. A few of those shots were actually from a high definition digital camera. All this digital data was rendered back to film for conventional projection in most venues, and rendered from the data source to hard disk for digital projection in those few digital projection venues.

**6 Digital shoot - digital projection**

A digital camera for shooting, digital images as the post-production intermediate, a (different) digital format projected in the cinema.

This is cinema as we might envisage it in a few years. However, since most cinemas in the world will take time to replace their projectors we can assume that film negatives and prints will continue to be made for many years.




In reality all these routes exist today and we can expect them all to continue for some while before the expected dominance of an all-digital route. We can expect increasing fragmentation of the technology with increasing competitiveness from digits with the accompanying diminution of film, first as a print stock, and then as a camera stock. However it would be a mistake to consider that the cinema world, from India to the US, from China to Europe, will rush into digits in a few years - 35mm film has lasted for 100 years because it is simple and high quality.

**Special Film Effects production**

The first Digital Intermediate features made used exactly the same technique currently in use for creating short sections of special effect negatives, and some are still being considered by this route. High resolution slow speed film scanners, typically the Kodak Genesis, Cintel Klone, or the Oxberry Cinescan, operate at in excess of 20 seconds per frame. These slow scanners, nominally scanning up to 4K per 35mm frame, are designed to record as much as possible all the effective data in the frame. They do not allow any significant control or alteration of the image at this stage.

All the control of colour, contrast, saturation and image manipulation is made at a separate workstation (using software such as Kodak's Cineon, Quantel's Domino and Discrete Logic's Flame and Inferno), once the digital record is available. Any corrections are then incorporated into a new digital master rendered from the original scanned data. Rendering is slow, and was originally made more difficult by the restricted data storage in the post-production companies. These special effects facilities usually only have a few minutes of data storage at these high resolutions. Some do not have scanners, and rely on a scanning service from other facilities.

Then the film is "re-recorded" back onto a colour film negative, to create a single new film master. Initially re-recorders were slow, Management Graphic's Solitaire took 30 secs or more per frame at 4K, although by 1998 Kodak's Lightning was taking only 4 secs. The digital intermediate sections of "Pleasantville" followed this route.

When these special effects techniques are applied to whole reels or entire movies, they are really separate film sections created individually and finally joined together as film negatives, as if they are a conventionally post-produced film.

[Naturally the existence of this special effect technology has allowed archives and collections to experiment with the technique for digital restoration. Sony-Columbia and the Academy Film Archive used these processes for adjustment of localized gamma and grain problems and the removal of scratches and marks in sections of

"Matinee Idol" and on two complete reels of "Easy Rider". Dyte in Italy used the Domino system to resharpen and regrain poor duplicate black and white scenes of "The Kid" to cut into a new duplicate negative. ]

As the facility companies using classical special effects methods are finding, there are several problems.

- There is no accurate visual calibration between the scanning stage and the final film print.
- There may be no accurate visual match between the workstation image and the final film print.
- All the grading and image control has to be done at an expensive workstation.
- Both scanning and re-record are slow, and therefore expensive, and rendering (to incorporate corrections) may also be slow.
- The final negative may need as much grading correction at the final printing stage as any conventionally produced film.
- In consequence there is no digital intermediate format that comprises the entire final feature as agreed between film-maker and post-production house.
- There are a number of technical reasons why it is more difficult and slower to manipulate images after scanning, than correcting the image prior to scanning.

**Digital Intermediate Systems**

Calibrated systems are being designed to overcome many of these problems, particularly the lack of visual match between the scanning stage and the final film print. The key equipment in this was the introduction of the Philips Spirit Datacine, a telecine-type scanner (these units are also called "high end" telecines) capable of resolutions from broadcast to 2K, displaying an image on a high resolution monitor that showed the effect of corrections imposed at the scan stage.

Initially the scanned image as displayed on the monitor was not calibrated to the final film image in the cinema, but several post-production facility houses have invested in developing their own software links between the Spirit, the workstation software (often Discrete Logic Inferno or Cineon) and the film re-recorder. The objective is to display on the Spirit monitor an image that was close, or similar, to that seen finally in the cinema. The Spirit has one further benefit; it can display the corrected image at real time, and subsequently use those corrections to scan the film at 2K at 6 frames a second (or real time at TV High Definition resolution).

This technique, mixing video images with projected film images, is not without its problems. It is almost impossible, perhaps impossible, to obtain an exact match between a small high resolution TV monitor and a projected film image in a cinema, so this process has to be a compromise. It is a tribute to those technicians who have

set up these systems that what appears impossible is quite good enough to be successful! More recently a digital video projector is being tried in place of the monitor by several companies, and in theory, this should eventually produce a better match with a projected film image.

A further problem in these systems is that numerous manufacturers may be involved; manufacturers that have not traditionally worked together. Scanners, monitors, data stores, image manipulation software, film re-recorders, film processors, projectors, both video and film, and film itself, are made by different companies. Connecting together these items with linking calibration systems has so far been left to the facility house itself.

The first film made entirely by this process was the Swedish film "Zingo" in 1998. "Zingo" was shot on Super 16, and was destined for a conventional film post-production route with an optical blowup to 35mm. However the large number of small special effects resulted in a high film laboratory price, and the time these were to take made scheduling difficult. The Danish company, Destiny 601, which routinely made high resolution commercials for the cinema and had already made a 16min reel at 2K for a Danish movie "Albert", offered to make the entire feature by scanning and re-record to 35mm, creating the effects in Inferno. Destiny had only just enough data storage capacity to do this (about 1.5terrabytes).

Since then Destiny 601, which together with its sister companies, providing telecine, scanning and film processing, make up Digital Film Lab, have made many features using the technique.

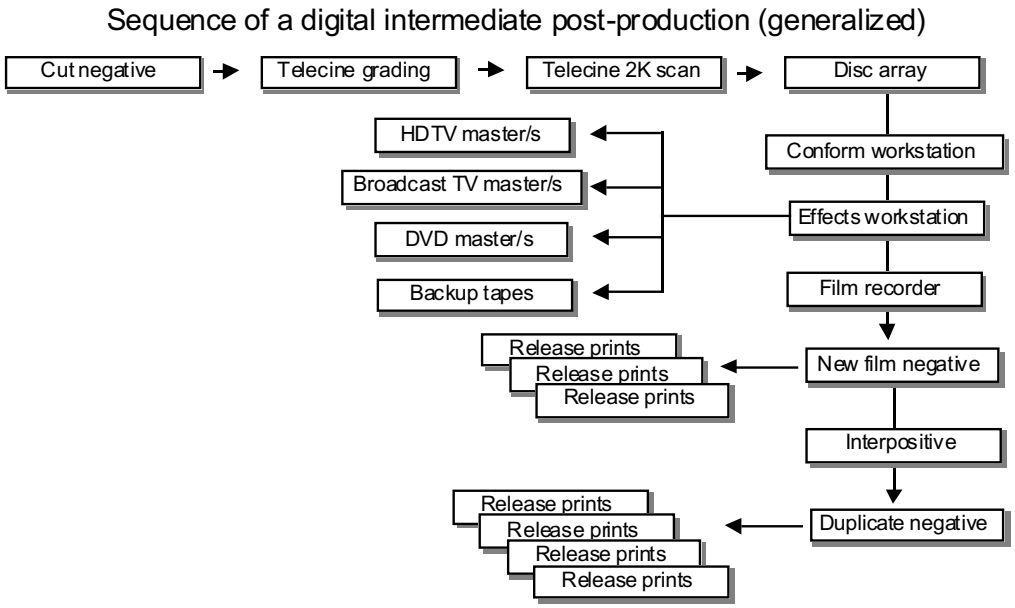
The Spirit has been joined now by a number of telecine-type scanners – (from Cintel, Millenium, Sony etc.) which are said to be capable of the process. Philips has also introduced a software-hardware package to carry out the conform stage, called Spekter, although Inferno, Cineon, and perhaps other special effects software, also have this capability. Essentially, the *Digital Intermediate* route is, at present, a facility house designed procedure and therefore different from company to company. Many companies are trying to make the transition from "unlinked" to "calibrated," and some productions will represent halfway states between the two.

*Digital Intermediate* technology has benefits to the filmmaker and to the distributor:

At present the post production costs of using the Digital Film route are about 20% more than using the conventional film route, if the film-maker makes a conventional film. However as the film-maker needs increasing special effects the route becomes more economical, and once past a threshold level of effects the process is less costly than conventional film methods. And that cost is falling.

The *Digital Intermediate* technology is set to continue as cinema projection becomes digital. New projection formats will be generated from the data or HD files. DVD will probably be used for some small

venues. In time the film scan stage will be joined, perhaps ultimately replaced, by a digital shooting format like HDCam. Already, the data used to produce the final negative film is being used to create DVD's, HD formats like D5 and D6, for High Definition TV.




**The production route**

As an example of a digital intermediate process the following is a description of the route taken by Digital Film Lab in Copenhagen.

1 Film is shot conventionally. No extra demands are made of the cameraman. The film is processed normally. Rushes are made on broadcast video tape and editing carried out on a digital editing station to produce a conventional edit decision list. (Today almost all rushes are on digital video, and almost all editing on video. Usually just a few critical scenes are printed onto film to check actors, unusual lighting and so on.)

2 The EDL is used to cut the original negative to make a single roll per reel. This cut is not at the EDL frame but at a point (usually) 10 frames before and 10 frames after the EDL frame. These extra frames are called "handles" and give the film-maker an opportunity to make fine cut decisions later than usual in the editing process.

3 The cut negative is viewed on a Spirit Datacine, with the director of photography, or director, or both. The grading is "rehearsed" to create a record of the grades needed for every scene. Grading on a telecine provides far more control than any film grade. Colour effects, saturation and contrast changes can all be imposed, or an overall effect, like desaturation, monochrome effects, colour distortions and reversals, textures and so on. The image is viewed on a high definition monitor whose image is calibrated to "match"

the final film image seen eventually in the cinema. With a complete feature this can take several days.

4 Once the film makers have agreed the grade, the "rehearsed" grading is used to transfer the complete film to 2K data at 4-6 frames a second. This doesn't need any supervision as the grading is stored in the telecine controllers computer. This takes about 7 hours for a 90 minute feature.

5 The data is downloaded from the local Spirit data store to an Inferno workstation store where it is held as .dpx files, the file system used by Inferno, one file per frame (in a 90 minute feature there are 135,000 frames). This takes about 1.5 seconds per frame, about 60 hours for a 90 minute feature, but is unattended.

6 The Inferno has a tool that enables the original EDL (or a modified one) to be used to create a conformed sequence of frame files, deleting the handles where not required. This takes just a few minutes.

7 The film-makers then attend as many sessions as they want at the Inferno workstation to input titles, special effects created separately or to create new effects. Each time a change occurs the altered files replace the originals. At this stage dust and minor scratches can be removed or filled as well. This stage may take as little as a few hours to weeks of special effect creation.

8 At this stage (or at any earlier stage) the data can be downloaded onto an "archiving" as a protection master tape. Most used is Sony's DTF tape format. A complete feature film at 2K requires 4 tapes. Once the production is finished and the final film version finished and agreed the files on the hard disc store is deleted and the only data record is the DTF tape.

9 Once the complete feature content is agreed the frames files are used to enable an Arrilaser Film Recorder to expose a single new negative on colour intermediate film. Each frame takes around 2.5 seconds to expose so a 90 minute feature takes about 4-5 days. The film is separated into reels just as if it was a conventional film production.

10 The new negative is processed normally and printed at a single printer light setting for the whole feature. The calibration of the system ensures that the film image matches the monitors in the Spirit and Inferno stages. In a long and complex procedure like this there are occasions when the calibration is not perfect, but this is usually correctable with a single change to the final printer light.

**Digital Intermediate productions**

It is not possible to be certain how many Digital Intermediate films have now been produced, certainly many more than Hollywood would have us believe. The issue is further confused by the number of cinema releases shot on film but post-produced on broadcast TV resolution, and finally transferred to film at this low resolution or

with simple "line doubling" or "up-ressing". This should be the subject of a different paper.

"Pleasantville", 1998, was originally said to be the first film in which the content was transferred from film to digits and back to film, however only part of this film used this process, and much of it used the conventional film route.

"Oh Brother, Where Art Thou?" 2000, has been widely reported as the first film conformed in digits before being transferred back to film in a single run. However, as usual, Hollywood forgets the rest of the world, and the majority of Digital Intermediate productions are certainly European, or post-produced in Europe. Lars von Trier's "Breaking the Waves" preceeded both of these productions in employing this technique.

At the time of writing it seems that about 25 feature films, perhaps the same number of shorter titles, and innumerable commercials have been made in Europe using a higher than broadcast resolution. The following list includes "long form" titles in production to the end of 2000, but the list is not intended to be complete and simply illustrates the range of production and high resolution post-production techniques currently in use in Europe to produce films for cinema release. The following films were post-produced by Digital Film Lab in Copenhagen and London.

**DENMARK:**
"**Jolly Roger,**" 2001, in production (Feature, Super 16 to 35mm 1:1.85, Dir. Lasse Spang Olsen, M&M Production),
"**Blinkende Lygter,**" 2000,(Feature, Super 35 to DigitalScope 1:2.35 Dir. Anders Thomas Jensen, M&M Productions),
"**Kina spiser de hunde**" ("In China They Eat Dogs"),1999,(Feature, Super 16 to 35mm 1:1.85, Dir. Lasse Spang Olsen, Herdel & Co),
"**Tilbage til byen**" ("Going Back Home"), 1999, (Short, Super 16 to 35mm 1:1.66, Dir. Michael W. Horsten, ASA Film Production),
"**Udenfor,**" 1999, (Short, Super 16 to DigitalScope 1:2.35, Dir. H.F. Wullenweber, Nimbus Film)
**SWEDEN:**
"**Hånden på hjertet,**" 2000,( "Once in a lifetime") (Feature, Super16 to 35mm 1:1.85, Dir.Susanne Bier, Nordisk Film),
"**Dubbel 8,**" 2000,(Feature, Super35 to DigitalScope 1:2.35 ,Dir. Daniell Fridel, Bjerking Produktion),
"**Zingo,**"1998, (Feature, Super16 to 35mm 1:1.85, Dir. C. Wegner, Stæremose Film) **(the first completely Digital Intermediate feature film).**

**NORWAY:**
"**Øyenstikker**" ("Dragonfly"), in production 2001, (Feature, Super16 to DigitalScope 1:2.35, Dir. Marius Holst, Motlys),
"**Makronstang,**" in production 2001 (Short, Super16 to 35mm 1:1.85, Dir. Magnus Waal, Waal Production),
"**Mongoland,**" 2000, (Feature, Super16 to 35mm 1.1.85, Dir. Arild Østin, Deadline Film/Muz AS),

"**Detektor,**" 2000, (Feature, Super16 to 35mm 1:1.85, Dir. Pål Jackmann, Christiania Film),
"**Fast Forward,**" 2000, (Feature, Super16 to 35mm 1:1.85, Dir. Morten Tyldum, Ice Film)

**CANADA:**
"**Echo,**" 2000, (Feature, 35mm to 35mm 1:1.85, Dir.Gian D'Ornellas, Echo Film Corporation)

**FINLAND:**
"**Voitka Brothers – Brothers of the forest**" in pre-production 2001, (Feature, Super16 + 35mm to DigitalScope 1:2.35, Dir. Pekka Lehto, KinoFinlandia)
"**Tango Cabaret,**" 2000, (Feature, Super35 to DigitalScope 1:2,35, Dir. Pekka Lehto, Mattila & Röhr Production)

**ITALY:**
"**Honolulu Baby,**" 2000, (Feature, Super35 to DigitalScope 1:2.35, Dir. Maurizio Nichetti, CIDIF/RAI Trade)

**TURKEY:**
"**Vizontele,**" 2001, (Feature, 35 mm to 35mm 1:1.85, Dir. Yilmaz Erdogan, BKM – Istanbul)

**UK/USA:**
"**Wisconsin Death Trip,**" 1999 (Dir. James Marsh HBO/BBC), Super 16 (BW & Col) to 1:1.85.

**UK:**
"**Lava,**" 2000, (Feature, Super16 to 35mm 1:1.85, Dir. Joe Tucker, Sterling Pictures)
"**Rat,**" 2000, (Feature, 35mm to 35mm 1:1.85, Dir. Steve Barron, Universal/Jim Henson)
"**In Absentia,**" 2000, (Short, Super35 to DigitalScope 1.2.35, Dir. Quay Brothers, Konnick/BBC)
"**Wilfred,**" 2000, (Short, 35mm to 35mm 1:1.85, Dir. Peter Kershaw, Duchy Films)
"**Elevator,**" 2000, (Short, 35mm to 35mm 1:1.85, Dir. Alrick Riley, Tiger Lilly Films)
"**Mad Dog,**" 2000, (Feature, Super16 to 35mm 1:1.85, Dir. Almed Jamal, Roaring Mice Films)
"**Last Orders,**" work in progress 2001, (Feature, Super35 to DigitalScope 1.2.35, Dir. Fred Schepisi, Scala Productions)
"**Time Code 2,**" work in progress 2001, (Feature, DV to 35mm 1:1.85, Dir. Mike Figgis, Red Mullet Production)
"**Bubbles,**" work in progress 2001, (Short, 35mm to 35mm 1:1.85, Dir Mike Southon, First Foot Films)
"**All about the girl,**" work in progress 2001, (Short, Super16 to 35mm 1.1.85, DOP Geoffery Boyle)

## Implications for film archives

In the future archives will have to decide what constitutes a "master" for preservation, and the digital projection routes will bring as yet unforeseen problems.

At present, the Digital Intermediate process represents the greatest number of films being produced at this time (other than conventionally made films) and this will certainly continue for some

time. In general there are no issues of conservation, preservation or legal deposit that are unique to the process. This is because so far:

- all these productions have been produced for the cinema
- the principle format for the cinema has been a film print for film projection
- other media formats produced have been for secondary, usually broadcast, release.

However, it is clear that the process has so many advantages, that it will become increasingly difficult to be certain which format can be described as principal, as features will be made (as they already are today) with an eye to cinema, TV and "video." There is an interesting discussion continuing that considers that compressed digital video formats (such as DVD) projected on digital video projectors may be perfectly adequate for small venues.

In the past it has been reasonably obvious which the principal format was because a production shot on film, and transferred to broadcast video resolution for post-production and released on Digibeta was obviously for TV, whereas a film shot on film and post-produced on film was for the cinema. Now film transferred to high definition TV resolutions can generate high quality film masters and high definition TV masters and who is to say which dominates (sometimes only the accountant knows!).

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# A New Tradition: A Two-century-old Festival of Archival Films

**"Belye Stolby V"**
**Gosfilmofond of Russia, Moskow**

*Tamara Sergeeva & Natalia Yakovleva*

The Festival of Archival Films "Belye Stolby" has become a tradition. This year it was organised for the fifth time. A hundred years distance, covered by cinema, has inspired the army of professionals and amateurs for a reconstruction of cinema history which comprised mainstream events as well as a myriad cinema facts, which have long been out of sight and have been considered of little importance. Cinema's centenary brought cinema history into the full light and many people recognised and accepted the major principle of film archives: every cinema fact is significant and deserves to be preserved for the future. The "Belye Stolby" festival once again this year reminded us of this principle by choosing as its slogan the words of Henri Langlois: "all films are born free and equal" (which by the way, provoked a discussion between the film critics participating in the festival).

The program was structured in a number of sections, some of them were traditional. Specifically, "Confrontation VI, the Phenomenon of Communism", which offered to the public polar stereotypes about communism (*Vladimir Ilyich Lenin* by Michail Romm, *La vie est à nous* by Jean Renoir, *Processo a Stalin* by Fulvio Lucisano, *I was a Communist for the FBI* by Gordon Douglas and others). The polarity of ideological clichés does not, as the section reveals, prevent the authors from using similar artistic devices and plot schemes meant to impress the viewer. Demonstration of the mechanisms of persuasion, exploited by counterparts of different ideologies, calls for keeping perspective, for individual analysis and estimation. Many of our colleagues, young journalists, learn lessons of both film history and history at our festival.

*Vladimir Malyshev and Vladimir Dmitriev, Gosfilmofond of Russia, Festival of Archival Films 'Belye Stolby V'*

*Below: Visit at the laboratory in Belye Stolbye*

Festival topics usually inspire heated discussions during the round table sessions, that are frequently continued in the media (we should mention that the event is reviewed by major periodicals as well as by specific cinema-related press). Though the topics for the round table discussions stem from archival footage nearly invisible in the dark corners of cinema, they nevertheless revive things from the very distant past,

*Le festival du film d'archive Belye Stolbye a choisi comme mot d'ordre de sa cinquième édition la phrase d'Henri Langlois: "Tous les films naissent libres et égaux", ce qui n'a pas manqué de provoquer des discussions. Une des sections, qui avait pour thème les stéréotypes du communisme, présentait un intérêt tant historique que cinématographique par la mise en tension des polarités idéologiques. Les thèmes des tables rondes dont les discussions se prolongent souvent dans les médias comportaient également une forte composante politique :* La censure, un moyen de préserver la nation ou une "Gestapo de l'esprit"? *et* Le développement du terrorisme politique comme une culpabilité historique du cinéma. *Un hommage fut rendu à Jean-Luc Godard par la projection de ses courts métrages. Les films russes ainsi que les nouvelles acquisitions faisaient partie du programme classique du festival.* Belye Stolby V *présenta également des compilations d'actualités dont l'une avait pour sujet la Palestine dans la première moitié du 20ème siècle et l'autre la Seconde guerre mondiale.*

*El festival de cine de archivos Belye Stolbye adoptó como divisa la frase de Henri Langlois "Todas las películas nacen libres e iguales", dando lugar a múltiples discusiones. Una de las secciones tuvo por objeto los estereotipos del comunismo, cuyas tensiones ideológicas fueron abordadas tanto del punto de vista histórico como cinematográfico. Los temas de las mesas redondas, que en ciertos casos se difundieron a través de los medios de prensa, también comportaron elementos de discusión altamente politizados:* La censura, un medio de preservar la Nación o una Gestapo del espíritu ? *y* El desarrollo del terrorismo político como culpabilidad histórica en el cine. *También se rindió homenaje a Jean-Luc Godard presentando sus cortos. Los filmes rusos y las nuevas adquisiciones formaron el cuerpo central del festival. En Belye Stolby V, se presentaron selecciones de noticiarios, y en particular una compilución sobre Palestina, en la primera mitad del siglo y sobre la segunda guerra mundial.*

which give rise to arguments as well as commenting on the current social and political situation. The fifth festival offered two topics: "Censorship – the means to preserve the nation or 'gestapo of minds'?" (the words on the Gestapo belong to J.-L. Godard) and "The growth of political terrorism as a historic guilt of cinema".

Many well-known film critics and journalists took part in the discussions, as well as several film directors. As usual, opinions were very different. Vladimir Dmitriev, Deputy Director of the Gosfilmofond, charged cinema with the responsibility for the escalation of political terrorism, while film critic Victor Matizen and film historian Vladimir Utilov claimed that cinema was innocent of this guilt. The most interesting discussion took place at the round table devoted to censorship. Some speakers (Gennadii Poloka and Stanislav Rototskii) who had once come across censorship in the process of filmmaking, meanwhile advocated the necessity of some censorship in cinema - at least religious censorship.

Besides discussions, the festival offered some traditional sections, timed to mark the centenaries of major filmmakers. This year the festival participants paid tribute to Ivan Pyriev by screening *Konveier smerti* (*Death Conveyer*, 1933); *Russkii vopros* (*The Russian Question*, 1947) by Michail Romm; *Pesnia o stchastye* (*The Song of Happiness*, 1934); *Stazione Termini* (*Termini Station*, 1953) by Vittorio de Sica; and *L'Oro di Napoli* (*The Gold of Naples*, 1954); and finally, a selection of early shorts by Walt Disney. Jean-Luc Godard's 70th birthday was celebrated by a number of screenings of his short films. The famous Russian writer Andrei Platonov was the subject of a tribute featuring a selection of films adapted from his texts; this was done to mark the 70th anniversary of his death.

Every year Gosfilmofond of Russia boasts new acquisitions. This time the section 'Discoveries and Accessions' comprised the films which Gosfilmofond received in 2000: *Plenniki moria* (*Sea Captives*, 1928) received from Narodni Filmovy Archiv of the Czech Republic, *La Madone des sleepings* (1927), *Kiriki, acrobates japonais* (1907) and *Déménagement magnétique* (1908), provided by the Cinémathèque Française.

Gosfilmofond uses all means to make archival footage public, including participation in compilation films based on newsreels. 'Belye Stolby V' presented two recent projects. The first film is about Palestine in the first half of the 20th century. *Promised land: The Return* by Alexander Rekhviashvili was produced by the NTV television station. The other film was compiled by Igor Grigoriev out of WWII footage and entitled *Collaborators*. Both projects were inspired by and carried out with the assistance of Gosfilmofond archivists.

# Le Giornate del Cinema Muto 2000

**Cineteca del Friuli**
**Gemona**
**Pordenone, Sacile**

*Hillel Tryster*

To use the terms "anachronism" and "cutting edge" to refer to the same event must sound like a paradox and yet it is appropriate when discussing Le Giornate del Cinema Muto, still known as the Pordenone Silent Film Festival after its second edition (of nineteen in all) in nearby Sacile. That silent films are still being screened in the 21st century is certainly an anachronism; if any one venue can be called the cutting edge of their revival, it is surely the Giornate.

That the riches of the 1999 programme were not topped in 2000 should not be disappointing; the self-competition was formidable. Many of the promised logistical improvements that were required after the experiences of the first edition in Sacile were implemented. The shuttle service was streamlined and the secondary cinema, the Ruffo, was devoted only to video, which should have meant far fewer painful choices to make for those eager to see as much as possible.

*Louis Feuillade (source: Gaumont)*

Perhaps the most severe criticism that can be levelled at the organisers emanates from too great a desire to please on their part. The main screenings at the Teatro Zancanaro were so densely scheduled that time for meals was almost eliminated. This meant that viewers did have some painful choices to make, after all, and it also meant that the mass gatherings for lunch which were such a valuable networking tool in the old Pordenone format was, regrettably, more or less obsolete. Maybe what we have here is a case in which just a little less might actually be more in real terms.

To begin with what is becoming a staple, the fourth year of the D.W. Griffith project focused on the director's work of 1910. The simultaneous publication work of notes on the films (together with the British Film Institute) has kept pace with the screenings and the volume proved a most useful companion, not only for films lacking intertitles, but also in some cases where a contemporary sensibility might interpret certain visuals in a way other than that originally intended.

The order of the Griffith screenings – by shooting, rather than release, date – is also of value in studying his evolving style. As in previous years, that style is seen not so much to evolve gradually as to jump both forwards and backwards. One can only speculate on the details of a process that must have included stylistic experiments that either progressed or remained dead-ends, depending on final audience reactions.

It is still frustrating to watch the worst of the prints. Highly impressed by the beauty of one of the shots in the 35 mm print of *Ramona*, I realized that *Love Among the Roses*, which had just

Sybil Smolova, Ivar Kalling in *I Mörkrets Bojor* (*In The Fetters of Darkness*), Georg af Klercker (Sweden, 1917), Courtesy Svenska Filminstitutet

*Hillel Tryster présente* Le Giornate del Cinema Muto *comme une manifestation aussi anachronique -par l'idée de projeter des films muets au 21ème siècle- que radicale par sa programmation. La quatrième édition du D.W. Griffith project était consacrée à l'année 1910: la publication a permis de se replonger dans la sensibilité de l'époque et les projections présentées dans l'ordre chronologique des tournages ont donné une idée différente de l'évolution du style de Griffith.*

*Les films d'animation de Walter Lantz rappellait la vivacité du dessin animé avant la couleur et le son. Les films d'animation scandinaves étaient remarquables par leur rareté. Dans le registre de la variété des publics, on peut relever la pertinence des discussions organisées par le Collegium Sacilense où sont débattues les approches théoriques et pratiques du cinéma muet. Une publication écrite par les étudiants va bientôt paraître.*

*La programmation des films du cinéaste suédois Georg af Klercker était aussi intriguante que versatile entre comédie et mélodrame. La sélection des films d'avant-garde allemands plutôt classique a permis de revoir des films comme* Cinderella *de Lotte Reiniger ou* Berlin: Symphony of a City *projeté en clôture du festival qui avait commencé, de manière contrastée, avec* Speedy *de Harold Lloyd.*

preceded it in an awful washed-out 16 mm copy, had probably also contained camerawork no less impressive, if only it were visible.

On a happier note, the modestly scaled retrospective of animator Walter Lantz was a pleasant reminder of how lively the cartoon world was before sound and colour. Particularly interesting were the examples screened from the *Colonel Heeza Liar* series, often mentioned in reference books, but rarely seen.

Another animation programme, from Scandinavia, featured many items of still greater rarity. Humour was an integral part of most of these and, as in other countries, the advertising field produced quite a few. One, that could have been calculated to raise politically correct hackles, had such a thing then existed, showed the Katzenjammer Kids providing a particular brand of soap to dark-skinned natives, who end up white.

Mention of political correctness could make this the right point at which to mention the Collegium Sacilense, the admirable experiment in integrating the younger and older generations of Giornate attendees that was begun last year. It would certainly be correct to single it out as one area in which those tensions that can exist between the more academic and the more practical approaches to silent film were expressed. In the session I attended as a guest, issues including present-day policy on films that appear racially inflammatory today were discussed and it is a relief to report that the younger generation includes considerable variety of opinion. A publication jointly written by the students is to emanate from this experience.

A minor but intriguing programme showcased a number of films by Swedish director Georg af Klercker. Klercker's versatility came through well in the selection, in which he had clearly lavished no less care on a farcical comedy like *Lieutenant "Galenpanna"* than he did on the convoluted melodrama *In the Fetters of Darkness.*

While a number of the titles in the German avantgarde programme were oft-revived classics of the genre by Walter Ruttmann, Oskar Fischinger and others, there were also a few that were less familiar, like Guido Seeber's virtuoso *Du musst zur Kipho*. Even familiar work by Lotte Reiniger evokes awe for the labour-intensive artistry of the cut-out silhouette animation and her *Cinderella* showed off an unusually intricate example. Possibly the best known film of this programme, *Berlin: Symphony of a City*, also served the Festival as a closing-night event.

The opening event, by contrast, was the Harold Lloyd comedy *Speedy*, with Carl Davis conducting the Camerata Labacensis orchestra. Like the previous year's *The Kid Brother*, this was a film that had been unjustly neglected, even though it may not qualify as the very peak of Lloyd's achievement. A slightly younger Lloyd also made a welcome appearance in the Rediscovered Comedies section of the programme, where his neighbours were a rather puzzling late Andre

Deed film and two newly available examples of the quirky creativity of Charley Bowers.

The earliest rediscoveries in the programme (bar one, soon to be mentioned) were 43 Lumière shorts filmed in Italy which had been preserved just in time. There was also a Georges Meliès discovery, the 200th film unearthed, and it was screened together with a little refresher course in classic Meliès.

Two overlapping programmes of early film were the Biograph large format shorts (which, according to the notes, were neither 70 mm nor 68 mm, but 69.85 mm in gauge) and an entertaining compilation entitled *The World in 1900*. The latter demonstrated how easily a little ingenuity can provide a flexible and engaging framework for films that otherwise continue to go unseen. Luke McKernan, who was involved in both programmes, will doubtless never forget how many times he was asked about the pair of white areas appearing on most of the Biograph films (they were the result of wear on the original prints by the film transport system used).

The majority of the restorations of largely technical interest had to do with colour processes, including an attempt to reproduce an effect, originally produced by alternating filters, using modern equipment. Wendy Glickman, the L. Jeffrey Selznick School of Film Preservation student awarded the Haghefilm Fellowship, introduced a Technicolor test of Mary Pickford that had been restored using digital technology, taking care to reassure all purist spectators that proper preservation had also been carried out for the original film elements.

The Jean Mitry Award was given to Italian film scholar Gian Piero Brunetta and to Rachael Low, the doyenne of British film historians, a charming lady who still seemed a little taken aback that her research of the late 1940s should earn her an honour in the year 2000.

The regular pianists (not forgetting also the one violinist) deserve an annual collective award for their contribution, though it remains to be seen whether Neil Brand will be forgiven for allowing other commitments to snatch him away halfway through the week.

The most notable film screened for which the live musicians were redundant was also the shortest and – almost incredibly - the oldest. Rick Schmidlin was on hand to provide background information on the restored Edison sound test, running less than a minute, featuring W.K.L. Dickson on the violin. While nobody could claim that the footage in and of itself was remarkable, it was mesmerising simultaneously to see and hear as far back into the past as we will probably ever be able to go.

Schmidlin's other prominent contribution was his exhibition of personal papers relating to the life and career of Erich von Stroheim. Son Joe von Stroheim represented the family and participated in an encounter held at the Film Fair, along with Arthur Lennig, whose book on von Stroheim had just been published, and von Stroheim scholar Richard Koszarski. The younger von Stroheim seemed as

*Erich and Joseph von Stroheim (from the personal album of Erich and Valerie, 1922-1930), Joseph von Stroheim Collection*

*Les plus anciennes redécouvertes du festival furent les 43 courts Lumière filmés en Italie et conservés juste à temps. L'autre événement était le 200ème film de Georges Meliès et la compilation* The World in 1900. *L'intérêt technique des restaurations résidait surtout dans les procédés couleur. Wendy Glickman, étudiante à la L. Jeffrey Selznick School of Film Preservation a reçu le Haghefilm Fellowship. Elle présente la technologie digitale pour restaurer un test Technicolor de Mary Pickford tout en assurant que l'original était correctement conservé et restauré. La projection la plus incroyable fut celle du film le plus ancien : le test sonore d'Edison où l'on voit et entend W.K.L. Dickson jouant du violon.*

*Sur le festival plânait le fantôme de Louis Feuillade dont l'oeuvre était le sujet de la rétrospective principale. Il aurait été ravi d'apprendre les spéculations causées par ses films comme par des séries populaires actuelles. Les comédies les plus anciennes apparaissaient comme les plus fraîches.*

*Hillel Tryster presenta* Le Giornate del Cinema Muto *como una manifestación a la vez anacrónica –por la proyección de películas mudas en el siglo XXI- y brillante por su programación. La cuarta edición del proyecto D.W. Griffith cubre los años 10: la publicación permitió evocar la sensibilidad de aquellos años y las proyecciones, presentadas en orden cronológico de producción, revelaron una idea distinta de la evolución del estilo de Griffith.*

*Las películas de Walter Lantz nos recuerdan la vivacidad de lo que era el cine de animación antes del color y del sonido. Especialmente interesantes resultaron las películas poco conocidas provenientes de Escandinavia.*

*La variedad de la audiencia se notó en la intensidad de los debates organizados por el Collegium Sacilense acerca de aspectos teóricos y prácticos del cine mudo. Se prevé una publicación escrita por los estudiantes.*

*La programación de películas del director sueco Georg af Klercker ilustró el aspecto versátil de su obra, entre comedia y melodrama. Una selección de vanguardia alemana permitió ver nuevamente clásicos como* Cinderella *de Lotte Reiniger o* Berlin: Sinfonía de una ciudad *proyectada como clausura de un programa que había debutado con* Speedy *de Harold Lloyd.*

*Los descubrimientos más antiguos fueron los 43 cortos de Lumière, rodados en Italia y recuperados recientemente. Otro evento importante fue la presentación del 200º film de Méliès y la recopilación titulada* El Mundo en 1900. *El interés de orden técnico residió en los procedimientos de color. Wendy Glickman, estudiante en la L. Jeffrey Selznick School of Film Preservation recibió el premio Haghefilm. Presentó la restauración del Technicolor mediante tecnología digital, asegurando al mismo tiempo la conservación y restauración del soporte original. La proyección más impresionante fue la de un test de sonido de Edison, en el que se ve y se escucha a W.K.L. Dickson tocando el violín.*

*Sobre todo el festival planeó el espíritu de Louis Feuillade, cuya obra fue objeto de la retrospectiva principal. Seguramente le hubiese encantado enterarse de las controversias causadas por sus películas y series populares, sus comedias más antiguas apareciendo hoy como las más frescas.*

American as the older had seemed Teutonic and provided, among others, stories of practical jokes which his father had relished setting up.

Over all of the above hovered the ghost of Louis Feuillade, whose work was the subject of the main retrospective. Feuillade himself would no doubt have been gratified to know that his serials were provoking between-screenings speculation, as if they were popular soap operas, over eight decades after their production. The earlier, more improvisational, serials held up extremely well when compared to the smoother, but frankly less surprising, entries from the 1920s, such as *Barrabas*. The earliest comedies, including those starring child actor Bout De Zan, also seem to be fresher than their contemporaries. Films from other periods equally merited viewing, even if some presented problems, such as the virulently anti-German sentiments present in the World War One epic, *Vendemiaire*.

The Feuillade retrospective provided an excuse for one of the nicest – there is simply no other word – gestures ever to take place at the Giornate. Not only was Bout De Zan's widow given an award for her husband's work, but so was Madame Genevieve Temporel, who, billed as Bouboule, had co-starred with Bout De Zan in some of Feuillade's last films in the mid-1920s. There can be few sights more moving than to see a child star of seventy-five years ago as she receives, in total disbelief, a standing ovation from several hundred strangers.

But then, this is the same audience that winced at the sight of a documentary about the destruction of exhibition prints as practiced today, knowing that their successors in the field will one day probably be chasing elusive scraps of the very films that are today being junked as a waste of storage space. In the fourth episode of *Les Vampires*, one of the characters, Metadier, expresses, in an intertitle, his love of the cinema. One person in the Teatro Zancanaro burst into spontaneous applause.

# MoMA Celebrates Silent Cinema

*Steven Higgins*

**Museum of Modern Art, New York**

Beginning in October of 1999, and continuing through March of 2001, The Museum of Modern Art in New York undertook an extensive re-examination of its collections, as well as the very notion of modernism, in a series of exhibitions called *MoMA2000*. Actually three separate series – *Modern Starts*, *Making Choices*, and *Open Ends* – *MoMA2000* abandoned (at least temporarily) the traditional, chronological history of modern art, developed and championed so persuasively by MoMA since its founding in 1929, in favor of a thematic approach to the various permanent collections. The Department of Film and Video was a key contributor to this experiment.

The opening segment, *Modern Starts*, attempted to re-think the early years of modernism across all media. Inspired by the fresh understanding of early cinema which has emerged over the last two decades as a result of the Brighton Conference of 1978, The Department of Film and Video decided to present its silent film holdings in a new light, giving renewed emphasis to films produced before World War One. An equally important consideration was the fact that, although the Museum had added significantly to its collection of international silent cinema over the past thirty years, few of these recent acquisitions had been presented to our film-going public.

The entire length and breadth of silent cinema was covered, and so the title chosen for the series – *From Automatic Vaudeville to the Seventh Art: Cinema's Silent Years* – was an attempt to convey the notion of the medium's development, from its humble beginnings as a theatrical and fairground amusement in the nineteenth century, to its full flowering as an art form in the first decades of the twentieth. Of the several thousand silent-era films in MoMA's collections, only those deemed essentially complete, or of best-surviving image quality, were programmed; fragments and subjects whose primary value reside in their historical content were also exhibited, but in special screenings where they could be offered within an appropriate context.

Significantly, our earliest holdings were presented in a manner sympathetic to their first exhibition in the years 1893-95. Rather than project Thomas Edison's kinetoscope loops in our theaters, as has been our custom, we wanted to show them in something approaching their original context – as a peepshow attraction within a larger space devoted to leisure activities. The Museum commissioned Ray Phillips to build two facsimile kinetoscope machines and placed them in *CaféEtc.*, a multimedia environment created as a laboratory in which we might experiment with a variety of new (and old) technologies in a traditional café setting. Such titles

*De octubre 1999 a marzo 2001, el* MoMA *presentó sus colecciones bajo la perspectiva de la noción de modernismo de la serie de exposiciones MoMA2000. La presentación cronológica, vigente desde la fundación del museo en 1929, fue remplazada por criterios temáticos correspondientes a tres secciones:* Modern Starts, Making Choices y Open Ends. Modern Starts *corresponde a la tentativa de repensar los primeros años del modernismo en todas sus formas de expresión. Esto brindó al Department of Film and Video la posibilidad de enfatizar el cine que precedió a la Primera guerra mundial y de mostrar las películas adquiridas recientemente.*

From Automatic Vaudeville to the Seventh Art: Cinema's Silent Years *es el título de la serie sobre la historia del cine mudo: de sus comienzos como teatro traducido a imágenes y diversión característica del siglo XIX a su desarrollo como práctica artística del siglo XX. Paralelamente a las proyecciones, el kinetoscopio de Edison fue presentado en su contexto de los años 1893-95, como atracción voyeurista en un lugar de diversiones. Facsímiles fueron ubicados en el* CaféEtc, *espacio multimedia dedicado a la exhibición de tecnologías antiguas y nuevas. Por una moneda, por ejemplo, los visitantes podían volver a ver las imágenes de* Blacksmithing Scene *(1893) o* Sandow *(1894) durante unos 30 segundos. En esta ocasión, el MoMA volvió a editar la History of the Kinetograph, Kinetoscope and Kinetophonograph de W.K.L. y Antonia Dickson (cuya crítica publicamos en la sección de 'Publicaciones').*

From Automatic Vaudeville to the Seventh Art: Cinema's Silent Years *(oct. 1999 - abril 2000) es organizado por Steven Higgins, Conservador de Film Collections, The Museum of Modern Art. Puede solicitarse la lista de películas a: Steven_Higgins@moma.org.*

as ***Blacksmithing Scene*** (1893), ***Sandow*** (1894) and ***Annabelle Butterfly Dance 1*** (1894) were exhibited on a rotating basis throughout the series. Viewers dropped a coin in a slot and the 35mm subject would slowly flicker to life, running for approximately thirty seconds before fading away. The effect on most museum visitors was telling, as many had never before experienced such an intimate, almost voyeuristic relationship to a moving image. Thus we were able to lay the foundation for what would be the startling appearance of the *projected* image.

As a companion to the appearance of the kinetoscopes themselves, MoMA brought back into print a rare volume from its special collections, W.K.L. and Antonia Dickson's *History of the Kinetograph, Kinetoscope and Kinetophonograph*. Originally published in 1895, it is the earliest published history of the cinema and is based on material first presented in the Dicksons' book-length biography of Thomas Edison published the previous year. The Museum chose to issue a paperback facsimile of the original volume in its collections because it has the distinction of being W.K.L. Dickson's personal copy, acquired by MoMA in 1940 and containing fascinating marginalia in his own hand. In their far-reaching, yet wonderfully astute predictions concerning the future of the cinema, Dickson and his sister drew upon their intimate knowledge of the cinema's initial development at the Edison lab in New Jersey, as well as their own hopes for its ultimate success, to craft a history of the medium before it had even grown beyond the confines of its peepshow origins.

The heart of *From Automatic Vaudeville to the Seventh Art* was, of course, the films. Over three hundred were screened and, with the exception of a handful of titles that were chosen by guest speakers to accompany their presentations, all were from the Museum's collections. While the great bulk of our holdings are American, many other national cinemas are to be found in MoMA's archive, among them Canada, Germany, Denmark, Japan, Italy, France, Great Britain, Sweden, Hungary, The Soviet Union, Brazil, Argentina, the Netherlands, and India.

The work of many of the most significant filmmakers of the period was exhibited. Here is a sampling of those included (in no particular order): D.W. Griffith, Thomas H. Ince, John Ford, Marcel L'Herbier, Charles Chaplin, Abel Gance, Fritz Lang, Robert Wiene, Buster Keaton, Maurice Tourneur, Edwin S. Porter, Alice Guy-Blaché, Carl Th. Dreyer, Harold Lloyd, Ernst Lubitsch, Minoru Murata, Mauritz Stiller, Jean Epstein, Lois Weber, Erich von Stroheim, Joris Ivens, Mack Sennett, Rex Ingram, Paul Wegener, King Vidor, Hal Roach, René Clair, Marshall Neilan, Cecil B. De Mille, Yasujiro Ozu, Oscar Micheaux, Victor Sjöström, Urban Gad, Lotte Reiniger, August Blom, Colin Campbell, Sándor (Alexander) Korda, Teinosuke Kinugasa, Dziga Vertov, Mário Peixoto, Paul Leni, Raoul Walsh, Frank Borzage, Reginald Barker, D.G. Phalke, Alcidas Greca, F.W. Murnau, E.A.

Dupont, Vsevolod Pudovkin, Howard Hawks, Jean Renoir, and Alexander Dovzhenko.

Particular attention was paid to those collections which are at the heart of MoMA's silent film holdings, most notably the films of the Edison and Biograph companies, D.W. Griffith, Douglas Fairbanks, Harold Lloyd, William S. Hart, Colleen Moore, and the Fox Company (in which can be found the early works of Ford, Walsh, Hawks and Borzage, among others).

Ongoing preservation efforts were highlighted by the screening of important works recently restored by film conservator Peter Williamson: *The Nut* (1921), *Grandma's Boy* (1922), *Hell's Hinges* (1916), *Way Down East* (1920), *Orphans of the Storm* (1921), *Hangman'S House* (1928), *Street Angel* (1928), *Broken Blossoms* (1919), three different versions of *Intolerance* (1916), and numerous short films of Biograph, Edison and Vitagraph from 1903-1912. As part of our preservation program, musicologist Gillian Anderson was commissioned to create a "restored" piano score for *Broken Blossoms*, using the original orchestral parts deposited several years ago by MoMA with the Music Division of The Library of Congress in Washington, D.C. This score was performed at a special March 2000 screening by pianist Christine Niehaus, who also performed the original piano score to *Wings* (1927), earlier in the series.

The one aspect which made *From Automatic Vaudeville to the Seventh Art* different from any other program recently presented at MoMA was the appearance of a significant number of guest lecturers, all experts in their subjects. Their brief was simple, yet challenging: to give audiences a deeper understanding of some particular aspect of silent film, as well as to provide a variety of contexts by which to approach the art form. Speakers were scheduled throughout the seven months of the show according to their availability. In order of appearance, they (and their topics) were:

Richard Koszarski (The Silent Film in New York)

Herbert Reynolds (Just Off the Stage?: The Theater and the Camera in *Ben Hur* and Other Kalem Productions)

Ronald Magliozzi (Sheet Music, Song Slides and Early Cinema)

Steven Higgins (Saving Silents at MoMA)

Joseph P. Eckhardt (When the Movies Were Young – In Philadelphia: The Lubin Company)

James Frasher (Life, Lillian Gish and Me)

Richard Abel (What's Missing at MoMA)

Edwin Thanhouser (The Thanhouser Film Enterprise, 1909-1918)

Paolo Cherchi Usai (The Way of All Flesh Tones: Color in Silent Film)

Patrick Loughney (Gems of Early Cinema from The Library of Congress)

Jeanine Basinger (introduction to *Don Q, Son of Zorro* (1925), on the occasion of the publication of her book, *Silent Stars*)

*D'octobre 1999 à mars 2001, le MoMA a présenté ses collections sous un jour nouveau tout en mettant en perspective la notion de modernisme à travers une série d'expositions* MoMA2000. *La présentation chronologique mise en avant depuis la fondation du musée en 1929, a été abandonnée au profit d'une approche thématique selon laquelle les oeuvres sont réparties en trois sections:*
Modern Starts, Making Choices et Open Ends. Modern Starts *correspond à une tentative de repenser les premières années du modernisme dans tous les médiums. Ce fut l'occasion pour le Department of Film and Video de mettre l'accent sur le cinéma qui a précédé la première guerre mondiale et de montrer des films acquis récemment.*
From Automatic Vaudeville to the Seventh Art: Cinema's Silent Years *est le titre de la série sur l'histoire du cinéma muet: de ses débuts en tant que théâtre mis en images et divertissement, au 19ème siècle à son développement en tant que pratique artistique, au 20ème siècle. En plus des projections, le kinétoscope d'Edison était présenté dans un environnement reconstituant son contexte d'origine en 1893-95, c'est-à-dire plutôt comme une attraction presque voyeuriste dans un lieu de divertissement. Des facsimile étaient placés dans l'espace multimedia* CaféEtc *où l'on peut expérimenter une variété de nouvelles et anciennes technologies. Les visiteurs inséraient une pièce de monnaie pour voir défiler les images de* Blacksmithing Scene *(1893) ou Sandow (1894) pendant environ 30 secondes, ils pouvaient revivre l'apparition sensasionnelle de l'image* projetée. *A cette occasion, le MoMA a réédité* History of the Kinetograph, Kinetoscope and Kinetophonograph *de W.K.L. et Antonia Dickson's (voir compte-rendu de cette publication dans la section de publications).*
From Automatic Vaudeville to the Seventh Art: Cinema's Silent Years *(oct. 1999 - avril 2000) est organisé par Steven Higgins, Curator of Film Collections, The Museum of Modern Art. Vous pouvez demander la liste des films à Steven_Higgins@moma.org.*

Victoria Franklin-Dillon (Sidney A. Franklin, Sr.: Coming of Age in Early Films)

Rick Altman and colleagues (The Living Nickelodeon)

David Francis (The Magic Lantern: Visual Entertainment and Instruction Before the Cinema)

In the end, what MoMA audiences gained from the series was a renewed appreciation for the treasures in its film archive, as well as a matchless introduction to the art of the silent cinema.

*From Automatic Vaudeville to the Seventh Art: Cinema's Silent Years* was organized by Steven Higgins, Curator of Film Collections, The Museum of Modern Art. It ran from October 1999 through April 2000. Those wishing to receive a checklist of the entire series (as a Word document attachment) may contact the author by email (Steven_Higgins@moma.org); he will do his best to reply in a timely manner.

**ScreenSound Australia, Canberra**

## Film Archiving at the National Film and Sound Archive, ScreenSound Australia

*ScreenSound Australia, Canberra*

Previously known as the National Film and Sound Archive, ScreenSound Australia is responsible for preserving and providing access to Australia's audio-visual heritage. Growing from the National Library of Australia's film and recorded sound collections, dating back to the 1930s, ScreenSound now has a staff of over 200, recently refurbished and newly built laboratory, administration buildings and a collection of over a million items (including paper-based material). Our catalogue, comprising over 400,000 items (including several thousand digitised images – lobby cards and stills) is accessible through the web at www.screensound.gov.au. Researchers can highlight titles and make access requests online. This facility, available for around a year now, has helped substantially in managing the increased level of enquiries being received (although of course, it may also have been a major cause of this increase!).

### Nitrate

Up until World War One, Australia was a major film producer, with around 100 features being produced during this period, including, arguably, the world's first narrative feature film (running for an hour), 1906's *The Story of the Kelly Gang*. Unfortunately only a handful of these have survived, partially or completely. The situation is little

better for later features, with 50 or so silent features surviving in part or whole from an output of 250.

The main component of the Archive's nitrate collection of some 12 million feet comprises newsreels. For the period 1932 until nitrate ceased being used, there is virtually complete weekly coverage provided by two companies. With earlier newsreels from a variety of sources, this material is one of the most in-demand areas of the collection. Following sponsorship from the modern day successors of the newsreel companies, a large majority of the collection has been copied. In recent years, the emphasis placed on nitrate copying has reduced with resources being put elsewhere. Following examination of all nitrate cans, it has been found that the environment provided by the purpose built storage facility has helped maintain the collection in good condition and thus the urgency of copying has reduced somewhat with the result that it will be some years yet before the entire collection is copied.

**Acetate**

Despite the absence of any form of legal deposit legislation for audio-visual materials, the Archive's collections have grown in a reasonably comprehensive manner across all genres and formats. Using a collection development policy based upon various weightings and criteria (available through the web-site), the acetate film collection includes the majority of feature films made in the last fifty years (mainly as prints, although we are working to expand our holdings of original and duping materials), together with a comprehensive collection of newsreels, documentaries, shorts, home movies and, to a lesser extent, early television. Over 80% of this material is described on our collection management database, MAVIS, which controls all aspects of collection access, movement and preservation actions.

All areas of the collection have been sampled for vinegar testing with generally pleasing results, except for the magnetic sound tracks which show consistently higher levels. This is being investigated further. Colour dye fade is also in the process of being assessed using a high quality scanner and purpose designed software. The recent purchase of a second telecine machine has increased our capacity for copying film to video (including the ability to create digital copies) and the purchase and installation of a purpose designed Debrie printer last year has increased both the quantity and quality of our film copying program.

The main preservation storage facilities for safety film are close to capacity and the Archive is in the process of developing proposals for a new storage complex to cope with growth which is expected to peak in physical size over the next ten years as more analogue material is acquired, and then level off or fall as the majority of acquisitions become digital.

*Connu sous le nom de National Film and Sound Archive,* ScreenSound Australia *est l'archive du film principale d'Australie. Fondée dans les années 30, l'institution emploie aujourd'hui environ 200 personnes, bénéficie d'un nouveau laboratoire et détient une collection de plus d'un million d'éléments. Le catalogue qui comprend plus de 400.000 éléments est accessible sur le site www.screensound.gov.au. Jusqu'à la première guerre mondiale, de nombreux films étaient produits en Australie, dont le célèbre* The Story of the Kelly Gang *en 1906, considéré par certains comme le premier long métrage de fiction. Seulement une petite partie de ces films est conservée. La collection nitrate contient principalement des actualités: les nouvelles hebdomadaires de 1932 à la fin de l'utilisation du nitrate sont conservées. Une grande partie de la collection est copiée et les conditions de conservation sont telles qu'il n'y a plus d'urgence pour le reste de la collection. Malgré l'absence de dépôt légal, les collections de longs métrages sur support acetate -principalement des copies- se sont constituées selon différents critères (voir site internet) durant les cinquante dernières années. A présent, l'accent est mis sur les originaux et les genres du documentaire, actualités, courts métrages et télévision des débuts. Plus de 80% de ce matériel est accessible sur la base de données MAVIS. Les collections sont peu touchées par le syndrome du vinaigre et les technologies mises en oeuvre permettent de copier en vidéo. La digitalisation augmente également les possibilités d'accès. Les dépôts s'agrandissent alors que les acquisitions digitales s'intensifient. Un programme de capture et de mise à disposition en ligne d'une sélection de pages internet et autres médias 'virtuels' a débuté.*

*Antiguamente conocido bajo el nombre de National Film and Sound Archive,* ScreenSound Australia *es el principal archivo de Australia. Fundado en los años 30, la institución emplea hoy día unas 200 personas, está dotada de un nuevo laboratorio y tiene bajo su custodia una colección de más de un millón de elementos. El catálogo tiene más de 400.000 fichas accesibles a través del sitio www.screensound.gov.au. Hasta la primera guerra mundial, numerosas películas fueron producidas en Australia, tales como la célebre* Story of the Kelly Gang *en 1906, considerada por algunos como el primer largometraje de ficción. Sólo se conservan fragmentos de este film. La colección de nitratos contiene principalmente noticiarios de 1932 hasta el fin de la era del nitrato. Gran parte de las colecciones está conservada en condiciones óptimas, por lo que no existe urgencia para el resto.*

*Al no disponerse de leyes en materia de depósito legal, las colecciones de películas en acetato se formaron según criterios que variaron durante los últimos 50 años (ver sitio internet). Actualmente, se da prioridad a los originales y a los documentales, noticiarios, cortometrajes y películas de televisión de los primeros tiempos. Más del 80% de este material es accesible a través de la base de datos MAVIS. Las colecciones no se encuentran mayormente afectadas por el síndrome del vinagre y se adoptaron las nuevas tecnologías de transferencia a video. La digitalización aumenta las posibilidades de acceso. Los depósitos crecen, mientras que las adquisiciones en formato digital se intensifican. Se inició un programa de ingreso y acceso en línea de una selección de páginas internet y otros medios 'virtuales'.*

**The future**

The next few years will see nitrate and acetate copying to film continue at similar rates as the past. One recent initiative has seen a joint program sponsored by Kodak Australasia and Atlab Australia to produce new screening prints of important Australian features and related material. Over a period of five years, 50 new prints will be struck and made available for screening programs throughout the country. In addition, our access collection of videos (and CD and DVDs) will grow significantly in order to meet increasing client demand.

A number of major digitisation programs will come on stream – providing both preservation and access potential – and collaborative arrangements with cable or satellite communications providers are likely to see more of our collection become widely available as product to subscribers. At the same time, copyright clearances and digital rights management will continue to consume greater levels of resources in order to meet the potential the new technologies can offer.

Finally, as we cover the entire range of audio-visual output in our collecting brief, there will be a growing emphasis on capturing and making available on-line broadcasting, relevant web pages and other 'virtual' media. A position has recently been dedicated to this work and, in conjunction with the National Library of Australia, is developing methodologies for identifying appropriate sites and one-off activities, ensuring these are captured in an appropriately 'technology neutral' manner and then properly catalogued and controlled in our system which has been primarily designed to cope with physical objects. There will certainly be no shortage of challenges over the next two decades!

**Gemona**

# Cineteca del Friuli

*Livio Jacob*

The Cineteca del Friuli was born in 1977 in Gemona, when the city was at the height of its reconstruction after the earthquake of 1976, which had devastated parts of Friuli and particularly Gemona. The film archive originated with a collection of films of historical interest (the brothers Lumière, Georges Méliès, Edwin S. Porter, Thomas A. Edison, David W. Griffith, Mack Sennett, Max Linder, André Deed, Ferdinand Guillaume), which provided the basis for the first editions of the Giornate del Cinema Muto, the festival inaugurated in 1982

and organised in collaboration with the Pordenone cine-club Cinemazero. Subsequently the Giornate has become a recognised international event, followed by scholars and enthusiasts from all over the world, and from the first years regarded by FIAF members as a privileged venue to present their own treasures. This interest made it possible for the Cineteca del Friuli, besides being a member of the Association des Cinémathèques Européennes (ACE), to join the Federation in 1989, initially as a provisional member and from 2000 with full membership.

The Cineteca's film archive, currently in the process of being catalogued, has extended over the years to embrace American animation, the classics of the 20s, rarities from the early years of sound film, the earliest Technicolor and the American underground. Today the Cineteca possesses around 3000 fiction films in 16mm and 35mm and 3300 documentaries and newsreels. 3000 titles, 350 of them on DVD, are available for consultation, especially for students.

In addition to the film collections, the book library of some 15000 volumes includes primarily monographs on people working in the motion-picture industry (from producers to stuntmen), histories and studies on the cinema of individual countries, material on pre-cinema and catalogues of the major national and international festivals. The newspaper and periodicals library includes runs of some hundred specialist magazines and periodicals from Italy and abroad, with microfilm of such rare and hard to find journals as *Cine-Fono, La Vita Cinematografica* and *The Moving Picture World*. This facility, unique in Italy, is accessible to students and researchers, thanks to the public opening of the library and the availability of specialised staff, and its value is further enhanced by the on-line catalogue currently in progress.

The Cineteca del Friuli is today a centre for documentation and studies, in contact with private and public archives, museums, cinemathèques and universities across the world. It is in addition a phototèque, a publishing house for books, videocassettes and periodicals, a centre for the organisation of special events, festivals (primarily, le Giornate del Cinema Muto) and other events of local, national and international context. Publishing activities include, besides the journal of cinema history *Griffithiana*, issued three times a year in a bilingual English-Italian edition, such individual volumes as *Maciste e Co. I giganti buoni del muto italiano* (1981) by Mario Quargnolo and Vittorio Martinelli; *La parola ripudiata: l'incredibile storia dei film stranieri in Italia nei primi anni del sonoro* (1986) by Mario Quargnolo; *Hollywood in Friuli: sul set di "Addio alle armi"* (1991) by Carlo Gaberscek and Livio Jacob; *Trieste al cinema*, 1896-1918 (1995) by Dejan Kosanovic; *Il Friuli e il cinema* (1996) by Carlo Gaberscek and Livio Jacob; the two volumes of *Sentieri del western* (1996 and 2000) by Carlo Gaberscek; *Cuor d'oro e muscoli d'acciaio* (2000) by Vittorio Martinelli. An information bulletin on the activity

*Cineteca del Friuli, Gemona*

*La Cineteca del Friuli (1977) a joint la FIAF en 1989 comme Membre Provisoire et a acquis son statut de Membre en 2000. L'archive s'est créée à partir de l'idée d'une collection de films historiques: les Frères Lumière, Méliès, Edwin S. Porter, Thomas A. Edison, D.W. Griffith, Mack Sennett, Max Linder, André Deed, Ferdinand Guillaume. Ces oeuvres étaient le nucléus de la première édition du Festival Giornate del Cinema Muto à Pordenone en 1982. Le festival est considéré par les Membres de la FIAF comme une occasion de montrer leurs trésors. La collection de la Cineteca del Friuli compte à présent quelques 3000 films de fiction en 16mm et 35mm, et 3300 documentaires et actualités. La bibliothèque propose environ 15000 volumes en plus des périodiques et de la FIAF FilmArchive Database. Les collections bénéficient d'une plus grande visibilité et d'un meilleur accès depuis que la Cineteca del Friuli a emménagé dans le Palazzo Gurisatti à Gemona, en 1997. En 1999, un nouvel espace, la Galleria della Cineteca, est créé pour des réunions, des projections vidéo, des expositions et des présentations de livres. Les activités d'édition comportent à côté du périodique sur l'histoire du cinéma, publié trois fois par an* Griffithiana*, des livres et des cassettes vidéo.*

*La Cineteca del Friuli (fundada en1977) se incorporó a la FIAF en 1989 como Miembro provisional y obtuvo el estatus de Miembro de FIAF en 2000. El archivo fue creado en torno a la idea de de una colección de películas históricas: los hermanos Lumière, Méliès, Edwin S. Porter, Thomas A. Edison, D.W. Griffith, Mack Sennett, Max Linder, André Deed, Ferdinand Guillaume. Las obras de estos pioneros constituyeron el núcleo del primer Festival Giornate del Cinema Muto de Pordenone en 1982. El festival es considerado por los miembros de la FIAF como una ocasión de mostrar sus tesoros. La colección de la Cineteca del Friuli comprende hoy unos 3000 films de ficción en 16mm y 35mm, 3300 documentales y noticiosos. La biblioteca consta de unos 15000 volúmenes, una coleción imlportante de periódicos y de la FIAF FilmArchive Database. Las colecciones gozan de una mejor visibilidad y acceso desde que la Cineteca del Friuli se mudó al Palazzo Gurisatti en Gemona, en 1997. En 1999, un nuevo espacio, la Galleria della Cineteca, fue creado para organizar reuniones, proyecciones video, exposiciones y presentaciones de libros. Como editorial, la Cineteca del Friuli produce el periódico de historia del cine trimestral* Griffithiana, *libros y cassettes.*

of the Cineteca del Friuli, *Il Raggio Verde*, is published three times a year.

In addition to these printed publications the Cineteca has issued ten videocassettes, including *Tiger's Coat* (1920), the only surviving Hollywood film with the famous Italian photographer Tina Modotti, and *La Sentinella della Patria*, the video version of the reconstruction of a 1927 film made in Friuli for the Istituto Luce by Chino Ermacora. All these initiatives demonstrate that the research and the commitment of the Cineteca are not confined to the mainstream of cinema history, but are directed also to small local productions, to actualities filmed in Friuli, to amateur films which, with the passage of time and the changes in landscape and customs, acquire a value that extends beyond a purely cinematic interest. They are often very precious documents, as for instance the 16mm films shot in Gemona before the earthquake, which now permit us to see, in movement, a city which no longer exists.

At the end of 1997, the Cineteca del Friuli moved to its new premises, the Palazzo Gurisatti, in via Bini, Gemona, which provides adequate space for the various activities and renders the collections more visible and readily accessible. Since 1999, a further space, the Galleria della Cineteca has served for meetings, video projections, exhibitions and book presentations.

Finally the Cineteca presents its own programme in the local cinema theatre, under the title "Appuntamento al buio", offering films of the past - often shown in newly restored prints - alongside the most interesting new releases. And every summer, in collaboration with the Centro Espressioni Cinematografiche of Udine, open-air film shows are arranged in Gemona and the neighbourhood.

**Musée Départemental Albert-Kahn, Boulogne**

## Le fonds images animées du Musée Départemental Albert-Kahn

*Jeanne Beausoleil & Jocelyne Leclercq-Weiss*

Le fonds du Musée Albert-Kahn est composé de 72.000 autochromes sur plaques de verre et de 183.000 mètres de séquences filmées. C'est un fonds fermé qui regroupe les documents engrangés entre 1908 et 1931 par les opérateurs engagés par le financier Albert Kahn pour constituer ses *Archives de la Planète*. Cet "état des lieux" par l'image, projet qui s'inscrit à plein dans l'œuvre d'Albert Kahn et participe de sa volonté de favoriser la compréhension entre les peuples et la coopération internationale, était destiné à informer les élites de l'époque des réalités afin de leur permettre d'organiser un avenir meilleur pour l'humanité toute entière. Si les *Archives de la Planète* sont restées inachevées, à la suite de la crise de 1929 et de la

ruine de leur créateur, elles n'en demeurent pas moins uniques. Les images animées du fonds en effet, qui sont des documents sur support Nitrate 35 mm muet, noir et blanc pour la plupart, hormis quelques sujets en couleur, ont rarement été montés à l'époque. Quand elles le furent, c'est le positif que l'on monta et non le négatif dont il était issu, ce dernier étant laissé à l'état brut, sous forme de rushes. Les négatifs originaux (150.000 mètres) constituent la plus grande partie de la collection qui comprend aussi 10.000 mètres de positifs sur support nitrate issus de certains négatifs ainsi que 20.000 mètres de positifs sur support nitrate uniques qui proviennent de sources variées (Gaumont, Pathé, ECPA, Fox News, Paramount, Shochiku, etc.). Ces derniers positifs ont été acquis par Albert Kahn pour compléter ses archives avec des sujets que ses opérateurs n'avaient pas pu filmer.

**Etat de conservation**

A ce jour, la totalité des originaux a été sauvegardée sur support moderne. Vingt-sept ans après que les premières démarches administratives aient été entreprises pour replacer les images du fonds Kahn au sein de l'œuvre qui leur donne sens, l'état de leur conservation est la suivante : les originaux sur support nitrate sont conservés dans les blockhaus des Archives du Film du CNC à Bois d'Arcy alors que les Matrices de sauvegarde, établies en deux exemplaires de 1981 à 1995, sont stockées par les Archives du Film (copie dont le support est la propriété de l'Etat) et par le Musée Albert-Kahn (copie appartenant au musée - Département des Hauts-de-Seine).

*Centrale de conditionnement des documents images du fonds Albert-Kahn (photographe Jean-Paul Gandolfo) © Musée Albert-Kahn, Boulogne-Billancourt, France*

**Documents en noir et blanc**

Les travaux de duplication, sur triacétate jusqu'en 1992, puis sur polyester en raison des menaces pesant sur le premier support avec le syndrome du vinaigre, ont été effectués par le laboratoire des Archives du Film et par différents laboratoires spécialisés qui sous le contrôle technique du musée se sont attachés à restituer au mieux la qualité des images anciennes du fonds Kahn. Ce résultat aurait été beaucoup plus difficile à obtenir avec des laboratoires industriels classiques qui ne peuvent avoir une démarche patrimoniale. En 1996 et 1997, nous avons dû faire retirer certaines de nos matrices qui avaient subi des altérations lors des passages en Télécinéma nécessités par le système automatisé de consultation des films mis en place dans la Galerie d'expositions du Musée à partir de 1990. Ce système informatique, appelé "FAKIR" (Fonds Albert Kahn Informatisé pour la Recherche) permet de visionner des copies vidéo des images animées par le biais d'un robot.

*The Albert Kahn Museum houses a closed collection made between 1908 and 1931 by photographers hired by the financier Albert Kahn to construct his Archives of the World, with the idealistic goal of increasing understanding and international cooperation through the propagation of images from all over the world. The archives were never completed, due to the crisis of 1929 and Kahn's financial ruin. The unique collection includes 72,000 autochromes on glass plates and 183,000 metres of film.*

*All of the originals have now been preserved on a modern base. The nitrate originals are kept in the Archives of Film of the CNC at Bois d'Arcy, while the protection masters made in two copies, one kept at Bois d'Arcy, and the other by the Albert Kahn Museum. The motion pictures are 35mm nitrate, with a few in color. The pictures were rarely shown at the time. It was the positive that was shown, the negatives from which they were made were left as unedited rushes. The collection also includes 10,000 metres of positives that came from a variety of newsreel sources, such as Gaumont, Pathe, etc. Duplication was on triacetate until 1992, then on polyester to avoid the dangers of vinegar syndrome. In 1997, the color films were also safeguarded : the obsolete Keller-Dorian system was practically impossible to print on modern stock before then. Some of the master positives had to be withdrawn in the late nineties due to damage done by runs through the Telecine, which was necessary for the automatic system of film consultation known as « FAKIR » , which permits the viewing of video copies through a robot system.*

*The materials are in the process of being moved this year to another building that has been completely renovated according to the results of scientific studies made for the specific purpose of conservation. (The renovations are explained in great detail in the article.) Conditions are : 15oC +/- 10oC, and humidity 30% +/- 5%, with air renewal of three changes per hour. When finished, the building was left vacant for a year of testing its stability. The progress is slow because all the reels are being inspected, tested, and information entered in the computer system MNEMOS. Even paper and ink stability have been subject to testing.*

*The work of restoration continues at the same time : new intertitles and new copies for the color films will be made this year, and dossiers will be established as a record of this restoration. FAKIR is being replaced with a new version. There is a project for*

**Documents en couleur**

En 1997 également, nous avons pu faire sauvegarder les 1.237 mètres d'originaux couleur que nous avions laissés en suspens jusqu'à cette date. Ces inversibles lenticulaires, tournés avec le procédé Keller-Dorian, étaient pratiquement impossibles à tirer sur support moderne auparavant.

**Conservation physique**

Toutes les matrices de sécurité (marrons et contretypes 35 mm) ont été stockées jusqu'à présent dans un bâtiment du Musée, dans deux pièces climatisées où sont maintenues une température de 18 ° C et une hygrométrie de 50%. Sur la base d'une étude menée pendant deux ans par le Musée et des spécialistes de la conservation préventive, un redéploiement des locaux de conservation dans un bâtiment ancien se trouvant sur le site a été effectué par l'autorité de tutelle du musée, le Département des Hauts-de-Seine.

Les normes de conservation retenues sont les suivantes : température : 15°C +/ – 1°C, hygrométrie : 30% HR +/ -5%, renouvellement d'air : 3 volumes/heure.

Le bâtiment existant a été entièrement rénové pour permettre la réalisation de cellules absolument étanches grâce à un doublage par du foam glass de tous les murs, plafonds et sols. Un expert, choisi par le Musée, a vérifié la composition chimique des matériaux utilisés par les entreprises (enduits, peintures, revêtements de sol, etc.) et surveillé le contenu des choix techniques. Une centrale d'air avec contrôle de température de reprise avec batterie chaude et froide et contrôle de l'hygrométrie de reprise ainsi que la régulation sur poids d'eau permettent d'obtenir des conditions de conservation parfaitement stables. Le contrôle de la températures et de l'hygrométrie s'effectue par des relevés sur enregistreur Testo, une mesure toutes les dix minutes. Afin de s'assurer de la fiabilité de ces installations, il a été choisi de les faire fonctionner à vide pendant un an. Les relevés montrent une exceptionnelle stabilité de la température et de l'hygrométrie dans ce bâtiment que nous appelons désormais la Nouvelle Conservation. L'installation est gardée sous alarme nuit et jour avec intervention immédiate de la société responsable de sa bonne marche.

Le déménagement des matrices de sauvegarde dans ce bâtiment va être entrepris courant 2001. Il sera effectué progressivement car auparavant un contrôle d'état doit être fait pour chacune des bobines existantes, avec utilisation de tests A-D Strips pour les matrices sur support triacétate, en vue de détecter la présence éventuelle du syndrome du vinaigre. Pour ce contrôle d'état, nous avons retenu les principaux critères présentés par Bertrand Lavédrine lors du JTS 2000. Ces critères et l'état des matrices seront entrés au fur et à mesure dans la base informatique MNEMOS qui a été spécialement conçue pour le Musée. Les images animées, qui sont actuellement conservées dans des boîtes plastique, seront transférées dans des

boîtes TFS Kodak identifiées par des étiquettes auto-collantes de conservation. La stabilité du papier et de l'adhésif de ces étiquettes ainsi que de l'encre des marqueurs avec lesquels elles seront remplies a été testée, respectivement par la société Atlantis et par le CRCDG . (Seuls neuf marqueurs sur les dix-sept testés peuvent être utilisés sans risque d'altération : Pentel Pen NN 50 rouge, Shashihata Artline 700 vert, rouge, bleu et noir, Shashihata Artline 725 rouge et vert, Stabilo write all noir et rouge). Les Matrices triacétate seront conditionnées avec des tamis moléculaires et placées dans des sachets en polypropylène neutre qui seront repliés à l'intérieur de la boîte.

*digital restoration, following art conservation principles that the originals remain unaltered, and no irreversible changes are permitted, with provision for transmitting to the future the knowledge of how the restorations were accomplished. New projects of computerizing the images for research purposes are also in the future.*

**Restauration**

Parallèlement à ce travail de conservation, nous allons continuer les travaux de restauration qui ont été entrepris pour certains éléments depuis 1999. De nouveaux intertitres sont en ce moment en cours d'établissement pour les inversibles Keller-Dorian dont de nouvelles copies 35 mm vont être tirées cette année. Un dossier sera établi pour cette restauration qui est bien évidemment réversible puisqu'elle n'intervient jamais sur les matrices de sauvegarde. Nous nous sommes également engagés sur la voie de la restauration numérique en confiant à un artisan trois rushes dont l'un était terriblement dégradé (fortes traces de décomposition de l'original sur support nitrate). Le Musée lui a communiqué un cahier des charges pour ces travaux qui devraient être terminés à la fin de l'année et faire également l'objet d'un dossier de Restauration. Nous avons d'ailleurs en projet la formation d'un agent du musée, d'une part pour assurer la transmission du savoir de l'artisan qui effectue actuellement le travail, d'autre part pour contrôler toujours la « mesure » à bien garder dans ce type de travail : surtout ne pas sacrifier à la technique. Aussi, comme en photochimique, suivant en cela les recommandations de la Charte de Venise, la restauration numérique devra être réversible et respecter « la patine » des images anciennes.

*La colección del Musée Départemental Albert-Kahn comporta 72.000 placas autocromas y 183.000 metros de secuencias filmadas con película de nitrato de 35 mm. Hasta la fecha, todos los originales han sido copiados a un soporte nuevo, en dos ejemplares. Los documentos en blanco y negro han sido duplicados entre 1981 y 1995 ; los documentos en color, hasta 1997. Las matrices de conservación pertenecientes al Museo Departamental de los Hauts-de-Seine se conservaron bajo condiciones de temperatura e higrometría controladas (18° C y 50 % de HR), y serán transferidas en el transcurso del año 2001 a locales que disponen de condiciones aún mejores (15°C y 30% HR). Los trabajos de restauración iniciados en 1999 -fotoquímica para elementos en colores y digitalización para documentos en blanco y negro- se proseguirán en los próximos años. También se prevé la digitalización de imágenes en movimiento con la finalidad de facilitar su acceso al público.*

Les années à venir, nous continuerons à faire restaurer certains de nos documents avec des technologies numériques, tout en souhaitant vivement que les coûts de ce type de travaux baissent sensiblement.

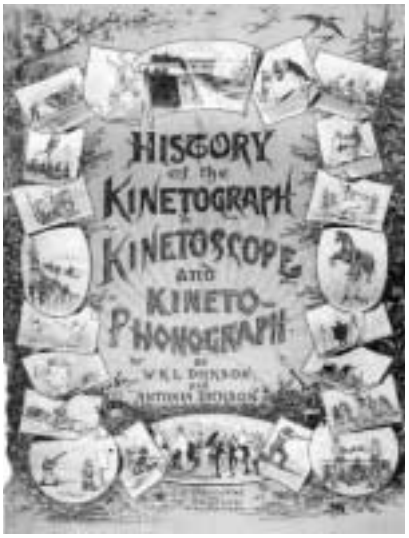
Autre objectif : la numérisation systématique des images animées en MPEG-2 qui est prévue dans le cadre du projet FAKIR 2 (Fonds Albert Kahn informatisé pour la recherche), début 2002 qui remplacera bientôt le système existant (FAKIR 1) devenu obsolète.

# *History of the Kinetograph, Kinetoscope and Kinetophonograph*

*W. K. L. Dickson and Antonia Dickson*
Facsimile édité par le Museum of Modern Art, New York, 2000, 55 pages

Le Museum of Modern Art de New York lançait, en octobre 1999, une importante exposition retraçant les richesses de l'époque du cinéma muet. Parmi les artefacts à l'honneur figuraient dignement deux kinétoscopes grâce auxquels on pouvait visionner des inédits kinétoscopiques, fraîchement restaurés. Si le MoMA a maintenant remballé en silence tous ses trésors, il a tout de même profité de l'événement pour publier, à partir de sa collection, une édition fac-similé de l'*History of the Kinetograph, Kinetoscope and Kinetophonograph* publiée en 1895 par W. K. L. Dickson et sa soeur Antonia.

Ce livre est considéré par plusieurs comme étant la première histoire du cinéma. Il avait déjà fait l'objet d'une réédition en 1970, dans la collection *The Literature of Cinema*. Une première version du texte était également parue sous forme d'article, en 1894, dans la revue *Century Magazine*, sous le titre : *Edison's Invention of the Kineto-phonograph*. Cette histoire du kinétographe, si elle constituait véritablement la première histoire du cinéma, ferait remonter celle-ci à 1894. L'*histoire* du cinéma précédant ainsi l'*invention* du cinéma...




W. K. L. Dickson and Antonia Dickson, *History of the Kinetograph, Kinetoscope and Kinetophonograph*

*En el marco de una exposición sobre el cine mudo, el MoMA de Nueva York publicó la réplica de un importante elemento de su colección:* History of the Kinetograph, Kinetoscope and Kinetophonograph *de W.K.L. Dickson y de su hermana Antonia, publicado originalmente en 1895. Se trata de un texto importante, conocido por los historiadores pero de acceso público limitado. La re-edición del MoMA ha sido llevada a cabo cuidando el menor detalle, incluyendo las anotaciones a mano y la calidad original de las ilustraciones. El texto de W.R.L. Dickson es también testimonio de los proyectos realizados y futuros de la Edison Manufacturing Co. de entonces. Relata las etapas del pasaje del fonógrafo a la invención del "Kinetograph" y evoca el proyecto del "Kinetophonograph" que debía permitir la toma de imágenes sonorizadas. Este proyecto nunca pasó de su etapa experimental pero dio origen al célebre kinetoscopio de Edison.*

ll s'agit certainement d'un texte fondamental, déjà bien connu des historiens, et qui mérite d'être davantage connu du public. Le texte est abondamment illustré et la qualité d'impression (à l'encre cyan) est impressionnante : le lecteur peut distinguer les images d'une bande kinétoscopique des débuts (alors qu'on impressionnait jusqu'à 200 minuscules photographies sur un cylindre).

Pour ceux qui douteraient encore que le cinéma fut sonore avant d'être muet, le livre s'ouvre sur la préface d'Edison qui, d'entrée de jeu, annonce les couleurs : *«In the year 1887, the idea occured to me that it was possible to devise an instrument that should do for the eye what the phonograph does for the ear, and that by a combination of the two all motion and sound could be recorded and reproduced simultaneously»*.

Les six années qui vont suivre seront consacrées à la concrétisation de cette *idée*. D'un modèle de kinétoscope cylindrique calqué sur le principe du phonographe, on parviendra finalement à créer une véritable machine à prise de vues sur bande de film perforé, avec un

mécanisme d'exposition intermittent. Les explications de Dickson sont parfois très difficiles à suivre et permettent de douter que le système image et son (le fameux kinéto-phonographe) a vraiment fonctionné. En fait, quelques expériences ont réussi, aux laboratoires de West Orange, mais on n'a jamais pu commercialiser véritablement l'invention.

Le texte s'attarde ensuite sur la description du bâtiment où étaient prises les vues. On y apprend, notamment, que le « Black Maria » était doté d'un dispositif de pivotement, lui permettant de suivre le mouvement du soleil (comme c'était le cas dans la salle à dîner du Domus Aurea, le palais de Néron, nous souligne-t-on d'ailleurs avec fierté).

Enfin, on s'intéresse aux sujets filmés. On a droit à de charmantes remarques, (Eugen Sandow était beaucoup plus musclé que les gladiateurs de Rome), et à d'amusantes anecdotes, comme l'enregistrement raté du *Record of a Sneeze*, mais la section la plus impressionnante (photos à l'appui) est sans doute celle consacrée aux sujets microscopiques (ou les origines scientifiques du film d'horreur).

Le texte, d'une prose flamboyante (qu'on associe habituellement à Antonia plutôt qu'à son frère), fait finalement office d'oracle. On annonce qu'on ne pourra plus, dans le futur, se passer du Kinetograph : pour la promotion des intérêts du commerce, pour l'avancement de la science et la révélation de mondes insoupçonnés, pour ses pouvoirs récréatifs et éducatifs, pour son habilité à immortaliser nos éphémères mais bien-aimées sociétés...

On ne concevait peut-être pas encore le cinéma comme un langage (quoiqu'on ne le vit certainement pas muet), mais on pouvait déjà prévoir que Babylone serait jalouse!

*Stéphanie Côté*

*This book is a facsimile edition of the first history of the cinema by W.K.L. Dickson and Antonia Dickson. It was produced from W.K.L. Dickson's own annotated copy of the book. When* History of the Kinetograph, Kinetoscope and Kinetophonograph *was first published in 1895, practical moving pictures were barely two years old, and film projection was yet to be perfected. Dickson, co-author with his sister Antonia of this book and of the* Life and Inventions of Thomas Alva Edison *(1894), had begun to work with Edison in 1883. Within five years, he was leader of the team at the inventor's laboratory in West Orange, New Jersey, that was attempting to build "an instrument which does for the Eye what the phonograph does for the Ear". The results of their labor were the kinetograph (the camera used for photographing motion pictures) and the kinetoscope (the means for viewing them). Dickson's book, acquired by the Museum of Modern Art in 1940, is a unique document, one that allows the reader to experience the wonder and promise of the cinema in its infancy.*

## This Film (Will Be) Dangerous …

At the time of writing (January 2001), Associate Editor Catherine Surowiec and I are putting the final touches to the long awaited *FIAF Nitrate Book – This Film is Dangerous*.

We are painfully aware that the book is well overdue. Despite having been originally promised for publication before the 2000 London Congress, and then for the following autumn, it remains unavailable at the start of 2001. We can only apologise, and admit that we should perhaps have had a more realistic perception of the difficulties of part-time editorship. Cathy has had other commitments, including editing the Sacile catalogue, while the Imperial War Museum Film and Video Archive has also had other

*La publication du* FIAF Nitrate Book - This Film is Dangerous *attendue depuis quelques mois est prévue pour le congrès de Rabat. Dans la première partie, le livre rassemble des témoignages de membres honoraires de la FIAF et de personnalités du cinéma. Ensuite, sont publiées les contributions présentées au symposium de Londres "The Last Nitrate Picture Show" ainsi que des propositions qui n'ont pas été retenues par manque de temps. Le chapitre suivant est consacré à des compte-rendus de restaurations et de grands moments de l'époque du nitrate. Le rôle joué par le feu dans l'histoire du nitrate est relaté dans la section suivante. Enfin, l'éditeur présente sa compilation des aspects les plus étranges de l'histoire du nitrate ainsi que des anecdotes*

*d'archivistes qu'il a rassemblées depuis huit ans. Le livre se termine par la description, la bibliographie et la filmographie de films dans lesquels les qualités propres au nitrate constituent un apport à l'histoire racontée.*

*La publicación tan esperada del* FIAF Nitrate Book - This Film is Dangerous *está prevista para el Congreso de Rabat. En su primera parte, el libro presenta los testimonios de miembros honorarios de la FIAF y personalidades del mundo del cine. Se publican a continuación las contribuciones presentadas en el simposio de Londres "The Last Nitrate Picture Show", así como las ponencias que no se incluyeron en el programa por falta de tiempo. En el capítulo siguiente se evocan las restauraciones y grandes momentos de la época del nitrato. El rol desempeñado por el fuego en la historia del nitrato es el tema de la sección siguiente. En la parte final, el editor presenta una recopilación de los hechos más extraños y las anécdotas de la historia del nitrato que pudo reunir durante los últimos ocho años. El libro comporta asimismo una descripción, bibliografía y filmografía de obras cinematográficas en las que las cualidades intrínsecas del nitrato constituyen un aporte a la historia relatada.*

priorities to preoccupy its Keeper – not least, in a neat touch of ironic timing, the need to find a new home for some 40,000 reels of nitrate in the Museum's own collection. (The latter project incidentally called for the burning of 500 reels of condemned nitrate on 1 August last year, in an experiment to test the design of the new vaults. Was this the only, or at least the largest, nitrate fire of the year 2000?)

We are now doing our best to ensure that the book will be published in time for the Rabat Congress in April 2001. This means that the door is now reluctantly but firmly closed to further contributions, however good, and that the editorial team is busy finalising the text and making a selection from the exciting range of potential illustrations that we have been offered or which Cathy has tracked down.

What will it look like? The book will open with observations from two of FIAF's Honorary Members, and a number of endorsements from important figures in the world of cinema. There will follow a section based on the papers presented at the symposium "The Last Nitrate Picture Show" during the London Congress, with a further selection of papers that would have been considered for inclusion had the symposium lasted into a third day. Next will come a few impressions of life in the film industry in the nitrate era, followed by recollections of some specific nitrate film restorations, and of archive campaigns from the days when the official line was that "Nitrate can't wait." Then will come a section taking note of the part that fire has played in the history of nitrate, followed by a more light-hearted compilation of some of the stranger aspects of nitrate history and legend that have come to my attention during the eight years that I have been pursuing this project, and by a further selection of anecdotes in archivists' own words. The book will conclude with three sections that offer a brief look at some ways in which nitrate film has inspired creative minds: one will actually offer readers of the FIAF book a privileged look at some original works, while the other two will be a bibliography and filmography of books and films in which the special characteristics of nitrate film make a contribution to the development of the plot.

*Practical demonstration: the burning of 500 reels of (condemned) nitrate film to test the design for the Imperial War Museum Film and Video Archive's new nitrate film vaults.*

With all due modesty, we think it will be a great read. We are only sorry that it has not been ready for you sooner, but it will have been worth the wait.

*Roger Smither*

# NO-DO El tiempo y la memoria
# El arroz con leche del General Franco

*"De madrugada bajaba a apagar las luces para acostarme, y siempre me encontraba en la cocina a Franco, que estaba con la nevera abierta, comiéndoseme los alimentos, ¡sobre todo los postres!… Siempre le pillaba con la fuente de arroz con leche que se la estaba acabando…"*

Francisco Regueiro[1]

Con ocasión del cincuentenario de la fundación del NO-DO, el noticiario cinematográfico español creado por el régimen de Franco en 1943, los investigadores Rafael R. Tranche (Universidad Complutense de Madrid) y Vicente Sánchez-Biosca (Universidad de Valencia) presentaron a la Filmoteca Española un proyecto, cuyo primer esbozo se publicó en el número inaugural de la colección "Cuadernos de la Filmoteca"[2].

De aquel planteamiento inicial hasta el texto que acaba de ver la luz, acompañado por un vídeo de dos horas de imágenes del NO-DO, han transcurrido siete años y una maduración de conceptos que, junto con los hallazgos que premian toda investigación, han desembocado en una obra compleja y apasionante.

Creado para garantizar el monopolio estatal de la producción y exhibición de noticiarios en las salas cinematográficas españolas, el NO-DO subsistiría hasta 1981, habiendo perdido su carácter de monopolio en agosto de 1975, tan sólo unos meses antes de la muerte de Franco.

Las más de 700 horas de imágenes que, gracias a una moción aprobada por la Comisión de Cultura del Congreso de Diputados en 1980, quedaron integradas en la entonces Filmoteca Nacional, hoy Filmoteca Española, constituyen una impresionante suma de documentos sobre la historia reciente de España. También es de justicia señalar que si el NO-DO al completo puede ser hoy estudiado y consultado se debe, en mucha parte, al cuidado y el celo de los documentalistas y archiveros del noticiario, siempre conscientes de la necesidad de conservarlo en su integridad.

La publicación "NO-DO El tiempo y la memoria", editada en colaboración con Cátedra, además de un análisis documentado de las circunstancias que motivaron la creación del noticiario, de las características de su organización, de su relación con los profesionales y la cinematografía del momento y del estudio de sus contenidos, incluye una minuciosa reflexión sobre la manera nada evidente en que el Noticiario reflejó la esencia del franquismo, con su aparente falta de "aparato ideológico"-quizás una de las características más peculiares del régimen- y su pretensión, ampliamente lograda, de informar todos los aspectos de la vida del

*The Spanish newsreel NO-DO was created in 1943 by the Franco government. It was a monopoly until August 1975, a few months before General Franco's death, and ceased its activities in 1981. More than 700 hours of the newsreel belong to Filmoteca Española which has now published, in collaboration with Cátedra, an extensive essay, complete with a 120' video, under the title* NO-DO. El tiempo y la memoria *(The time and the memory). The essay, written after eight years of research by Spanish film historians Rafael R. Tranche and Vicente Sánchez-Biosca is a comprehensive analysis of both the history and structure of the Newsreel and of its contents, with special attention to the verbal and visual language employed during its 40 years of existence. The NO-DO contains an impressive record of recent Spanish history, not only from a political point of view but also what has been the official version of the different aspects of the life of the nation (culture, sports, religion, celebrations, festivities, industry, etc.).*

*Les actualités espagnoles NO-DO furent créées en 1943 par le gouvernement de Franco, sous le régime de monopole, jusqu'en août 1975, quelques mois seulement avant la mort du général Franco. Sa production fut interrompue en 1981. Plus de 700 heures d'actualités appartiennent maintenant à la Filmoteca Española qui, avec les Editions Cátedra a publié une importante étude, complétée par une vidéo de 120 minutes, sous le titre de* NO-DO. El tiempo y la memoria (NO-DO. Le temps et la mémoire). *L'essai est le fruit de huit années de recherches menées par les historiens du cinéma Rafael R. Tranche et Vicente Sánchez-Biosca; il offre une analyse fouillée de l'histoire, de la structure et du contenu des actualités, et porte une attention particulière au langage verbal et visuel utilisé pendant les 40 ans de son existence. NO-DO constitue un témoignage impressionnant de l'histoire espagnole récente, non seulement du point de vue politique, mais aussi sur ce qu'a été la version officielle de différents aspects de la vie de la Nation (culture, sports, réligion, célébrations, festivités, industrie, etc.).*

país. No sólo la política, rol evidente en un estado autárquico, sino la cultura, la religión, las costumbres y, sobre todo, el lenguaje.
Este elemento, el lenguaje, fue cobrando un peso creciente en el desarrollo de la investigación, con toda su carga simbólica como discurso codificado del régimen franquista y con las huellas que dejaría en el habla cotidiana, marcando para siempre toda una serie de expresiones, de asociaciones de adjetivos, con el despliegue de los excesos retóricos que afectarían tanto al tono como al contenido de las locuciones. Y, por descontado, la interacción de la palabra con el lenguaje de las imágenes, con la repetición cíclica de contenidos (desfiles, celebraciones, recepciones oficiales, etc.) y la referencia a hechos del pasado glorioso de la España imperial con la que el régimen franquista quería enlazar suprimiendo o congelando siglos intermedios de Historia. De ahí la propuesta de Vicente Sánchez-Biosca de que un noticiario como el NO-DO "*no es patrimonio de los historiadores, como tampoco lo es de los historiadores del cine o de los medios de comunicación. Es un lugar de memoria que reclama ser analizado*."

Fotogramas del NO-DO

En un hipotético sumario de contenidos de la memoria colectiva de una nación, en este caso España, el NO-DO ocuparía sin duda un lugar destacado, pese al rápido ejercicio de olvido –difícil juzgar hasta qué punto saludable- que el país ha realizado a partir de los años de la Transición.

En vísperas de esta últimas Navidades, concluíamos la edición del vídeo en un estudio de la Ciudad de la Imagen de Madrid. Rafael R. Tranche, uno de los autores de la obra que estuvo al cargo de la selección audiovisual, decidió optar por un montaje consecutivo de noticias ordenadas cronológicamente, conservando su locución original y con el único añadido de un rótulo sobreimpreso que indica el número de la noticia y la fecha. Un dispositivo que no podría ser más simple y eficaz.

A lo largo de la mañana recibimos la visita de varios de los técnicos del estudio que, movidos (o removidos) por la sintonía del noticiario y el tono y el contenido de la locución, acudían a ver qué era aquello con lo que estábamos trabajando: la memoria colectiva existe.

A través de las imágenes del NO-DO , del tratamiento de las noticias, es posible perfilar la evolución política del franquismo en sus cuarenta años de existencia. Un ejemplo especialmente revelador –y analizado en profundidad en el libro- es el que proporciona la información sobre la Segunda Guerra Mundial. El

recién creado NO-DO, sirviéndose de reportajes de distinta procedencia y apoyándose en las locuciones, se vio obligado a navegar en las difíciles aguas de la identificación ideológica del régimen con las fuerzas del Eje y la necesaria declaración de neutralidad ante el rumbo que iba tomando el conflicto, con la clara perspectiva de una victoria aliada en el horizonte.

Como dice Sánchez-Biosca, "*conviene estudiar el tratamiento que hace NO-DO de la Segunda Guerra Mundial no como simple ilustración de la actitud franquista, sino más bien como una fuente documental privilegiada que permite detectar los deslices semanales, mensuales y a medio plazo del estado de opinión en los medios de comunicación oficiales*".

La fundación de NO-DO estuvo regida, al igual que ocurrió en otros países, por la necesidad de desarrollar una producción de documentales al servicio de los organismos de propaganda del régimen franquista que sirvieran para reflejar "*los diferentes aspectos de la vida de nuestra patria y que, del modo más ameno y eficaz posible, eduquen e instruyan a nuestro pueblo, convenzan de su error a los aún posiblemente equivocados y muestren al extranjero las maravillas de España…*3. La necesidad se constituye al mismo tiempo en prohibición, ya que una norma establece que "*ningún operador cinematográfico que no pertenezca a la entidad Noticiarios y Documentales Cinematográficos "NO-DO", (…) podrá obtener reportajes cinematográficos bajo pretexto alguno*4.

La lectura del texto y la visión de las imágenes del vídeo -una selección difícil, si se consideran las 700 horas iniciales- produce un efecto de acumulación, negación y perplejidad. Resulta imposible no relacionar el reflejo de la realidad oficial de entonces con los conocimientos que se tienen de otras realidades simultáneas, no echar en falta todo lo que estaba siendo escamoteado. Como ejemplo curioso de esta negación sirva el tratamiento que da el NO-DO a las protestas estudiantiles que también llegaron a España a finales de los sesenta: un breve reportaje de febrero de 1969 sobre una manifestación *contra* los disturbios estudiantiles.

Sensación inevitable de tristeza, la de un país que se quedó sin postre –sin su arroz con leche- durante cuatro décadas y recibió a cambio raciones extraodinarias de desfiles, deportes, consignas políticas, celebraciones religiosas, curiosidades grotescas, rituales, humoradas escasamente humorísticas, lotería, inauguraciones y actos oficiales.

Fotogramas del NO-DO

1 Barbáchano, Carlos, *Francisco Regueiro*. Filmoteca Española, Madrid, 1989. Se refiere Francisco Regueiro a la imagen recurrente y obsesiva que presidió la creación del guión de la película *Padrenuestro* (1985).

2 Sánchez-Biosca, Vicente y R. Tranche, Rafael, *NO-DO: El tiempo y la memoria*, Cuadernos de la Filmoteca, núm. 1, Filmoteca Española, Madrid, 1993.

3 Reglamento para la organización y funcionamiento de la entidad productora, editora y distribuidora cinematográfica de carácter oficial "NO-DO". 29 de septiembre de 1942. (Reproducido en la obra)

4 Disposición de la Vicesecretaría de Educación Popular de Falange Española Tradicionalista (F.E.T). y de las Juntas de Ofensiva Nacional Sindicalista (J.O.N.S.). (Reproducida en la obra)

# Publications received at the Secretariat
# Publications reçues au Secrétariat
# Publicaciones recibidas en el Secretariado de la FIAF

Todavía no es frecuente, al menos en España, que los historiadores recurran al cine y a los noticiarios como fuente documental. Esta obra, con la distancia que proporciona el paso del tiempo y el rigor de un acercamiento global, constituye un excelente punto de partida para explorar lo que los autores definen como "el arsenal audiovisual más importante" para documentar la vida del franquismo – tristemente coincidente con cuatro décadas de nuestra historia reciente-; un recurso que habrá que aprender a leer e interpretar, más allá de la curiosidad y la nostalgia.

*Valeria Ciompi*

**Books received at Secretariat in Brussels**

*Stars au féminin, naisssance, apogée et décadence du star system*, sous la direction de Gian Luca Farinelli et Jean-Loup Passek, coll. Quinzexvingt&un, ed. Centre Pompidou, Paris, en collaboration avec la Cineteca di Comune di Bologna, 2000, 288p., ISBN 2-84426-035-7

*Carol Reed*, Festival Internacional de Cine de San Sebastián and Filmoteca Española, Madrid, 2000, in English and Spanish, black & white ill., 459p., ISBN 84-86877-26-1

*Poster Artist Chen Zi Fu*, ed. Council of Cultural Affairs and Chinese Taipei Film Archive, 2000, colour illus., in English, 176p., ISBN 957-02-5931-0

*Hojas de cine, Testimonios y documentos del nuevo cine latinoamericano*, vol. I - II - III, coedición: Secretaría de Educación Pública, Universidad Autonomia Metropolitana & Fundacion Mexicana de Cineastas, México, priméra edición, 1988, 586 p., ISBN 968-29-1922-3 obra completa

Willivaldo Delgadillo & Maribel Limongi, *La Mirada Desenterrada, Juárez y El Paso vistos por el cine (1896-1916)*, Cuadro Cuadro - Miguel Angel Berumen Editor, México, 2000, 180 p., ISBN 970-92641-0-9

José Rojas Bez, *El cine por dentro, Conceptos fundamentales y debates*, Ed. Lupus Inquisitor, México, 2000, 158 p., ISBN 968-7507-54-3

Luciano Castillo, *Carpentier en el reino de la imagen*, Universidad Veracruzana, México, 2000, 102 p., la edición consta de 500 ejemplares, más sobrantes para reposición.

**Periodicals**

*Iris*, revue de théorie de l'image et du son / A journal of theory on image and sound, n°27 - spring 1999: *The state of sound studies / Le son au cinéma, état de la recherche,* in English and French, 178 p., ISSN 0751-7033

*Iris*, revue de théorie de l'image et du son / A journal of theory on image and sound, n°28 - automne 1999: *Le cinéma d'auteur et le statut de l'auteur au cinéma / Author's cinema and the status of the author in cinema*, texts in English and French, 178 p., ISSN 0751-7033

*Cinema 46* (annual publication) 2000: *Heimspiele*, Zurich, black & white illus., texts in German, 242 p., ISBN 3-905313-84-7, ISSN 1010-3627

*CinémAction*, n°97, 4eme trimestre 2000: *Les archives du cinéma et de la télévision*, Editions Corlet-Télérama-INA, sous la direction de Michel Serceau et Philippe Roger, préface de Jean-Noël Jeanneney, textes de B. Amengual, M. Aubert, V. Rossignol, K. Leboucq, I. Giannattasio, P. Cadars, A. Colleu, M. Barnier, S. Lenk, R. Clementi-Bilinski, L. Mannoni, D. Païni, D. Sainteville, G. Pessis, F. Lignon, R. Kromer, B. Martinand, S. Bromberg, S. Bergeon, etc., 282 p., illus. noir & blanc, ISBN 2-85480-996-3

*Archivos de la Filmoteca*, n°34, Feb. 2000, Institut Valencià de Cinematografia Ricardo Muñoz Suay, Filmoteca de la Generalitat Valenciana, black & white illus., texts in Spanish, 166p., ISSN 0214-6606

*Archivos de la Filmoteca*, n°35, June 2000, Institut Valencià de Cinematografia Ricardo Muñoz Suay, Filmoteca de la Generalitat Valenciana, black & white illus., texts in Spanish, 248p., ISSN 0214-6606

*Archivos de la Filmoteca*, n°36, Oct. 2000, Institut Valencià de Cinematografia Ricardo Muñoz Suay, Filmoteca de la Generalitat Valenciana, black & white illus., texts in Spanish, 280p., ISSN 0214-6606

*Cuadernos de la Filmoteca*, n°13, 1 año de filmoteca (memoria de actividades 1999), Filmoteca de la Generalitat Valenciana, 71p., ISBN 84-482-2405-1

Gail Morgan Hickman, *Las Películas de George Pal*, coll. Ediciones Textos Filmoteca 18, Institut Valencià de Cinematografia Ricardo Muñoz Suay, Valencia, 2000, black & white illus., 224p., ISBN 84-482-2446-9

Antonio Vallés Copeiro del Villar, *Historia de la política de fomento del cine español*, 2a edición, coll. Ediciones Textos Filmoteca 19, Institut Valencià de Cinematografia Ricardo Muñoz Suay, Valencia, 2000, black & white illus., 317p., ISBN 84-7890-755-6

Rafael Heredero García, *La censura del guión en España*, coll. Ediciones Textos Filmoteca 20, Institut Valencià de Cinematografia Ricardo Muñoz Suay, Valencia, 2000, black & white illus., 536p., ISBN 84-482-2455-8

Post Script: Essays in Film and the Humanities, vol. 19, No2, Winter/Spring 2000: *Generation X Films*, Texas A&M University-Commerce, black & white illus., 89p., ISSN 0277-9897

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## General Subjects
## *Ouvrages généraux*

***Cinema 1900-1906: An Analytical Study***
Proceedings of the FIAF Symposium held at Brighton, 1978. Vol. 1 contains transcriptions of the papers. Vol. 2 contains an analytical filmography of 550 films of the period. FIAF 1982, 372p., 43.38 €

***The Slapstick Symposium***
Dealings and proceedings of the Early American Slapstick Symposium held at the Museum of Modern Art, New York, May 2-3, 1985. Edited by Eileen Bowser. FIAF 1988, 121p., 23.55 €

***Manuel des archives du film***
***A Handbook For Film Archives***
Manuel de base sur le fonctionnement d'une archive de films. Edité par Eileen Bowser et John Kuiper. */Basic manual on the functioning of a film archive. Edited by Eileen Bowser and John Kuiper.*
FIAF 1980, 151p., illus., 29.50 € (either French or English version)

***50 Years of Film Archives / 50 Ans d'archives du film 1938-1988***
FIAF yearbook published for the 50th anniversary, containing descriptions of its 78 members and observers and a historical account of its development. */ Annuaire de la FIAF publié pour son 50ème anniversaire, contenant une description de ses 78 membres et observateurs et un compte-rendu historique de son développement.* FIAF 1988, 203p., illus., 27.76 €

***Rediscovering the Role of Film Archives: to Preserve and to Show***
Proceedings of the FIAF Symposium held in Lisboa, 1989. FIAF 1990, 143p., 30.99 €

## Technical Subjects
## Ouvrages techniques

***Technical Manual of the FIAF Preservation Commission***
***Manuel technique de la Commission technique de la FIAF***
A user's manual on practical film and video preservation procedures containing articles in English and French. */ Un manuel sur les procédés pratiques de conservation du film et de la vidéo contenant des articles en français et en anglais.* FIAF 1993, 192p., 66.93 € or incl."Physical Characteristics of Early Films as Aid to Identification", 91.72 €

***Handling, Storage and Transport of the Cellulose Nitrate Film***
Guidelines produced with the help of the FIAF Technical Commission. FIAF 1992, 20p., 17.35 €

***Preservation and Restoration of Moving Image and Sound***
A report by the FIAF Technical Commission, covering in 19 chapters, the physical properties of film and sound tape, their handling and storage, and the equipment used by film archives to ensure their permanent preservation. FIAF 1986, 268p., illus., 43.38 €

***Physical Characteristics of Early Films as Aids to Identification***
by Harold Brown. Documents some features such as camera and printer apertures, edge marks, shape and size of perforations, trade marks, etc. in relation to a number of early film producing companies. Written for the FIAF Preservation Commission 1980, 81p., illus, 40.90 €

## Cataloguing - Documentation
## *Catalogage - Documentation*

***Glossary of Filmographic Terms***
This new version includes terms and indexes in English, French, German, Spanish, Russian, Swedish, Portuguese, Dutch, Italian, Czech, Hungarian, Bulgarian. Compiled by Jon Gartenberg. FIAF 1989, reprinted in 2000 by the Korean Film Archive, 149p., 45.00 €

***International Index to Television Periodicals***
Published from 1979 till 1990, containing TV-related periodical indexing data. */ Publication annuelle de 1972 jusqu'à 1990, contenant l'indexation de périodiques sur la télévision.*
**Volumes:** 1979-1980, 1981-1982 (each volume): 49.58 €
1983-1986, 1987-1990 (each volume): 123.95 €

***Subject Headings***
The lists of subject headings incorporate all the terms used in the International Index to Film and TV Periodicals, and are intended for use in the documentation departments of the member archives of FIAF.
**Subject Headings Film (1996):** 123p., 24.79 €
**Subject Headings TV (1992)**: 98p., 22.31 €

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***International Directory of Film and TV Documentation Collections***
A publication of the FIAF Documentation Commission, this 220-page volume describes documentation collections, held in 125 of the world's foremost film archives, libraries, and educational institutions in fifty-four countries. The Directory is organized by country, indexed by city and special collections. Edited by René Beauclair and Nancy Goldman. 1994, 74.37 €

***FIAF Classification Scheme for Literature on Film and Television***
by Michael Moulds. 2d ed. revised and enlarged, ed. by Karen Jones and Michael Moulds. FIAF 1992, 49.58 €

***Bibliography of National Filmographies***
Annotated list of filmographies, journals and other publications. Compiled by D. Gebauer. Edited by H. W. Harrison. FIAF 1985, 80p., 26.03 €

***Règles de catalogage des archives de films***
Version française de "The FIAF Cataloguing Rules of Film Archives" traduite de l'anglais par Eric Loné, AFNOR 1994, 280 p., ISBN 2-12-484312-5, 32.23 €

***Reglas de catalogación de la FIAF para archivos filmicos***
Traducción española de "The FIAF Cataloguing Rules of Film Archives" por Jorge Arellano Trejo.
Filmoteca de la UNAM y Archivo General de Puerto Rico, 280 p., ISBN 968-36-6741-4, 27.27 €

***American Film Index, 1908-1915. American Film Index, 1916-1920***
Index to more than 32.000 films produced by more than 1000 companies. "An indispensable tool for people working with American films before 1920 " (Paul Spehr). Edited by Einar Lauritzen and Gunar Lundqvist. Volume I: 44.62 € - Volume II : 49.58 € -
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## Programming and Access to Collections
## *Programmation et accès aux collections*

***Manual for Access to the Collections***
Special issue of the ***Journal of Film Preservation***, # 55, Dec. 1997: 15 €

***The Categories Game***
***Le jeu des catégories***
A survey by the FIAF Programming Commission, offering listings of the most important films in various categories such as film history, film and reality, film and the other arts, national production and works in archives. Covers some 2.250 titles, with several indexes.
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## Available From Other Publishers
## *Autres éditeurs*

***Newsreels in Film Archives***
Based on the proceedings of FIAF's 'Newsreels Symposium' held in Mo-i-Rana, Norway, in 1993, this book contains more than 30 papers on newsreel history, and on the problems and experiences of contributing archives in preserving, cataloguing and providing access to new film collections. Edited by Roger Smither and Wolfgang Klaue.
ISBN 0-948911-13-1 (UK), ISBN 0-8386-3696-9 (USA), 224p., illus., 49.58 €

***A Handbook for Film Archives***
Basic manual on the functioning of a film archive. Edited by Eileen Bowser and John Kuiper, New York, 1991, 200 p., 29.50 €, ISBN 0-8240-3533-X. Available from *Garland Publishing, 1000A Sherman Av. Hamden, Connecticut 06514, USA*

***Archiving the Audiovisual Heritage: a Joint Technical Symposium***
Proceedings of the 1987 Technical Symposium held in West Berlin, organised by FIAF, FIAT, & IASA
30 papers covering the most recent developments in the preservation and conservation of film, video, and sound, Berlin, 1987, 169 p., DM45. Available from *Stiftung Deutsche Kinemathek, Heerstrasse 18-20, 14052 Berlin, Germany*

***Archiving the Audiovisual Heritage: Third Joint Technical Symposium***
Proceedings of the 1990 Technical Symposium held in Ottawa, organised by FIAF, FIAT, & IASA, Ottawa, 1992, 192p., 40 US$. Available from *George Boston, 14 Dulverton Drive, Furtzon, Milton Keynes MK4 1DE, United Kingdom*, e-mail: keynes2@aol.com

***Image and Sound Archiving and Access: the Challenge of the Third Millenium: 5th Joint Technical Symposium***
Proceedings of the 2000 JTS held in Paris, organised by CNC and CST, CD-ROM 17.7 €, book 35.4 €, book & CD-Rom 53.1€, available from *JTS Paris 2000 C/O Archives du Film et du Dépôt légal du CNC, 7bis rue A. Turpault, F-78390 Bois d'Arcy, jts2000@cst.fr*

***Il Documento Audiovisivio: Tecniche e metodi per la catalogazione***
Italian version of " The FIAF Cataloguing Rules of Film Archives ". Available from *Archivio Audiovisivo del Movimento Operaio e Democratico, 14 Via F.S. Sprovieri, I-00152 Roma, Italy*

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ARCHIMEDIA

# Réseau Européen de Formation pour la Valorisation du Patrimoine Cinématographique

## Printemps 2001

**Paris - "Les documents "non-film" dans le patrimoine cinématographique. Politiques d'acquisition, de gestion et de traitement"**
**2 jours d'atelier** (29 et 30 mai 2001)

**Organisation : Bibliothèque du Film**

1. Qu'entend-on aujourd'hui par patrimoine cinématographique? Définition et place du "non-film": collections ou fonds documentaires?
2. Conditions pour une politique d'acquisition, conditions pour une politique d'exploitation.
3. Catalogage et systèmes d'information: principes de cohérence générale, contraintes propres aux documents, contraintes liées à l'informatique, et diversité des attentes des publics.

En matière de documents "non-film", la difficulté est l'écart entre les particularités des documents à respecter, la nécessité de construire une cohérence de traitement et d'information permettant le bon fonctionnement du système d'ensemble, et à l'autre bout de la chaîne la diversité des attentes et des types d'interrogation des publics concernés.

A partir d'exemples concrets (indexation des ouvrages et des périodiques, numérisation des images fixes, bases de données), on identifiera les principales options à partir des paramètres retenus. Seront donc abordées les questions des normes professionnelles, de la formation des personnels, de l'articulation documentation et informatique, et celles des scénarios d'interrogation en fonction d'une modélisation des publics.

L'expérience de chacune des institutions concernées sera précieuse en fonction de son histoire et de ses axes de développement. L'objectif est un partage européen des savoir-faire.

## Eté 2001

**Bologne - "Le patrimoine cinématographique face aux technologies numériques (conservation et valorisation)"**
**2 journées de débats dans le cadre du festival "Il Cinema Ritrovato"**
(1 et 2 juillet)

**Organisation : L'Immagine Ritrovata / Cineteca del Comune di Bologna**

L'image cinématographique semble être en passe de devenir image numérique. Quelle signification faut-il accorder à cette mutation des supports ? Quelles conséquences techniques et déontologiques risque-t-elle d'entraîner pour les archives du cinéma? Une véritable sauvegarde des images cinématographiques n'implique-t-elle pas également une sauvegarde de l'expérience cinématographique, expérience à laquelle les nouvelles formes de consommation individuelle des images en mouvement semblent renoncer ? Nous assistons actuellement à une prise de conscience grandissante tant de la valeur culturelle du patrimoine filmique que de sa fragilité physique. Afin de remédier au caractère périssable du film, les perspectives offertes par les nouvelles technologies sont certes séduisantes, mais présentent aussi un certain nombre de dangers. S'ils suscitent l'enthousiasme des uns et des autres, les nouveaux médias et leur valeur d'usage pour la conservation du cinéma n'ont jusqu'ici guère fait l'objet d'analyses approfondies, portant sur tous les aspects qu'une véritable politique du patrimoine se doit d'appréhender.

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# European Training Network for the Promotion of Cinema Heritage

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## Spring 2001

**Paris - "The "non-film" documents within cinematic heritage. Purchase, management and treatment policies"**
**2-day workshop** (29 and 30 May 2001)

**Organization: Bibliothèque du Film**

1. What is meant by cinema heritage today? Definition and the place of "non-film" or document collections?
2. The terms for a purchase policy, terms for an exploitation policy.
3. Cataloguing and information systems: general consistency principles, specific restrictions for documents, restrictions linked to the computers and diversity of public expectations"

In the case of "non-film" documents, the difficulty remains in the disparity between the particularities of the documents to be respected, the need to build up a treatment and information consistency to allowing a good running of the general system, and on the other hand, the diversity of the expectations and questioning from the public concerned.

From concrete examples (indexing of publications and periodicals, digitalisation of still images, databases), the main options from the retained parameters will be determined. The questions of professional standards will be taken up, staff training, structuring of documentation and computing, and those of interrogation scenarios with regard to a public modelling.

The experience of each institution concerned will be invaluable according to its own history and its direction of development. The goal is a European sharing of know-how.

## Summer 2001

**Bologna – "The Cinema Heritage in the face of digital technologies (conservation and promotion)"**
**2 days of debates within the framework of the festival "Il Cinema Ritrovato"**
(1 and 2 July 2001)

**Organization: L'immagine Ritrovata / Cineteca del Comune di Bologna**

Film image seems likely to become a digital one. What meaning must we attach to this transition? What technical and ethical consequences could it entail for film archives? Does a real safeguarding of film images not also imply a safeguarding of film experience, to which new forms of individual consumption of motion images seem to give up? At the moment, we are witnessing an ever-growing awareness as much of the cultural value of heritage as to its physical fragility. To remedy the perishable nature of film, of course, the opportunities given by new technologies are attractive, but also present a number of dangers. However much enthusiasm it may arouse in some people, new media and their user value for film conservation, have not yet been subjected to detailed analysis concerning all the aspects a real heritage policy has to fear.

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The Federation's main periodical publication in paper format offers a forum for general and specialised discussion on theoretical and technical aspects of moving image archival activities.

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Published twice a year by FIAF Brussels.

Subscription
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*Publication semestrielle de la FIAF à Bruxelles.*
*abonnement 4 numéros: 45 € /*
*2 numéros: 30 €*

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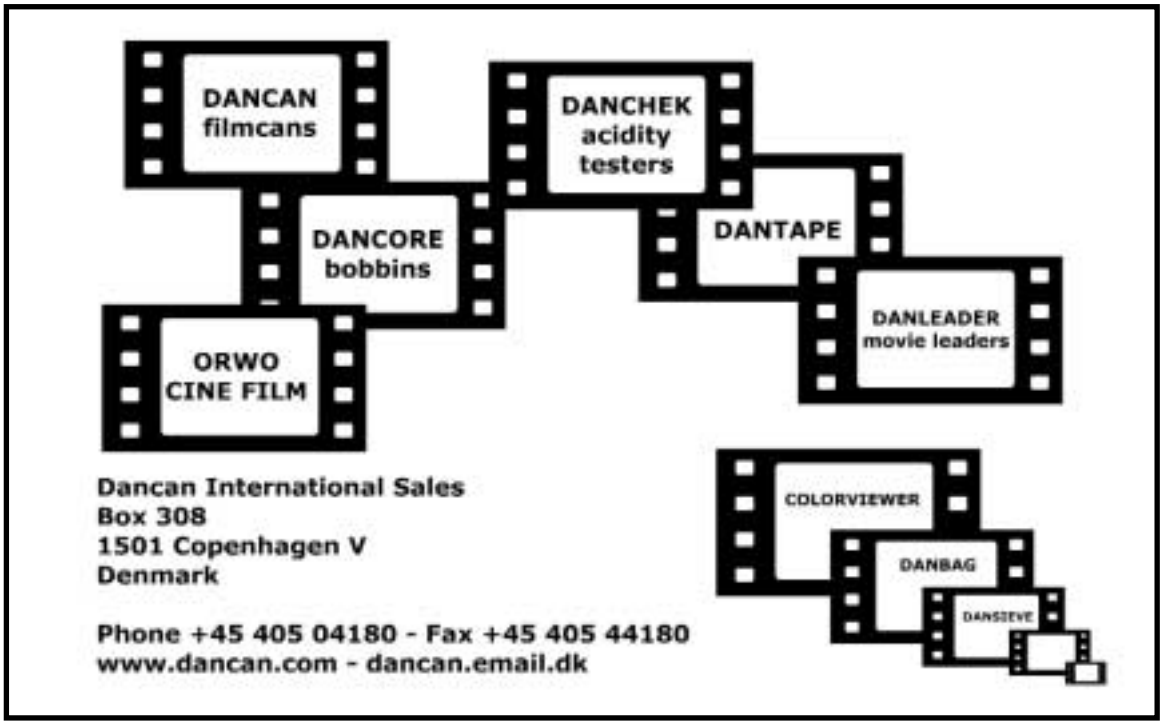

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# fiaf
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ISSN 1609-2964