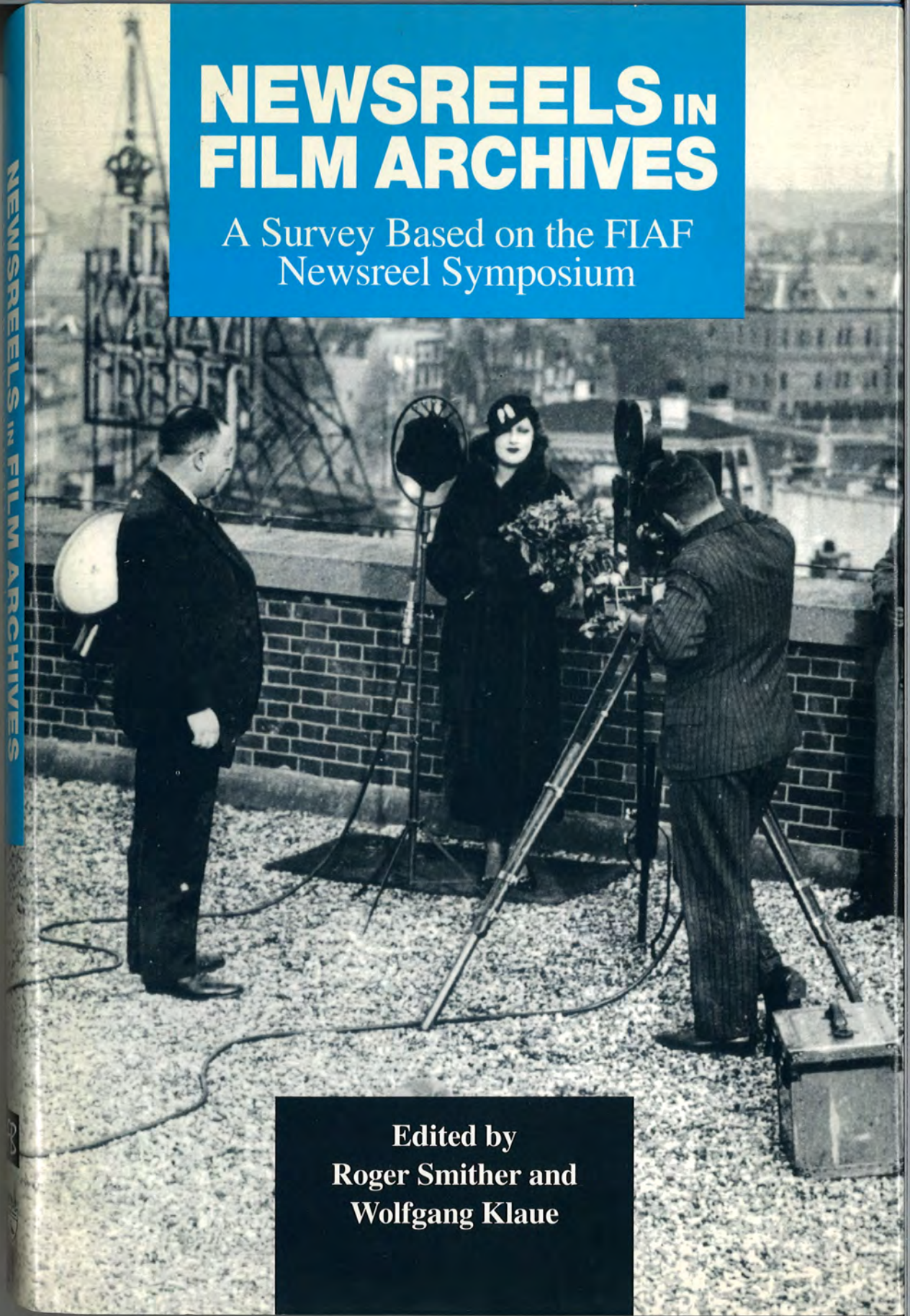
NEWSREELS IN FILM ARCHIVES

A Survey Based on the FIAF Newsreel Symposium



Edited by
Roger Smither and
Wolfgang Klaue

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Preface

Roger Smither and Wolfgang Klaue

This book has its origins in a Symposium, "Newsreel Collections in Film Archives", which was organised by the Fédération Internationale des Archives du Film (FIAF) and took place in conjunction with the 49th Annual Congress of the Federation at Mo i Rana, Norway, 1-2 June 1993. It continued a tradition of annual FIAF Symposia that have covered a wide range of topics concerned with aspects either of film history or of film archivism, as shown in the list provided on page 213 of this publication. Despite a strong sense of continuity with previous events, the organisers of the Newsreel Symposium were aware that the event they had to plan represented a departure from previous symposia in several different ways.

Except in years when there has been a single extended technical symposium, the normal, although not invariable, pattern for FIAF has been to hold in tandem a symposium on an aspect of film history and a second symposium on a technical or practical aspect of film archiving, typically allocating one day to each. For Mo i Rana, there was to be a single two-day symposium which would seek to explore all aspects – historical, technical and practical – of a single category of film. It was also the first symposium which FIAF had devoted specifically to the area of actuality or non-fiction film. Because of the nature of the material to be examined, the Newsreel Symposium would have to open itself to considerations which had not been reflected in the character of most previous symposia.

One welcome difference was the opportunity the Symposium would give to some of the smaller film archives represented in FIAF to display their holdings and their expertise. When a symposium deals with a grand theme of the history of film as an art form, it is inevitably the major archives and cinémathèques that will find themselves in the spotlight. However, non-fiction film is central to the collections of many of the smaller film archives, including regional and specialist archives, and a symposium concentrating on such a subject could expect to benefit by bringing them into its programme. Moreover, it was known to the organisers that many archives affiliated to FIAF had been involved in important newsreel-related projects, and that these included a wide range of types both of institutions and of projects. The Newsreel Symposium would provide an opportunity to share the resulting knowledge and experience.

Some of the projects in which archives had been involved had included attempts to trace the survival of newsreels in their countries: this acted as a reminder that one of the tasks which the Symposium could set itself would be to bring to the attention of the world the importance of quantifying and locating its newsreel heritage. How much newsreel had ever been made? How much survived? Where was it, and in what condition? What needed to be done? It was unlikely that the Symposium could answer all these questions, but it could at least start asking them.

As a related topic, it is of course true that surviving collections of newsreels exist not only in the vaults of film archives, but also in the libraries of the companies that

made them. For the former, they are part of the moving-image heritage which it is the archive's task to preserve, while for the latter, they are first and foremost important commercial assets. This is of course not to claim that newsreel libraries are unaware of their responsibilities to posterity, or that archives are blind to the potential commercial value of parts of their holdings. Nevertheless, the possible divergence between archival imperative and commercial incentive is a matter of principle and priority that has traditionally been important in the deliberations of FIAF. A symposium on newsreels could be a wholly appropriate opportunity to explore further aspects of this issue, and to invite participation by representatives of the newsreel libraries in that discussion.

The newsreel companies would also provide an avenue of contact with the individuals who had actually been involved in the production of the materials that would be discussed – an almost vanished world built on the intersection of film technology and the pressure of current events. FIAF had in the past paid tribute to auteurs, actors and technicians from the world of the feature film; experimental, avant-garde and documentary filmmakers had also addressed the delegates. As far as the organisers knew, however, nobody from the world of newsreels had yet spoken to FIAF.

By concentrating on actuality film, the Newsreel Symposium would also invite contact between FIAF and a less familiar type of "film historian" than those attracted to previous symposia. Newsreels may be only of peripheral interest to the mainstream historians of film who study the medium as an art form, but they are a prime source for general historians who see film as one of the kinds of evidence they may use in the exploration of their subjects. Within this broad group of historians exists the special sub-category who themselves produce their history in moving-image form: the producers of historical films or television programmes based on archive film. Again, it would be an interesting and wholly appropriate experience to hear from this group of people, but also a novel one: their voices are not often to be heard at FIAF meetings.

Finally, within archives great or small, the presence of films which originated in the high-speed, competitive and frequently political world of the newsreel, which would typically cover several widely different topics in a single issue, and which were of interest to the archive's users almost solely because of the subjects filmed and the interpretation offered by the commentary (rather than because of the usual concerns of film historical or film critical studies) – all this created interesting variations on the "normal" archival concerns of cataloguing, programming and preservation which could usefully be explored by FIAF's specialist commissions.

An immediate and almost inevitable conclusion on reviewing a list of considerations such as that included in the preceding paragraphs was that even a two-day symposium would be able to do little more than introduce such a range of topics and provide a sample of possible answers. Those who attended it would have to take away the determination to continue the exploration on their own. This was therefore how it was decided to shape the Symposium.

What evolved was a programme in which the first day looked at aspects of "The Newsreel in the World" and the second day at issues relating to "The Newsreel in the Archive". The formal programme for the Symposium – and for the evening screenings of films which were arranged to accompany it – is reproduced in the

second part of this book. On the first day, the opening session addressed the question "Where are the Newsreels?", the second session offered a sampling of papers on the theme of "The newsreel experience", and the third and fourth looked at different dimensions of "The newsreel and history". The second day opened with a session devoted to "Cataloguing of newsreel – practice and theory", followed by two sessions on "Archive experiences". The Symposium concluded with a panel discussion.

It was envisaged from the outset that the proceedings of the Symposium should be published, and this book is the result of that decision. The book has, however, evolved somewhat beyond a conventional publication of proceedings. All the speakers were invited to submit their papers, and almost all have done so. Many have provided more complete versions of a paper given at Mo only in shortened form, and some have included updated or revised information, or in other ways responded to the different opportunities and limitations of a written format rather than a "live" presentation with the opportunity to screen illustrative material.

While preparing the publication, the editors also invited written contributions to make good what were perceived as gaps in the Symposium programme – for example, the papers given in Mo i Rana had not included any representation from archives outside Europe and the Americas – and undertook to find space for those who had wished to make a contribution to the Symposium but had not been found time at the event itself. The results of these invitations are also included in the following pages.

The editors and publishers of this book feel that the material now available to them justify presentation as a collection of essays on the subject, and not only as the proceedings of a Symposium, and have structured the first part of the book accordingly. These essays are grouped into sections which do not exactly reflect the pattern of Congress sessions but which seem more appropriate to the material included.

At the same time, we are anxious to provide participants in the Mo event and others with something that will serve as a record of the Symposium. We have therefore provided as a second part to this book the more conventional aspects of published proceedings, such as a list of participants and a copy of the programmes of both the Symposium sessions and the complementary evening film screenings. We have also retained in this part of the book the transcripts of some of the contributions to the Symposium which made points which we were anxious not to lose but which, as transcripts, had a different character from the essays provided in the first part of the book. Last but by no means least, the second part provides an opportunity to reprint with some updates the invaluable bibliography on newsreels compiled by FIAF's Documentation Commission.

Taken together, the two parts of this book therefore provide a representation of the Newsreel Symposium rather than an exact record, but its editors hope that the result is a work that itself carries forward what was begun at Mo i Rana, and thus fulfils at least in a small way the hope that the Symposium was a starting point, not an end in itself.

Gratitude is owed to a number of people involved more or less directly in the genesis of this publication. In the first and most obvious place, thanks are due to the FIAF Secretariat, to Arne Pedersen and his colleagues at Det Norsk Filminstitutt/the Norwegian Film Institute in Oslo, and to the staff of the Nasjonalbibliotekavdelinga/

Norwegian National Library in Mo i Rana for supplying the framework and the venue for that Symposium.

Next in line are our publisher, Matthew Stevens at FLICKS BOOKS, and all the authors and speakers represented in these pages. Editing a publication with as thoroughly international a list of contributors as is the case here leaves an editor heavily dependent on the goodwill, patience and cooperation of all of them. Sincere thanks are due to all those who have been so tolerant of an endless stream of faxed reminders, trivial questions, and further reminders from the editors, and so helpful in so many ways. This gratitude extends both to the contributors themselves and to others (again notably the colleagues at the Norwegian Film Institute) who helped with the collection of papers, the translation of text into English, and so on.

The problems of international communications and a tight time-scale mean it has not always been possible to consult as thoroughly as would have been desirable with all the authors or even between the editors at every stage in the preparation of this book. It is quite possible that some errors will have crept in during the preparation of this book and our apologies are offered to any author whose work has suffered from any editorial mistake or misunderstanding. Except when distorted by such errors, the opinions expressed in the essays are, however, those of the authors; they are not necessarily those of the editors and, unless stated to do so (for example, by an author having a position on one or other of FIAF's specialist commissions), they do not reflect the official views of the Fédération Internationale des Archives du Film.

Introduction

Roger Smither

The film archivist knows better than most how the passage of time causes us continually to re-edit both our memories and our interpretations of the film we have seen – like the newsreel editor assembling the cameraman's raw footage, or the maker of an historical documentary whose raw material may be that first editor's work. In a powerful poem written during the Second World War, Louis MacNeice specifically compared the process of making sense of the world around him to the editing of a newsreel:

> A tangle of black film
> Squirming like bait upon the floor of my mind
> And scissors clicking daily.[1]

The FIAF Symposium provided, and this book repeats, an opportunity to reflect on the importance of the development of the new medium of cinema into the regular filming of current events, the transition of those filmed current events into filmed history, the part played by the resulting documents in shaping our perception of the world, and the consequent importance of those who have the responsibility for preserving those documents and rendering them accessible.

When I joined the staff of the Imperial War Museum over twenty years ago, it was as a film cataloguer and, in that capacity, my second or third assignment was to catalogue the Museum's holdings of *Welt im Film*. This was the newsreel which the British and Americans had jointly produced for screening in the zones of Germany which they occupied after the Second World War. The Museum's collection represented an almost complete holding for the period 1945-50 (when the British withdrew from *Welt im Film*), and cataloguing it occupied me for almost a year and a half. During this period I was introduced in the most directly practical way to many of the facets of newsreel in the world and newsreel in film archives that formed the subject-matter for the FIAF Symposium and for this book.

For example, in cataloguing *Welt im Film* I was able to observe its changing political context. In an early issue, concern to minimise for the German audience the impression of discord between the victorious allies meant that Winston Churchill's speech at Fulton, Missouri, was reported without mention of the reference to the "Iron Curtain" for which that speech is now most famous. By the time of the issues screened during the Berlin airlift, however, *Welt im Film* was a voice for full-blooded Cold War propaganda from the Western side. Tracing the evolution of editorial policy through the history of a newsreel series was interesting – even if the principal goal of the newsreel at times seemed to be to bore the Germans into passivity with a proportion of trivia that was high even by normal newsreel standards.

A newsreel may give voice to a particular set of values or a specific propaganda message, but does it reach its audience and does its audience react in the ways the

propagandists hope? In background research to my cataloguing I read about how some people welcomed *Welt im Film* as a window on the wider world, while others made up derisory lyrics to fit the very compelling theme tune that introduced each issue. The difficulties of newsreel distribution were also to be seen in exaggerated form in postwar Germany: I found complaints from cinema managers so far down the distribution line that their patrons tried to avoid the antique news either by arriving late (if *Welt im Film* was screened before the big feature) or rushing to leave the cinema if it was screened last. In the special context of the Berlin blockade, the authorities had to reprimand managers who were trying to fit in their whole programme before the end of their precious allocation of electricity by projecting the newsreel at double speed. These stories led me to wonder how sure we could be that newsreels helped shape the opinions of their audiences, and in these ways the difficulties of providing an historian's response to the significance of newsreels entered my consciousness.

Turning from the newsreel in the world to the narrower focus of the newsreel in the archive, I learned by experience the peculiar joys of cataloguing newsreel. These included the acquisition of arcane but recognisable areas of expertise – I temporarily became, for example, an authority on the identification of Berlin's mayors, a talent I have since sadly lost. I also learned the great interest of being occasionally able to compare the story as it appeared in the newsreel with the unused material that survived elsewhere, as the Museum had out-takes for several *Welt im Film* airlift stories.

I also had a very direct exposure to the technical issues of newsreel preservation. The Museum's holdings of *Welt im Film* consisted almost entirely of nitrate show-prints, and because of the circumstances of their production, they were, despite being barely 25 years old, already showing early signs of deterioration. One of the most alarming jobs I have ever had to carry out at the Museum consisted, at a time when our preservation budget was much smaller than it is now, of listing the complete holding of *Welt im Film* and allocating to each issue a preservation priority rating of 'A', 'B' or 'C' based on the importance of its contents. Having just completed cataloguing the series, I felt very proprietorial, and did not enjoy the feeling of passing even a suspended death-sentence on any part of it. Happily, our preservation budget increased sufficiently to save our entire holding.

Since the series was "opened up" by cataloguing, I have also been able to observe the inclusion of *Welt im Film* material in the Museum's programming and access activities, and to present issues myself to academic gatherings.[2] I have also, as I now look back on my own work from so long ago, had the opportunity to reflect on how perspectives change with the times: the issues that clearly coloured my work as a cataloguer in the 1970s are not necessarily those of most interest to the researchers who read my catalogue entries in the 1990s.

To share with Wolfgang Klaue the work of organising and introducing the FIAF Symposium on newsreels, and subsequently to edit for FIAF the book that emerged from that Symposium, has therefore been a deeply satisfying and emotional experience for me. It has combined a sense of the wider issues mentioned in my opening paragraphs with an almost embarrassingly intense personal recall of my own early work experience. There too has been the sense of gratification that someone coming from an institution such as the Imperial War Museum, whose collection

consists overwhelmingly of actuality and documentary film, is bound to feel at the spectacle of FIAF paying serious attention to an important genre of non-fiction film. I can only hope that the Symposium and this book hold as much interest for others as they did and do for me.

Notes

1 From "The news-reel", in *The Collected Poems of Louis MacNeice*, edited by E R Dobbs (London: Faber and Faber, 1966). Reproduced with permission.

2 Roger Smither, "*Welt im Film*: Anglo-American Newsreel Policy", in Nicholas Pronay and Keith Wilson (eds), *The Political Re-Education of Germany and Her Allies after World War II* (London: Croom Helm, 1985): 151-172.

A researcher's guides to newsreel collections: British experience and European plans

Jim Ballantyne

The British Universities Film & Video Council was founded in 1948 (as the British Universities Film Council [BUFC]) and has had a permanent secretariat since 1967. It exists to encourage the production, study and use of film, video, television and related audiovisual media for higher education and research. Its main function is to act as an information exchange, which includes the appreciation of audiovisual media for the improvement of teaching, as well as recognising archival/library material as a research resource in its own right. The Council is working to provide services and events which encourage the development of innovative teaching materials as text and audiovisual media converge towards computer-based delivery. Drawing on the experience of its members, the BUFVC provides consultancy services to universities which are seeking to develop efficient central academic support services. It publishes a termly magazine *Viewfinder*, which carries news and comment on recent activities in its field. The BUFVC also publishes books, catalogues and guides.

With these credentials, how has the Council become involved in film archive and newsreel matters? Firstly, the BUFVC covers all disciplines taught at degree level and history has been an area in which it has organised many conferences and courses, some in conjunction with the Imperial War Museum and the National Film and Television Archive. But the main thrust of its close involvement in the archive field dates from 1975, when the Council took over the assets of the Slade Film History Register.

The Slade Film History Register was established in 1969 at the instigation of Thorold Dickinson, then Professor of Film at the Slade School of Fine Art, University College London, with the aid of a grant from the Social Science Research Council. In exploring the organisation and use of film and other audiovisual material for historical studies, the object was to create a central register of film material likely to be of interest to historians, in much the same way as the National Register of Archives had done for the country's primary written documents. The Register was to concentrate on film material, and only incidentally to include still photographs and sound recordings, for the period 1895 to 1962, ending at the point at which the *British National Film Catalogue* began, 1963.

The Social Science Research Council's grant came to an end in 1973, but University College continued to support the Register until May 1975, the last eight months in conjunction with the British Universities Film Council. By June 1975 it had become clear that University College's financial position would not permit the Register's work to continue and its staff had to disperse. Since the Council's work had a close affinity with that of the Register, University College agreed to transfer all the Register's assets to the British Universities Film Council with the approval of the Social Science Research Council. All cataloguing and indexing activities ceased at this stage owing to a lack of funds, and subsequently the Council has only been able to complete the photocopying of the newsreel issue sheets, with the permission

and cooperation of the newsreel companies, maintain an enquiry service, and add further documentation and literature to the collection.

At the beginning of 1976 a working party was established to review the Register's functions and advise on its future development. The working party reported in October 1977 and among its recommendations were the following: the original aim of the Register "to provide a central register of film material in much the same way as the National Register of Archives had done for written documents" should be upheld, with the addition that television materials should be included; the Register should record the scope and major strengths of all film and television collections in Great Britain, including those in private hands; and *the Register should aim to produce a directory of film and television collections in the United Kingdom as soon as a sufficient body of relevant information had been accumulated.*

Another major move into the area of film archiving came with the establishment of the Film Archive Forum in April 1987. The object of the Forum is to foster an informal network of British film archives. It is based at the BUFVC and takes an interest in all aspects of archives of the moving image, in particular: nitrate preservation, videotape preservation, training for film archivists, acquisitions policy, standards for archives, copyright, cooperation with film laboratories, and contacts with foreign archives.

The work of the Slade Film History Register falls into three phases.

The cataloguing operation

During this period the staff of the Register catalogued and indexed in detail some 10 000 newsreel stories of historical interest, covering the First World War, interwar and the Second World War periods. Some 20 000 other stories were carded up, ready for indexing, when the Register's funding ceased. It is estimated that a total of some 100-120 000 newsreel stories were issued in the years 1910-55. Also at this time, with the permission of the newsreel companies, the staff started photocopying the issue sheets of all the British newsreels – with the exception of one silent reel, *Topical Budget*, the issue sheets of which were then unavailable and have since been deposited in the National Film and Television Archive. A small reference library of some 300 books and many pamphlets was also built up. This phase ended with the publication in 1975 of the *Directory of British Film and Television Libraries* by Frances Thorpe, the Director of the Register, a work that was to be the precursor of the BUFVC *Researcher's Guides*.

Consolidation and publication

On assuming responsibility for the Register in 1975, the BUFC undertook an examination of its work and holdings, and in 1976 it appointed a working party composed of film archivists, historians, political scientists and sociologists to explore the way forward. The *Report of the Working Party on the Future Development of the Slade Film History Register* was published in October 1977. The working party came to the conclusion that "work on the Slade Film History Register should be resumed on a permanent basis as soon as feasible". Despite this, however, it proved impossible to attract further funding for re-staffing and the BUFC took the decision to maintain

it with its own slender resources, with the intention of attracting sponsorship for special projects where possible.

One of the crucial recommendations of the working party, that "the Register should aim to produce a directory of film and television collections in the United Kingdom as soon as a sufficient body of relevant information has been accumulated", was fulfilled in 1981 with the publication of the first edition of the Council's seminal *Researcher's Guide to British Film & Television Collections*, which listed just over 120 collections. The second edition (1985) listed some 160 collections, the third (1989) nearly 200, and the fourth (1993) almost 250. Overlapping with this four-yearly guide has been the five-yearly *Researcher's Guide to British Newsreels*. Volume I of this appeared in 1983, Volume II in 1988 and Volume III in 1993. The aim of this guide is to chart the development of the British newsreels and cinemagazines by drawing together articles and books written by the newsreel makers themselves, and by historians and journalists. A total of 655 items have been abstracted and there are references to many others in the books and articles listed. In addition, details are given of oral history sound recordings made by the newsreel makers and a second revised and expanded edition of the Chronological Chart which accompanied Volume I has been published with Volume III. In 1984, again with the full permission and cooperation of the newsreel companies, the Register embarked on a different type of publication, the microfiching of its collection of issue sheets of the British newsreels and cinemagazines. This set of 275 fiches is still available and covers all extant issue sheets, with the exception of, for the reason stated above, those of *Topical Budget*.

The European dimension

In July 1991 the BUFVC approached MAP-TV (Memory-Archives-Programmes TV) with the proposal that MAP-TV should consider publishing a *Researcher's Guide to European Film & Television Collections* along the lines of the BUFVC model, and at the same time encourage European countries to produce their own national guides. It was also suggested that national newsreel guides, again following the BUFVC model, would be equally desirable. MAP-TV chose to target the production of the guide to collections and, after lengthy discussions, the BUFVC was commissioned to undertake a feasibility study. The BUFVC presented its *MAP-TV Guide to European Film & Television Collections: BUFVC Feasibility Study Report* to the Board of MAP-TV in Lisbon on 26 March 1993. MAP-TV took an immediate decision to proceed with the production of the European *Guide*, appointing the BUFVC to coordinate the project.[1]

MAP-TV is a non-profit-making association created in April 1989 under the patronage of the Council of Europe. In June 1990 it became an integral part of the MEDIA Programme of the Commission of the European Communities. Its objective is to enhance the value of European audiovisual archives, particularly by helping to set up co-productions of archive-based programmes. The aims of the MAP-TV project are as follows:

: To collect information *at a national level* on unknown and little-known archive-type film and video collections, as well as on the large well-known collections, throughout Europe.

: To publish this information in the form of a printed international guide in the English language. In the longer term, a database will be built up and a CD-ROM version will be produced.

: To assist, at the same time, in the publication of national guides by national organisations.

The contents of the *Guide* will cover archive-type film and video collections, i.e. national archives, regional archives, television libraries, stock shot libraries, newsreel libraries, production libraries and specialised libraries (e.g. collections held by museums, industrial and commercial companies, local authorities and private individuals). Distributors' collections will *not* be included. Audiovisual formats not covered by the *Guide* include sound collections, photographic collections and slide collections, since these are covered by other publications.

As regards the practicalities of data collection, a production kit comprising a standard questionnaire and form letters has been devised so that uniform entries can be collected across Europe. National teams will be asked to submit their collected data in an agreed electronic format, plus an accompanying paper-print copy. It is hoped to include feature articles by European film researchers on researching film and television in their own country. In addition, a long essay on copyright in Europe will be commissioned by an expert in the field.

Finally, concerning the future of the Slade Film History Register itself, permanent funding to resume the scale of its former operations is unlikely. Therefore it will continue in its present form, adding relevant literature to its collection, and seeking to promote, and attract sponsorship for, new projects relating to archives and to the newsreels.

Note

[1] *Film and Television Collections in Europe: The MAP-TV Guide* was published in March 1995. An expanded CD-ROM version is planned to appear.

The preservation of newsreels in the United States

William T Murphy

The preservation of theatrical newsreels in the United States is in a rather desperate situation. So much has already been lost and there are insufficient funds at the present time to save not only the footage in commercial stock footage libraries, but also the newsreels in public archives. At the present rate a good deal of nitrate newsreel footage will remain uncopied as late as the year 2000. Its very survival is in great doubt.

The American story is not difficult to understand, owing to the centralization of newsreels in essentially five major companies: Fox-Movietone News, Paramount News, RKO or Warner Pathé, Hearst Metrotone and Universal Newsreel. These companies dominated the history of American newsreels. Pathé started production in the United States in 1911, Universal in 1912, Hearst in 1914, Fox in 1919, and Paramount in 1927. In 1967 the last two, Hearst and Universal, ceased production. There were certainly many other short-lived newsreels, for example, Kinograms, whose copies are fragmented and scattered.

Regrettably, most of the newsreels from the relatively early years are no longer in existence, having been destroyed by neglect, indifference, deterioration and fire. The *Universal Animated Weekly*, which began in 1912, no longer exists. The historic Hearst newsreels, which started during the first year of the First World War, no longer exist, except as fragments until the 1930s. Pathé News has been decimated. Gone are the early newsreels and their out-takes. Even the production files and cameramen's dope sheets have disappeared; trashed, one supposes, because the owners failed to appreciate their value for archives and researchers. Except for a few scattered issues, other newsreels produced in the United States prior to 1920 are also lost to posterity; these include *Vitagraph Monthly*, *Mutual Weekly*, *Hearst-Selig* and *Gaumont Animated Weekly*. The negative copies for these newsreels have disappeared and positives are scarce. Although private collectors and other individuals may have some rare issues that are helpful for filling in gaps, the record copies for the issues produced and released systematically, together with their out-takes, are gone.

Large concentrations of newsreels for the 1920s can only be found among Fox newsreels. In comparison, there are less than 100 000 feet of Hearst and Universal footage prior to 1929. For the decade of the 1920s Hearst produced *Universal-International*, a silent newsreel. Millions of feet of newsreels and out-takes were destroyed from *Universal-International* before the Hearst organisation donated the remainder of its holdings to the Film and Television Archive of the University of California at Los Angeles (UCLA). Millions of feet have also been lost from the Pathé library now in the custody of a commercial stock footage company. In short, newsreel footage from the 1920s is rare, posing the danger that this era will be remembered only in brief scenes from documentaries that show life in the United States dominated by the Charleston dance craze, gangsters and flowing liquor.

The best collection for the 1920s is now at the University of South Carolina, which has received part of the Fox newsreel archives as a donation. Fox, the largest of all American newsreels, lasted from 1919 to 1963. During the 1920s Fox had newsreel cameramen from all over the world sending footage to the headquarters in New York. At one point the Fox newsreels measured more than 100 million feet of nitrate and safety film. In 1980 Fox decided to donate the library, in increments, to the University of South Carolina, which was becoming increasingly active in public broadcasting.[1] Other than a sincere interest in the historical and production value of newsreels, the university had few facilities for safeguarding and preserving nitrate film. Nevertheless, Fox had intended to transfer the nitrate incrementally according to advantageous tax terms. Such a transfer required the transfer of copyright to the university.

So far, the university has received all extant nitrate out-takes from 1919 to 1934, as well as the edited newsreels from September 1942 to August 1944, which were badly in need of preservation work. Eleven million feet have been moved to the university. Four million feet have been copied to safety film. Additional footage will be copied only in response to outside requests when the costs can be passed on to researchers. The summers are warm and humid in South Carolina, yet the University cannot afford air-conditioned vaults for its nitrate, now stored in former ammunition bunkers.

The new owners at Twentieth Century Fox have unilaterally suspended the agreement with the university, since their tax position has changed. The huge Fox Library in New York is now a division of Fox Television News. The old newsreel hand, Jack Muth, who ran the Fox Paris and New York offices, has retired. His replacement, Harold Potter, who had a great sense of the historic significance of Fox newsreels, died suddenly last year. Fox has vacated its vaults to Sony, which remodelled the building for the production of music videos, a sign of the times. All the Fox nitrate has been relocated to hillside caves in New Jersey protected by watchdogs and snakes. Fox has about 70 million feet of nitrate and safety film, which they now plan to transfer to D1 digital videotape over the next few years. There are no plans to copy the footage to film.

Paramount and Pathé sold off their newsreel archives in 1963 to the Sherman Grinberg Film Libraries of New York and Los Angeles, a commercial stock footage house.[2] The Pathé portion is kept in Los Angeles, while the Paramount nitrate and safety film is retained in New York in midtown Manhattan. The catalogues have been microfilmed and are available in both locations. The production files were evidently destroyed before Grinberg's acquisition of the libraries. Deterioration has caused significant losses. Catalogue cards describe historic newsreel footage of the Mexican and Russian Revolutions that no longer exists. Many other important stories are gone. Research is conducted from originals. Altogether there are probably less than twenty million feet of nitrate and several million feet of safety film for these two historic newsreels, although accurate figures are not readily available.

As a licensee of ABC News, Grinberg's main activity is the sale of television news footage.[3] Newsreels represent only a small portion of their business. According to their point of view, they cannot justify conversion of newsreel footage to videotape, let alone film, which is far more expensive, because they would not be able to recover their costs within an acceptable period of time. It is difficult to fault

them for applying reasonable business principles, something which any small company would do to remain profitable. Unfortunately, in this instance the company's assets are part of the national production; they are part of the national documentary heritage that will be lost to future generations. In brief, there are no preservation plans to save the Paramount and Pathé film now sold through the Grinberg Library. The prints in the National Archives and in the Library of Congress will survive, but they only date from 1940 as series. All Paramount and Pathé footage prior to this date will more than likely be lost.

This part of the discussion describes the National Archives' work with newsreels. Although the National Archives was established in 1934 and immediately began to accession motion picture records from other government agencies, it did not become involved in newsreel preservation until the end of the decade. The major interest, needless to say, was the war in Europe in 1940. The archives staff began to acquire stories about the war and subsequently negotiated an agreement with Paramount News for the deposit of newsreels on a regular basis. This agreement lasted until 1957 when Paramount ceased its production of newsreels. The National Archives then approached Fox-Movietone, which was also agreeable to depositing newsreels in the National Archives, and Fox ceased production in 1963. Hearst Metrotone-News of Day was next, and this company deposited reels from 1964 to 1967 until production ceased. Hearst and Universal had been the last survivors. In summary, National Archives, through the cooperation of four newsreel companies, had a continuous run of newsreel prints in series from 1940 to 1967. The nitrate prints were copied to safety film and dupe negatives, and new prints were made from the original deposits. The original safety prints were also copied. Use of these newsreels has always been protected by copyright.

Then the National Archives received an extraordinary gift from MCA-Universal Pictures. The National Archives acquired the entire *Universal Newsreel* Library during the early 1970s, consisting of the edited stories, out-takes, vault material or unused footage, a catalogue of over 500 000 cards, production files and cameramen's dope sheets. The gift covered Universal's entire production of their sound newsreel from 1929 to 1967. The film footage alone amounted to about 27 million feet, and the most extraordinary aspect of the gift was that the owners withdrew their rights and title in favour of the National Archives in trust for the American people. As the National Archives made the collection generally available on an unrestricted basis, Universal thus became the only major newsreel whose use was not encumbered by royalties and licence fees.

The preservation steps which the National Archives undertook may be worth discussing in some detail. The Universal gift consisted mainly of a negative library that had been used as a source for stock footage, although prints were also acquired for the period 1955 to 1967. Missing, however, were the separate soundtracks for much of the 1930s and 1940s, since Universal believed they had no stock footage value. The negative reels had been cut into smaller reels and placed in large cans, often with separated titles and mixed negative and positive elements. Staff found that splicing and organising the reels for printing were the most time-consuming tasks. There were limited staff, however, to prepare the film before the tragic nitrate vault fire of 1978, which resulted in the loss of over twelve million feet of out-takes from the 1930s and 1940s.

After the fire the archival and laboratory staffs were increased so that all remaining nitrate could be copied in three years. Today all the edited newsreels from Universal are on 35mm safety film. In addition, there are 16mm master positives used for printing the edited stories. All the edited newsreels and out-takes have also been transferred to videocassettes for access purposes. The are over 1500 hours of videocassettes in the research room containing the *Universal Newsreel* Library. These cassettes are available for self-service, like books in a library. Researchers may also make their own copies without restriction. Copies made in the research room are not generally suitable for broadcast use, but professional film-to-video transfers can be obtained through several commercial laboratories. The *Universal Newsreel* Library is by far the most frequently used film collection in the National Archives, testimony to its research value for study, documentary production, and other uses.

Another newsreel in the custody of the National Archives is *United News*. Produced by the United States Office of War Information from 1942 to 1945 and targeted at overseas audiences, these newsreels provide excellent coverage of the war's principal events from the viewpoint of the Allies. Each of the major newsreel companies contributed footage to their production. The National Archives also contain other government newsreels such as *Welt im Film*, a German-language newsreel produced by the Military Government of Occupation in Germany and Austria and, subsequently, by the US Information Service (USIS). USIS adopted the newsreel format and, particularly with the cooperation of the Hearst organisation, made newsreels aimed at audiences in Asia, Latin America and the Middle East, many of which are housed in the National Archives.

There are also newsreels in the National Archives' custody acquired from foreign sources. They are mainly German, Italian, Japanese and Russian in origin and relate primarily to events leading up to the Second World War, although the Russian films are dated as late as the 1970s.

To return to the opening statement of this essay, American newsreels are in a rather desperate situation. It is clear that too much has been lost from the early history. It therefore should be incumbent upon archives to identify the early newsreels in their custody and give them a certain priority for preservation copying, if they have not already done so.

The strong likelihood remains that there will be further losses. The important newsreel collections in UCLA and the University of South Carolina are insufficiently funded to ensure the copying of nitrate film within this century. In addition, we cannot assume an attitude of complacency towards the life expectancy of newsreel safety film in view of the predictable danger of deterioration due to vinegar syndrome. Newsreel safety film is important even in the television era because so many early television news programmes were not saved.

The survival of newsreels now in the custody of two commercial stock film libraries is even more problematic. Their film is stored with fire safety in mind, not preservation. There are no plans to copy to film. Fox's plan to transfer its footage to D1 seems to make commercial sense, but its viability as a long-term archival medium has not yet been substantiated.[4] At the commercial libraries, originals continue to be used for everyday access. Deterioration occurs with alarming frequency.

In conclusion, newsreels must be treated with greater respect. For all their shortcomings as journalism, as described by scholars such as Nicholas Pronay and

Raymond Fielding, they are the only systematic visual record of this century in the era before television news, a record which documents significant historical events. Yet, as a whole they constitute a rich historical source eminently worthy of preservation.

Notes

1 The University of South Carolina has licensed ARIQ Footage, Inc, of New York, to represent its interests in the Fox footage held in its custody. Under an earlier agreement with the University, Fox donated its nitrate out-takes and other unused footage for the years 1919-34 and newsreels and out-takes for 1942-44. ARIQ has videotape copies of a portion of this footage for customer service.

2 Sherman Grinberg Film Libraries, Inc, former owners of Paramount News and American Pathé newsreels, have sold their interests and rights to Sequent Communications. The new owners will retain the name "Grinberg Film Libraries, Inc", occupy the same offices, and make the footage available for research and production on the same basis as before. The Paramount News footage will remain at the New York office, and the Pathé footage will remain in the Los Angeles office. There are plans to computerise the microfilm finding aids, and copy extant film to an unspecified digital videotape format.

3 Since the original presentation of this paper, ABC News has established its own sales service.

4 Additional information has become available on Fox's own efforts to transfer the remainder of its newsreel library to videotape. Fox designed two high-resolution monochrome telecines for the project, which seem adequate for 525- and 625-line systems, as well as for transfers back to 35mm theatrical film and to higher-resolution Advanced Television systems. The footage is recorded on ID-1 data recorders, using D1 videotape. In addition, Fox plans to make three S-VHS copies and one Betacam-SP copy available for research and production usage. A CD-ROM database will contain descriptive information on approximately 500 000 items, including newsreels, out-takes and unused stories. Fox is recanning the copied nitrate in archival plastic storage containers and returning the footage to storage in its vaults in New Jersey. The Fox-Movietone Newsreel Library in New York, a division of Fox Television News, is effectively closed while the company considers several alternatives for making the reconstituted library available for access and use.

Argentine and Latin American newsreels

Paulina Fernandez Jurado

Argentine newsreels

The first newsreel in Argentina was produced in 1916 by Federico Valle, a pioneer who had worked in Europe with Lumière and Méliès. The success of the newsreel was so great that for a period it became daily and eventually weekly until 1922. Valle also owned a laboratory, which caught fire in 1930, destroying most of the collection.

Antonio Angel Diaz was the founder of the *Sucesos Argentinos* (Argentine Events) newsreel in 1939. His company produced a total of 1780 editions until 1970, of which the Museo Municipal del Cine (Municipal Film Museum) has received 1400 issues. Later, 450 editions of *Noticiero de America* (News of the Americas) were added to the collection. This newsreel combined Argentine news with Latin American material, and reached a total of 750 weekly editions until 1975. The Municipal Film Museum has classified all this material in chronological order and by theme, country and name. This material is well-preserved as 35mm master on acetate base, the majority on black and white stock.

The National Archive, which holds all Argentina's documentation, received the collection of *Sucesos Argentinos* which contained references to the Perón régime. This material had been confiscated by the subsequent revolutionary military government, because it considered it to constitute an apology of Perónist doctrine. This material is available on request, on VHS or U-Matic videotape. The cost of duplication must be covered by the interested party.

In addition, Cinemateca Argentina owns a selection of *Sucesos Argentinos* and Editorial Periodistica Argentina (EPA) newsreels. EPA was a minor Argentine newsreel which was distributed for a shorter period of time. The collection also includes a few editions of *Noticiario Estampas Argentinas* (Argentine Images Newsreel) and *Noticiero Panamericano* (Panamerican News). The Cinemateca keeps a reasonable number of samples of other newsreels produced in Spain, Germany, the United States, the Soviet Union, Great Britain, France, Italy and the Ukraine.

Newsreels in Latin America

Following a request from Wolfgang Klaue, Cinemateca Argentina contacted all the parallel institutions in Latin America in order to establish the situation regarding newsreels in each country. Information was provided by each local archive. It must be remarked that answers were not received from all those contacted.[1]

Bolivia

In La Paz, Cinemateca Boliviana owns 4251 copies of newsreels on 16mm, produced in their country between 1914 and 1978. The earliest material is classified, whereas

this is not the case with the later newsreels. This material may be consulted on request.

Venezuela

The Archivo Audiovisual de Venezuela in Caracas, a division of the National Library, has collected a partial sampling of local newsreels. One of these was founded by a pioneer, Amabilis Cordero, and three editions are preserved from 1928, 1930 and 1933. Other newsreels, produced between 1929 and 1939 by Estudios Avila, Maracay Films and Condor Films, are also in the collection. A newsreel produced by the Ministerio de Obras Públicas (MOP; Ministry of Public Works) is also present in the collection and spans the period from 1942 to 1957. Newsreels from the Oficina Central de Informacion (Central Information Agency), produced in 1958, 1963, 1965 and 1968, are also kept. This material is made available to researchers under certain limitations, and is transferred to videotape as required.

Uruguay

In Montevideo the Archivo Nacional de la Imagen (National Image Archive) has three editions of *Uruguay al Dia* (Uruguayan Update) from the 1950s and 1960s, as well as the complete collection (86 editions) of *Uruguay hoy* (Uruguay Today). This newsreel was produced during the dictatorship (1974-84); all the material is on 35mm colour stock. Negatives of *Uruguay hoy* are also in the Archive. The material is reasonably well-preserved, and access is somewhat limited.

The Cinemateca Uruguaya in Montevideo keeps various newsreels from the end of the silent era. It also maintains the complete collection of the last newsreel which was produced during the previous dictatorship. Access is in accordance with usual FIAF guidelines.

Cinemateca Uruguaya also states that TV Montecarlo has 80 reels of *Uruguay al Dia*. No access to third parties is allowed, although there is some kind of agreement with Cinemateca.

Mexico

In Mexico City the Cineteca Nacional has received from television Channel 13 a total of 18 000 reels, each 1000 feet in length and mostly in negative format. The channel is in the process of transferring this material to videotape. The collection of the Cineteca Nacional spans the 1950s and 1960s. It also keeps newsreels from 1980 to the present, in positive 35mm copies.

The Cineteca reports that it is likely that there are private newsreel collectors in Mexico, but that they have no records.

Filmoteca de la UNAM (Film Archive of UNAM) in Mexico City possesses several newsreel collections. Given the number of the collections and their relevance to national life, Director General Iván Trujillo Bolio presents a detailed description in the Addendum.

Peru

The Filmoteca de Lima informs that there are three important newsreel collections:

(a) The National Library keeps the editions of *Noticiero Nacional* (National Newsreel) approximately between 1945 and 1955.

(b) The second collection involves *Sucesos Peruanos* (Peruvian Events) from 1956 to 1980, and is complete. It is owned by the heirs of Franklyn Urteaga, its producer.
(c) The last collection, which is less complete, includes newsreels produced during the 1930s and 1940s and is owned by the entrepreneur and collector, Mario Paredes, who also owns a large part of the production of Amauta Films on nitrate stock.

Note

[1] Information on Brazilian newsreels, which was not available to the present writer, is contained in Carlos Roberto de Souza's essay in this collection (pages 98-105).

Addendum 1:
Mexican cinema newsreels and newsreel holdings of the Filmoteca de la UNAM
Iván Trujillo Bolio

Title, director	First year of production	Issues held by Filmoteca
Cine Mundial, Fernando Arévalo B	1955	940
Cine Verdad, Carlos Velo	1953	4
Cinescopio, Fernando Arévalo B	1954	910
el Mundo al Instante, Fernando Arévalo B	1962	582
Noticiero Camara, Fernando Marcos	1957	
Noticiero Continental, Fernando Hernández Bravo & Felipe Morales	1950	
Noticiero Continental Estrellas y Deportes Fernando Hernández Bravo & Felipe Morales	1950	
Noticiero Edicion Filmica S.A., Carlos Denegri	?	
Noticiero Mexicano al Universal	?	16
Noticiero Mexicano EMA (Spain, Mexico, Argentina), Carlos Loret de Mola	1940	37
Noticiero Nacional Actualidades de Excelsior Luis C Manjarréz	1950	7
Noticiero Novedades Continental	1971	
*Noticiero Provincia en Marcha** Carlos Cortés Vázquez (places: Guadalajara, Jalisco)	1955	
Noticiero Universal Internacional	?	
Noticine	?	20
Telerrevista, Miguel Barbachano Ponce	1950	

* This is the only provincial newsreel about which we have information. All the others were produced in the Federal District around Mexico City.

For the newsreels *Cine Mundial*, *Cinescopio* and *el Mundo al Instante*, which were deposited by their owner, Manuel Barbachano Ponce, the Filmoteca de la UNAM has the original negatives as well as projection copies in perfect condition. For the other holdings listed, the Filmoteca holds only projection copies.

Addendum 2:
Ecuadorean newsreels
Wilma Granda Noboa

The first newsreel produced in Ecuador dates from 1921. It was filmed by the distributor and producer Ambos Mundos under the title *Gráficos del Ecuador* (Images of Ecuador), and showed national events and famous institutions, such as the Fire Brigade. One can single out this newsreel's coverage of "The Funeral of Eloy Alfaro".

The best known producer of the silent period was Ocaña Film with its *Ecuador* newsreel. This was called *Actualidades*, making clear that it covered the events of the period, ranging from presidential property and diplomatic functions to football and boxing matches. The Cinemateca Nacional has saved and restored one of these newsreels which was produced in 1929. Shot in 35mm, it has intertitles in Spanish and English, and is skilfully edited and of admirable cinematographic quality. This material is of primary importance to anyone interested in the political and cultural history of Ecuador. Towards the end of the silent period the Gráficos Miranda company also showed short newsreels as a prologue before the screening of the feature film.

During the sound period such passing attempts at newsreel production were made as *Sucesos Ecuatorianos* (Ecuadorean Events, 1956) and *Prensa Filmada* (Filmed Press, 1958), the former from Cuesta-Ordoñez and the latter from Tramontana.

The setting up of the first television channels in the early 1960s marked the beginning of the transition from newsreels filmed in 16mm to television's adoption of video recording, and also saw some innovations which gradually disappeared.

Newsreels in Japan: a brief history and account of the Film Center's preservation activities

Hisashi Okajima and Yoriaki Sazaki

Japan's newsreel production began sporadically in the early years of the 20th century (in the Taisho era). With the coming of the Showa era, which started in 1926, the public desire for newsreels grew rapidly, since people hoped to see such important incidents of the time, such as rare Imperial family events or wars raging abroad, in the best realistic visual form – film. In addition to production by major film companies, several newspaper publishers, such as Asahi Shimbun and Tonichidaimai Shimbun,[1] joined the newsreel production business and revelled in competing with one other. Historically, it is inevitable to point out the extensive role of newspaper/correspondence companies in the regular production and distribution of newsreels in this country. The audiences at cinemas were enthusiastic to see the lifelike images of an Imperial wedding or the seemingly "brave" soldiers[2] in Manchuria.

Although an early attempt to show newsreels on a weekly basis at theatres in the 1920s did not seem very successful, Shochiku eventually achieved regular nationwide distribution of newsreels in 1930 with the 3 April issue of *Shochiku Nyuusu: Mé no Shimbun* (Shochiku News: Visual Newspaper). From that point onwards, and with the expansion of Japan's war of aggression against China, various newsreels – *Tonichidaimai Kokusai Nyuusu*, *Asahi Sekai Nyuusu*, *Yomiuri Nyuusu*, *Dohmei Nyuusu*, and so on – started to be serialised on a regular and continual basis, fed by public and/or military demand. Apart from these domestic "eye-opening" war reports, an important factor in attracting general audiences to newsreel in those days was the Olympic Games. The Games in Los Angeles in 1932 and in Berlin in 1936 were significant turning points for the popularisation of newsreels in Japan. Subsequently, in the course of militarisation, these various newsreel series were finally brought under the government's full control and unified as *Nihon Nyuusu* (Japan News), whose first issue was released on 13 June 1940, a year and a half before the outbreak of the Pacific War with the attack on Pearl Harbor.

During the Second World War the notorious "Eiga-ho" (Film Law), enacted in 1939, subjected cinema-goers to ten minutes of *Nihon Nyuusu*, whose main purpose was to show to the people back home Japanese soldiers in full glory on the battlefield and to justify Japan's military adventures. Having the force of law and the power in their hands, it was not difficult for the military authorities to exclude any scenes considered to be against their policy and to manipulate films carefully to suit their own purposes. Cinemas were even established exclusively for newsreels, but normally these newsreels were shown before feature screenings, which of course were also strictly censored beforehand. However, it was also a fact that a large portion of Japanese audiences were innocently happy to see those faked "Japan's brilliant war results" on the screen, and that the cameramen on the battlefield were regarded almost as national heroes.

After the war the law was repealed under the guidance of the General Headquarters of the Allied Powers (GHQ) for democratising Japan (GHQ enforced

other censorship for the purpose of permanently eliminating Japan's militarism). The newsreel producers and cameramen organised a new company, Nichiei-Shinsha, as the successor to the *Nihon Nyuusu* series, and other newspaper companies and film companies restarted the newsreel business, taking advantage of their nationwide distribution channels. *Nihon Nyuusu* changed its name to *Asahi Nyuusu* in the mid-1950s and in one form or another this series continued, even until recently. It is shocking to learn how quickly they changed their philosophy from ultra-nationalism to democracy so that they could meet the demands of the "defeated" exhausted people and of the Occupation Forces.

Japan's film industry reached its commercial peak in 1959, and newsreels flourished alongside mainstream feature film production and functioned as a "weekly picture window on familiar and unfamiliar worlds" around that time. However, with the dawn of the age of television in the 1960s and people's great enthusiasm for that medium's coverage of the 1964 Tokyo Olympics, it became clear that newsreels could neither continue to satisfy audiences sufficiently in terms of prompt coverage, nor reach the wide audience captured by television. Japan's newsreels for theatrical screening gradually diminished during the late 1960s and throughout the early 1970s. The content of the newsreels themselves shifted towards rather unimportant, non-political, conservative topics[3] such as "Panda at Ueno Zoo", and their production had virtually ground to a halt by the end of the 1970s.

The Film Center, a film division of the National Museum of Modern Art in Tokyo, was inaugurated as Japan's only national-level film archive/cinémathèque in 1970, and since then has been trying to acquire as many newsreels as possible. We now have 5310 newsreels covering production from 1928 to 1976 and including such representative series as *Nihon*, *Yomiuri*, *Chunichi*, *Toei*, *Asahi*, *Mainichi* and *British World News*. We have continued to catalogue them gradually over ten years, but the task is not yet complete. In this situation it is quite difficult for us to determine the exact survival rate of Japan's newsreels, but as far as those released before 1945 it could be approximately 40% of all production. The newsreel collection saved from poor, dusty storage in different places has been kept in specially designed space-saving devices called "Stack Runners" (manufactured by Nippon Filing Co.) in our climate-controlled film vaults in the Sagamihara Annex (Film Center Archive) since 1986.

In 1973 at the old Film Center building in Kyobashi the first and only contextual newsreel screening programme was held within the framework of "A Retrospective of Japanese Non-Fiction Films". We are aware of the great potential for utilising the newsreel collection, but the reality is that they only see occasional usage in various television programmes. However, our ongoing project concerning newsreels is worth mentioning. Considering the future frequency of use of historic newsreels by non-film moving image media, we began to transfer our materials onto videotapes using the D2 system for secondary preservation purposes, and also to ½" NTSC-VHS format for viewing. We have recently finished this work for the pre-war production and these VHS tapes will be accessible in the near future not only to the television industry, but also to the general public at the new headquarters of the National Film Center in central Tokyo.

Notes

[1] "Shimbun" is Japanese for "newspaper".

[2] One of these materials includes a rare shot of Yasujiro Ozu as an officer in uniform on the China Front.

[3] In the swell of anti-government movements at the time, people who opposed traditional newsreel making and tried to seek out new ways of radical film expression, such as Shinsuke Ogawa, went on independently to produce their own stimulating documentaries.

News before newsreel

Michelle Aubert

The birth of the newsreel in France, 1895-1914

In France the first news film cameramen were also known as "picture hunters" (*chasseurs d'images*), a name which indicates not only the work which these pioneers accomplished, but also the bond which united them to the illustrated press of the time – the latest media sensation – which paved the way for the development of cinematography: "as parts of the media revolution in information...the weekly illustrated press, for which printed photography became available from the 1890s, was astonishingly effective" (Marie and Jacques André, Domitor colloquium, 1992).

Lumière launched the cinématographe at the height of this media explosion to a public already able to identify images of personalities. On 9 and 10 June 1895, on the occasion of the Congrès des Sociétés Françaises de Photographie (Congress of the National Union of Photographic Societies), he filmed *Arrivée des Congressistes à Neuville-sur-Saône* (*The Arrival of the Congress Participants at Neuville sur Saône*) and *Conversation entre le Président Janssen et le Conseiller Général Lagrange* (*Conversation Between President Janssen and M. Lagrange, Mayor of the Town*). These two films were shown on the following day to the participants. On this occasion, the conversation with Janssen, the famous astrophysicist, was projected with a synchronised reading of the conversation, which had been transcribed; it was not until 28 December 1895 that the film of the Congress was shown to the Parisian public at the Salon Indien of the Grand Café.

Archives at the Centre National de la Cinématographie have been involved since the end of 1992 on a major restoration programme of the Lumière production. All the Lumière negatives and existing copies are being systematically catalogued in order to reconstitute the Lumière catalogues, which in total list 1425 films and 600 other titles, not described in these catalogues, which can be attributed to Lumière. The Lumière films have crossed the century almost without loss: only twenty titles have been lost, which we hope one day to recover. Among this production of approximately 2000 titles, one third can be considered as news films – views taken of all types of events and of daily life in all countries.

Between April 1896 and mid-May 1897 Lumière produced some 700 films. During this same period they were screened in more than 100 French towns and 65 capital and other cities around the world. This success is attributable in part to the quality of the operators, trained in the use of the cinématographe equipment over several weeks at the factory in Lyon, but also to the fact that Lumière in his role as producer had immediately understood how to place his operators and apparatus in exactly the right places as required by events – the places where journalists and photographers were to be found. The topics covered in the Lumière films were identical to those featured in the popular and illustrated press of the day:

- political and historical matter: when President Félix Faure toured the provinces, there were twenty Lumière films of his visit to the Vendée; nine films showed his visit to the Tsar in Russia; and so on.

- military scenes: there are more than 100 films showing parades by various regiments in all the countries visited, a very popular subject at this time.

- tourist material of Paris, the French provinces and foreign countries.

- films relating to economic and industrial life, such as scenes of the Russian oil wells in the Urals.

- life and events in the colonies.

- other popular themes.

The cataloguing of the Lumière films and parallel historical research have confirmed that the inclusion of particular topics was not a matter of chance. Everything was as far as possible planned from Lyon, which also controlled and exploited the results.

The Lumière cameramen, or at least the most important ones, had a distinctive character. They were enterprising, skilful and diplomatic, as the occasion required. They also knew how to follow the directions which they had been given, as is shown by numerous papers and interviews available to us. Alexandre Promio, Gabriel Veyre, Félix Mesguich and Francis Doublier all began careers as cameramen with Lumière, and continued to work for other companies afterwards. All were characterised in their work and in their attitude by the highest standards of professionalism and by their regular contact with the parent company. The evidence of these men confirms that a work ethic was beginning to exist for this type of film that had nothing whatsoever in common with that of makers of fiction films.

In 1896 Lumière was not the only producer of actuality films. One of his contemporaries was Georges Méliès who had also launched his production with several films of this type and similarly followed the travels of Félix Faure, President of the Republic. He soon abandoned such everyday reality, however, to devote himself to those fictions and the creation of staged events where his imagination and talent could express themselves more freely.

In 1900 the Exposition Universelle de Paris was the occasion for all French and overseas cameramen to shoot kilometres of film, and to give a great boost to this nascent genre. Also present at the exhibition were cameramen from Gaumont and Pathé.

1906 was the year of the Exposition Coloniale at Marseille, another opportunity for the shooting of numerous films released to a public fascinated by exotic places. This was also the year when the first cinemas dedicated to the screening of news film opened in Paris: the Kinéma-Théâtre-Gabka at 27 boulevard des Italiens, and Pathé at 6 boulevard Saint-Denis, followed by a third theatre for *Pathé-Journal*.

The chief Pathé cameramen were Maurice Rischmann, Léon Maes, Stuckert, Keyler and Fouquet. Lucien Doublon was the editor and journalist, and they were directed by Albert Gaveau, who created for Charles Pathé the first "newsreel" in the world, a programme composed of edited films with intertitles. It was a success and Pathé quickly integrated the news element into its regular programmes released to the

many cinemas opening all over France. Théophile Pathé, Charles's brother, recruited André Verhylle, an important journalist, as editor-in-chief of *Pathé-Journal*.

By 1908 other competitors appeared: *Gaumont Actualités* and *Eclair-Journal*, followed by *Eclipse-Journal*. They were rivals in the field and in the theatres. Cameramen sought to respond to the appetite of the public by becoming faster and more skilful. It was the race for pictures and the battle for the screen – as it is today. Each week a new list of films was publicised, luring in the public and attracting reviews in the press. Africa was fashionable, with its vast landscapes, hunting for hippopotamus or lion, and the promotion of colonial ideals. Some cameramen specialised in "hunting" films (Alfred Machin, for example); some even lost their lives there, such as Octave Fière, attacked by two buffaloes in Rhodesia.

The profession of news cameraman became recognised and its adherents could find employment with the companies of their choice, according to their interests and specialisms. For example, Mesguich, who started his career with Lumière, subsequently joined the English company, Urban Trading, then Raleigh and Robert, the Parisian branch of that company. In 1908 he took the first aerial film of Wilbur Wright at the aerodrome of Port-Long near Pau in France. A year later he signed a two-year contract with Eclipse and set off with 40 000 metres of film on a voyage around the world.

Censorship intruded in 1909 when several cameramen sought to film four executions in the town of Béthune. The Prefect and the Mayor forbade this morbid story. The influence of filmed news on the general public consequently became a matter for debate. The genre was nevertheless established and continued to develop until the outbreak of the First World War, during which, after a prohibition of filming lasting some eighteen months, the government took the advice of several eminent historians and enlisted filmmaking in the fight. 60 experienced cameramen, placed at the disposal of the Army by the various companies, went to the Front; by the end of the war there were more than 300.

The news film collections in France for the years 1895-1914 have survived well, compared to other countries. Apart from the Lumière films already discussed, the other main holders of collections – ECPA, Pathé and Gaumont, which also bought *Eclair-Journal* – have cared well for the material, which has been a constant source of revenue. All have engaged in major restoration programmes for this period. However, material from small companies that have long disappeared, such as Eclipse, is difficult to find and almost entirely lost.

Joseph Rosenthal: pioneer of the English news film

More than ten years ago, while working at the National Film and Television Archive (NFTVA) in London, I came across a collection of documents, objects and photographs relating to one of the pioneers of news film in Great Britain, Joseph Rosenthal.

This event marked the beginning of a fascinating investigation into the life of this cameraman, about whom nothing was known other than his name, photographs in the catalogues of the Warwick Film Company, and some stories in *Bioscope*.

Historian Stephen Bottomore was himself beginning to research the career of Rosenthal. We decided to collaborate in order to move ahead more quickly and

catalogue all the photographs recovered, thus retracing the international career of this cameraman who started in South Africa in 1899, during the Boer War to which he was despatched by Warwick.

Few examples of his films have survived; the collection acquired by the NFTVA, on the other hand, includes negative plates of all Rosenthal's films, and of his assistant and himself filming and photographing simultaneously. We identified all the photographs of his films by comparing them to the Warwick catalogues, other sources such as *Bioscope*, and illustrated journals such as *The Era* and *Illustrated London News*. The other printed documents and letters gave us an understanding of the working relationship between Rosenthal and the authorities of the countries in which he filmed, firstly for Warwick under the direction of Charles Urban, the first English producer to specialise in news film. He subsequently joined the Urban Trading Company, also founded by Urban.

In 1900, before the end of the Boer War, Rosenthal went to China to film the Boxer Rebellion, and then covered the war in the Philippines, where he filmed from the American side. He next undertook a number of films in the British Empire while still working for Urban, followed by political events or royal visits in Australia, Canada, Burma, Borneo, India and Egypt. Catalogues and photographs provide evidence of Rosenthal's presence in these countries and of his filming activities between 1900 and 1903.

French research carried out in the town of Angers in the Loire region confirms that Rosenthal's films on the Boer War were programmed in that town from 1900. Detailed research into film programming in the earliest days of cinema provides invaluable evidence of the distribution of news film in this period.

In 1904-05 Baron Nogi, commander of the Japanese Army during the Russo-Japanese War, who knew of Rosenthal's work from a previous filming visit he had made to Japan in 1903, gave Rosenthal permission to film the Japanese advances, and issued him with written instructions as to how he was to conduct himself as a war cameraman. These documents, written in English, survive in the NFTVA collection, together with the original visa for his journey to China, letters of invitation sent by Baron Nogi to Rosenthal, official visiting cards, and envelopes sent from Japan bearing the dates of posting. All these fascinating documents provide points of reference to continue the detective work undertaken by Stephen Bottomore. Stephen also discovered that another collection of early material concerning Rosenthal was in the Will Day Collection, which Henri Langlois had purchased in London in 1963. This collection was identified at the Cinémathèque Française, thanks to the physical description which we were able to provide. We were finally able to receive photocopies of the precious documents which Rosenthal had entrusted to Will Day many years ago for the preparation of his book on the history of cinema.

Stephen Bottomore has finished his research in London and has written a biography of Joseph Rosenthal which he plans to publish. It provides a fascinating insight into the exciting adventures of this cameraman, lasting over 30 years. Back in France, meanwhile, I have been able to trace the news films bought by Langlois together with the paper documents in the collection of the Cinémathèque Française which the Archives du Film preserve. Recently, we have undertaken the restoration of unique titles in a partnership between France and the United Kingdom under the scope of Projecto Lumière, one of the initiatives of the EU's MEDIA Programme.

Popularity of the newsreel: the Dutch experience

Bert Hogenkamp

Undoubtedly, there were times when the newsreel was a genuinely popular genre with Dutch cinema audiences; at the same time, however, the most obvious proof alone – the box-office figures – does not count. Besides, the newsreel was the free extra given to the cinema-goer, once he or she had paid the price of a ticket for a feature film that was appealing because of its subject, genre, stars or director. It must have been rare for the visitor to go to one cinema because it showed *Fox Movietone*, instead of to another cinema which had a contract with Rank's *Eagle Lion* newsreel. Only the special newsreel cinemas catered for the audience with a particular interest in newsreels; moreover, the newsreels were part of a mixed bag of treats, where the sum total of the whole package counted more than the quality of the individual films. Much of this essay, therefore, is based on indirect evidence, particularly the appreciation shown by the Dutch press – the voice less of the people than of the opinion-makers in Dutch society.

In Dutch popular memory the newsreel is linked directly with a voice that everyone in The Netherlands instantly recognises. It is the voice of newsreel commentator Philip Bloemendal – a voice which stands out for its sonority and for the confident delivery of well-constructed sentences. When newsreel footage is shown nowadays on television, it is this voice, together with the black and white character of the images, that form a guarantee for the authenticity of those images in the eyes of the spectators.

It seems more than an amusing coincidence that, although the history of the Dutch newsreel started in the silent period, it was at that time also connected with a man whose voice was loved by cinema audiences. Willy Mullens, who had started his career as an itinerant exhibitor at fairgrounds, used to run a cinema in The Hague. There he acted as a ringmaster, commenting on the images shown on the screen. These images included not only those he rented from distributors, but also some shot by himself. At the time a Dutch journalist called him "roi des actualités" ("king of the news films").[1] Mullens was a crucial and sadly underrated figure in Dutch cinema history, because he developed all the genres and production models that would become so characteristic of the small Dutch film industry up to the 1960s, when the state started to subsidise creative shorts and commercial features.

In 1920 Mullens started the first Dutch newsreel, entitled *Eerste Nederlandsche Bioscoopcourant* (First Dutch Cinema Magazine). Not quite produced at weekly intervals, it was nevertheless highly appreciated by those who opposed the so-called "Schund films" – films of doubtful morals – and were aiming at the reform of the Dutch film diet. The liberal Dutch newspaper *Algemeen Handelsblad* wrote of Mullens:

> He belongs at peace conferences, at receptions of foreign envoys, at horse shows, fashion displays and jumble sales. One notices him at every event, hanging in a

> tree, balancing on a ladder, on the roof of a house, on the roof of a grandstand, at the end of a table at an historical banquet. He is at home there and everywhere, an esteemed guest, someone who adds lustre to an event by making it public to the world.[2]

By 1923, the time of this account, Mullens had failed to keep up with the necessary constant supply of news items and the first Dutch newsreel had disappeared from the screen. As so often the case with pioneers, his work was successfully imitated by others, in particular the Polygoon company, a name which in The Netherlands has become synonymous with the word "newsreel".

The Polygoon company, based in the quiet provincial town of Haarlem, started filming actualities in 1920 and seriously developed its newsreel in 1923. In 1924 it started advertising in the trade press with its *Hollands Nieuws*. The company was as yet unable to produce a weekly reel; approximately 30 reels were made each year. Initially, five prints were circulated, screened in 30 cinemas; by the time the reel arrived in the smaller theatres, the news – not to mention the quality of the print – had become very stale indeed. By the end of the 1920s there were nine prints in circulation, with the smaller theatres receiving the same worn-out print after a run of six or seven weeks.

With its newsreel Polygoon aimed at showing "events of actual importance and technical novelties. Further, one wants to instruct and educate the audience by pointing out social wrongs".[3] Another feature of the Polygoon newsreel was filmed portraits, lasting only ten to twenty seconds, of well-known public figures, writers and artists, mayors and aldermen. It was the perfect realisation of Polygoon's management principle of "waste not, want not": after a shoot there were always a few inevitable yards of film stock left in the cassette and the cameramen were instructed to use this footage, which otherwise would have been wasted, to register the "cream" of Dutch society. These portraits could be inserted into the newsreel while the person in question was alive, and again after he (or, more rarely, she) had died. It demonstrated the importance which the Polygoon management attached to the company's archive, which still exists.

Polygoon's sphere of action was limited. Its cameramen travelled with all their heavy gear by train; it was not until the end of the 1920s that the company bought cars for this purpose. Most of the items were shot near home. In 1925 Orion, a company in The Hague, started its newsreel *Orion Revue*, but it could not make up the ground Polygoon had already gained. Appreciation for the newsreel, as shown in the 1920s press, focused almost entirely on speedy delivery: the Dutch national team plays a match in the afternoon, and the same evening two or three first-run theatres in Amsterdam or The Hague are able to screen the result; a member of the royal family visits a certain country and the footage is delivered the next day by airplane; and so on. Hardly anything was said in the press about the "instructive or educative" character of the newsreel, although this was stressed by the companies themselves.

This situation changed drastically in the 1930s. Firstly, there was the attempt by the left to present a counter-analysis of the news by re-editing existing newsreel images. In 1930 and 1931 the Vereeniging voor Volks Cultuur (VVVC: Association for Popular Culture) produced a series of newsreels based on this "montage" principle. The theoretical influence of Soviet filmmakers Eisenstein and Pudovkin was obvious. Dutch documentary filmmaker Joris Ivens was involved in the production

of these workers' newsreels. He recalls the experience at length in his autobiography,[4] and in particular how it taught him the possibilities of creative editing. Interestingly, the VVVC itself saw its own newsreels primarily as an attractive way of recruiting new members, and less in terms of political education. Unfortunately, none of these workers' newsreels has been preserved, and therefore it is difficult to assess how effective they were in putting across their counter-analysis of the news. But there is evidence that in certain cinemas in working-class areas the audience studied the newsreels carefully and protested by whistling at what they considered reactionary items.

Unlike the VVVC workers' newsreels, the commercial newsreels of the period have been preserved to a large extent. To them the coming of sound was crucial. In the summer of 1931 both Dutch newsreels – Polygoon and Orion which had merged in the meantime with Profilti – switched to sound. Fox Movietone sound newsreels had been shown in the Dutch cinemas from 1929, but it was Dutch-spoken film images that created an acute awareness of the need for a Dutch film industry and concern for the contents of Dutch films among literary circles in The Netherlands. The film companies looked in the first place for social and political respectability in their sound newsreels – in the autumn of 1931 the Princess Royal Juliana spoke to the newsreel cameras and sound equipment about the Crisis Committee; in 1932 the Prime Minister consented to say a few reassuring words about the Crisis; and in 1933 none less than Her Majesty the Queen herself (her hostility to cinematography was a public secret) treated the newsreel teams of the two Dutch companies and of Fox Movietone to a speech on the occasion of the 35th anniversary of her reign.

But despite these "official" items (or perhaps because of them), the triviality of the newsreel content was attacked by intellectuals. In the literary magazine *De Gulden Winckel*, the poet Jan Greshoff wondered why the Dutch newsreels never interviewed well-known writers. In reaction, the director of Polygoon pointed out how the newsreels of his company had presented a painter introducing an exhibition of modern art, the director of the Rijksmuseum drawing attention to a Rembrandt exhibition, and a few actors giving their opinion on modern theatre.[5] However, in its publicity Polygoon singled out only such items as sport, the royal family, visits of foreign film stars and the then-popular aviation record flights. The Dutch newsreels were the ones that counted because the press wrote about them, hardly mentioning the German, French, UK or US newsreels that were shown in The Netherlands. The Dutch newsreels became a national institution, showing events which united the nation, such as the Dutch national soccer team or the record flight of a Dutch airplane. But above all, the royal family offered the type of subjects both the newsreels and the audiences relished: in the 1930s there were two royal funerals, the engagement and later marriage of Juliana and Bernhard and the birth of Princess (now Queen) Beatrix.

The number of prints in circulation had increased from five in the mid-1920s, to twenty, reaching 150 theatres. Among them were a number of specialised newsreel cinemas. The first of these "Cineacs" opened in Amsterdam in 1934. Since the coming of sound, both Polygoon and Profilti kept strictly to a schedule of weekly release. Consequently, the companies were extremely careful to avoid the inclusion of controversial items which might run them into difficulty with the board of censorship and might therefore delay the release of the newsreel concerned.

During the German Occupation, Dutch newsreels became a propaganda tool for the Nazis, to such an extent that a purge commission banned the directors of both the Polygoon and Profilti companies for a year from employment in the film trade for reasons of wartime "collaboration". The Nazi grip on the Dutch newsreels was gradual, but relentless. 1941 was the crucial year – when both companies were forced to produce a reel in turn every fortnight, so one week the first-run cinemas showed a newsreel produced by Polygoon, and the other week a reel made by Profilti (although both were released as the *ToBis Hollandsch Nieuws*). The only other newsreel allowed by the occupying forces was the *Ufa-Auslandstonwoche* (*Ufa Foreign Newsreel*). Studying the items shown in the *ToBis* newsreels, one cannot fail to come to the conclusion that both companies served their German masters well.

Cinema-going was an extremely popular pastime during the Occupation – the picture palaces were warm and comfortable, and the films allowed the audiences to forget their daily worries for a few hours – and it may be for these very reasons that the newsreels were not that popular. There is plenty of evidence that both Germans and Dutch National-Socialists were concerned about the way cinema audiences reacted to the newsreels, making audible signs of disapproval – for example, by booing and hissing when Nazi leaders appeared on the screen. It was feared that projectionists too might do their bit by speeding up the projection and thus making ridicule of what was shown, or worse by simply cutting from the reel parts of which they disapproved. Therefore the lights were kept on during the screening of the newsreels and patrons were no longer allowed to enter the theatre after they had been shown. A system of close supervision was set up and written reports were made of each cinema show by over-zealous Dutch National-Socialists.

After the liberation came the heyday of the Polygoon-Profilti Dutch newsreel, resulting in the record distribution of no less than 117 prints per reel in 1947! The concentration of the two newsreel companies achieved by the Germans was continued, with the whole-hearted blessing of the authoritative trade body, the Nederlandse Bioscoopbond (Dutch Cinema Association). Apart from *Hollands Nieuws*, a reel with foreign news, obtained through exchange with companies abroad, was produced by the same companies. The main competition came from the British *Eagle Lion* and the American *Fox Movietone* newsreel. There was a broad consensus supporting the *Hollands Nieuws* among the religious and political groups in Dutch society, as exemplified by the editorial committee supervising the newsreel, consisting of the editor of a Catholic daily newspaper, a representative of the Government Information Services, an independent left-wing journalist and literary figure, and so on. Left out were the Communists, who begged for the newsreel in 1947 to cover their annual Waarheid festival: when the newsreel refused to do so, they decided to make a film report on their own of the event.

It is interesting to note how often *Hollands Nieuws* and the Polygoon-Profilti foreign news were praised in the Dutch press. There was talk of "a sense of responsibility [of] improvement...leading to big moral successes".[6] Comparing the number of items shown by *Fox Movietone News* and *Hollands Nieuws* – 12.7 to 5 on average in the years 1953 and 1954 – Dutch scholar R Gebhard stressed the sensational and superficial approach of the former, as compared with the seriousness of the latter. Fred van der Molen supports this view, pointing out that "after the war the newsreel presented more political news and more social and economic news...The

share of light-hearted and entertaining items (such as sports and animals) was structurally lower after the war".[7]

It is revealing to quote from the movie memories, *Het witte schoolbord* (*The White Blackboard*) of writer Kees Schippers, whose love both for jazz music and for the cinema is well-known. Recalling his first visit to the cinema shortly after the war – the film shown was the Marx Brothers' *Go West* – he wrote:

> The curtains that opened slowly, the white screen on which nothing was to be seen for a brief moment, the newsreel of Fox Movietone, the enormous faces of all those people in the news, it impressed me at least as much as the feature film. Thanks to Fox Movietone I made my first visit to New York.[8]

In 1953, after the dykes burst in the south-western part of The Netherlands, causing the flooding of several islands and resulting in the death of hundreds of people, the Polygoon-Profilti newsreel stood up to the test, representing the Dutch nation. On the night of the disaster, no less than seven camera crews went out to cover the event. Two days later, the first extra editions of the newsreel reached the cinemas. Polygoon's management had to defend itself against the charge of profiting from other people's misery (they sold footage of the disaster to companies all over the world), but generally the press coverage was favourable. The flood united the Dutch nation against a common enemy, the sea; for years to come, items on the reclaiming of the land from the sea and on the spectacular Delta works to prevent a similar disaster returned again and again in the newsreel.

The flood had also been covered by film crews working for the nascent Dutch television. From 1956 Dutch Television had its own news, comprising filmed reports from foreign broadcasting companies and items filmed on 16mm in The Netherlands. In 1962 the country's most prestigious cinema, the art deco Tuschinski in Amsterdam, cancelled its newsreel contract, and in 1963 the newsreel was in severe financial crisis. State intervention helped it to survive. It shifted its focus from the actual and the topical to relatively timeless items; in 1984, however, it was obvious that even this approach had become obsolete, and the state ended its financial support. By that time the newsreel archive had gained the status of a proper national heritage and it was sold for a substantial amount of money to television, where good use has been made of it ever since. Press coverage both in 1963 and 1984 was extensive and very positive: the disappearance of a national institution was mourned. Furthermore, it can be argued that the newsreel *Hollands Nieuws* has gained a special place in popular memory thanks to the very medium that supplanted it – television.

Notes

1 See Bert Hogenkamp, "De documentaire film in opkomst", in Karel Dibbets and Frank van der Maden (eds), *Geschiedenis van de Nederlandse Film en Bioscoop tot 1940* (Weesp: Het Wereldvenster, 1986): 145-181, and in particular note 6.

2 Translated from the Dutch: "Hij behoort bij vredeskonferenties, bij recepties van buitenlandsche gezanten, bij concours hippique, mode-show en fancy-fair. Bij iedere gebeurtenis wordt hij opgemerkt, hangende in een boom, balanceerend op een ladder, op de dakgoot van een huis, op het dak van een tribune, aan het einde van de tafel van een historisch

banket. Hij is daar overal thuis, een geziene gast, iemand die de gebeurtenis luister verleent door haar wereldkundig te maken." Quoted in *Kunst en Amusement* 16 February 1923.

[3] Translated from the Dutch: "gebeurtenissen van aktueel belang en technische nieuwigheden. Verder wil men het publiek nog onderrichten en opvoeden door te wijzen op allerlei misstanden". *Kunst en Amusement* 12, 19 and 26 April 1924.

[4] Joris Ivens, *The Camera and I* (Berlin: Seven Seas Publishers, 1969): 96-97. See also Bert Hogenkamp, *Workers' Newsreels in the 1920s and 1930s*, *Our History* pamphlet 68 [1977].

[5] Quoted in *Nieuw Weekblad voor de Cinematografie* 3 March 1933.

[6] Newspaper clipping in the Nederlands Filmmuseum collection, n.d.

[7] Translated from the Dutch: "na de oorlog meer politiek nieuws en meer sociaal-economisch nieuws...Het aandeel 'luchtige' en ontspannende onderwerpen (als 'sport' en 'dieren') was na de oorlog struktureel lager". Fred van der Molen, *Filmjournaal in Nederland: 65 jaar Polygoon* (MA thesis, Amsterdam: Universiteit van Amsterdam, 1986): 68.

[8] Translated from the Dutch: "De gordijnen die langzaam opengingen, het witte doek waarop heel even niets was te zien, het wereld-journaal van Fox Movie Tone, de grote gezichten van al die mensen in het nieuws, dat maakte minstens zoveel indruk op me als de hoofdfilm. Door Fox Movie Tone was ik voor het eerst in New York." K Schippers, *Het witte schoolbord* (Amsterdam: Em Querido's Uitgeverij, 1989): 20.

Local cinema newsreels in Scotland

Janet McBain

The concept of local newsreels, or what could equally be described as "local topicals", derives from the first decades of cinema, when showmen brought moving pictures to Scottish communities large and small, as one of the latest array of fairground amusements. The early exhibitors, the fairground families, also made a proportion of the films they showed in their bioscope or cinematograph booths: the distinction between exhibitor and producer was yet to develop. George Green, a travelling showman who is credited with pioneering moving picture shows in Scotland, adopted as his slogan "Come and See Yourselves as Others See You", and had audiences flocking into the booths to see onscreen a few flickering images of themselves or people familiar to them. This tradition of fairground showmanship was to find expression in the imagination and vitality of cinema-managers in the subsequent decades. It is not surprising therefore that enterprising cinema proprietors were to adopt the marketing methods of their predecessors and, in so doing, unwittingly created a unique historical record.

Local newsreels were made primarily for the purpose of attracting an audience into a particular cinema. That they recorded a newsworthy event was incidental; the motive was to get people into *your* cinema, as opposed to a rival establishment nearby, by offering the audience a chance to see themselves, or at least somebody whom they knew, on the screen. One can imagine the attraction of this as a marketing idea: to be able to see oneself on the same silver screen where, moments before, one might have been enthralled by Clara Bow or Mary Pickford.

Popular topics for local newsreels included parades, sports meetings, factory outings and civic events. The choice of subject-matter was based on the likelihood of numerous local people being out on the streets, either participating or as spectators. Some subjects were indeed newsworthy, such as American Ambassador Joe Kennedy's visit to Aberdeen in 1938. Other topics were selected for their community involvement – gala days or village fêtes, for example, would command a high local turnout. A few days later, when these events were still fresh in the mind, a large poster would be put up outside the cinema exhorting patrons to come and see themselves on the silver screen. In a small community word of this circulates quickly.

These films were, by their very nature, exclusives. Having invested time and money in their making, the cinema proprietor was not about to let rival establishments have access to the material. The fact of this uniqueness – probably only a single print was ever made – has made it difficult to find these films. The print would be screened for two or three nights, then most likely put away in a cupboard in the projection box and forgotten. With the closure and subsequent demolition of many cinemas after the advent of television, the contents of the projection box often landed on the scrap heap. In searching for these films, we have often blessed the cinema-manager or projectionist who, remembering that there was a reel or two of local events in the cupboard and unwilling to let the film be destroyed, would take it home upon his retirement or when the cinema closed. It is largely thanks to these few and to staunch allies in the cinema

trade who have been searching cupboards in their cinemas or bingo hall conversions that we have an exciting and growing collection of local topicals in the Scottish Film Archive in Glasgow.

The local newsreel was at its most popular in the period from about 1910 to 1940, and would usually be shown between the "big" newsreel and the main feature. They would rarely exceed one reel in length, four minutes being an average. Some exhibitors continued making newsreels after the Second World War, but by the end of the 1950s the cost of film stock and dwindling audiences had largely brought about their demise.

Audience reaction was at least verbal, if not overwhelming. During the era of silent film, patrons were accustomed to shout out, cheering their heroes or yelling warnings about the "baddie"; they therefore had little hesitation in calling out the names of their friends and neighbours if they suddenly appeared onscreen.

Invariably local topicals were produced only on an occasional basis, covering annual events or perhaps during a period of low admission. Some exhibitors, however, took to the idea with greater commitment, producing a number of topicals throughout the year. Harry Kemp, proprietor of both cinemas in the small seaside town of Saltcoats, was responsible for filming, amongst several items, the nearby Nobel Explosives factory outing to Rothesay, and the start of the town's pilgrimage to Lourdes in 1922.

In most cases, however, Kemp, like many of his contemporaries, would hire a professional newsreel cameraman for the day - possibly one of the national newsreel companies' personnel, who were not averse to an unofficial, extra job for cash-in-hand. The negative was processed and printed at the newsreel company's usual laboratory and the print delivered to the cinema within a few days. This unofficial use occasionally led to an unauthorised credit to Gaumont or Pathé, simply because their film stock and facilities had been utilised for the printing! Sometimes the exhibitor would shoot the film himself, using a hired camera. Harry Kemp personally chronicled the disastrous flood which swept through his town in the early 1920s, and captured the triumphant return of the local amateur dramatic group with the prized Balasco Cup in 1928.

Obviously, any advertisement for the cinema was a bonus and, like many others of their ilk, these local films often included a shot of the building itself with staff posed in uniform at the entrance. There is even one short fragment of sound film showing Kemp outside his Regal Cinema, bidding his patrons "goodnight and a safe journey home".

The spread of these local newsreels was largely dependent on the enthusiasm of the cinema-manager. The small, family-run business, where the manager was also the proprietor, were the most prolific in output. It was simply a matter of taking some cash out of the weekly takings to pay for film stock and camera hire, and sending out the most competent member of staff to make the film. The projectionist was often perceived, not always correctly, as being the best behind the lens, because of his technical knowledge! As a result, some of the camerawork is less than professional - the projectionist despatched to cover the Scottish Grand National in 1919 reflected his excitement at the final few fences of the race in the frantic speed at which he was cranking the handle of the camera! Another poor soul, filming the local factory sports day, was mindful of the instruction to capture as many of the faces in the crowd as possible, and set up his camera across the athletics track to focus on the spectators, as a result sacrificing the composition of his shot of the athletes as they ran past - torso

and legs in close-up! These home-made newsreels were rarely edited: what was shot in the camera was shown on the screen.

The motive for these films – to bring patrons into the cinema – could influence the content of the film to a point where it could devalue its news potential. For example, a full reel was dedicated to "Her Majesty the Queen passes through Broxburn". We are treated to five minutes of excited spectators lining the high street of a small mining town, waving and smiling to camera. A flurry of flag-waving follows, as Her Majesty's fleet of black limousines speeds along the route and disappears out of sight, followed by another few minutes of these same spectators milling about, no doubt discussing with their neighbours what an exciting day it had been for Broxburn. Similarly, the method of financing could influence the subject. A young man, newly promoted to cinema-manager, financed his first topical by persuading local businessmen to contribute to the cost of buying the film stock. In exchange, he would ensure that their shop front was seen in the film. He applied the same ingenuity to cutting laboratory costs by purchasing a second hand MOY printer which he installed in his office in the cinema where he used it for many years to print all his own newsreels.

The majority of events portrayed in local topicals would not have been classed as news in a national sense. For example, Pathé would have been unlikely to film the sandcastle-building competition at Rothesay! But the local picture house did: it was news to the community it served and, patently, it could be most successful. One exhibitor actually set up a company in 1917 to produce local newsreels for the several cinemas in his family-owned circuit. Entitled the Scottish Moving Picture News, it survived on making local newsreels for a small market, side-by-side with the large national companies, until the end of the 1920s.

Many of these films provide an interesting insight on history. For example, Harry Kemp's films of Saltcoats, shot over a ten-year period, illustrate life in a small seaside town at that time. Similarly, Louis Dickson, the owner of the Hippodrome in Bo'ness, and his successors filmed the miners' annual fair holiday from 1910 to 1960. Historians can therefore trace the development of this calendar custom over half a century. Apart from the historical information that they provide, these films convey much about fashions, the changing environment, transport, and so on. They are also often full of atmosphere. Looking at local newsreels from the 1920s and 1930s, it is clear that people generally enjoyed themselves and derived pleasure from much simpler pursuits than we do now: day outings, trips by paddle steamer or charabanc, the local gala or fête. They illustrate a greater degree of involvement in community life than is often found today.

What is also fascinating is the public's reaction to the camera. In general, the early topicals, such as the 1912 footage of jute workers leaving the factory (unashamedly plagiarising Lumière's earlier film), illustrate that the camera was still an object of considerable curiosity, if not awe. Many of the workforce simply stood still and stared at the contraption. In a film taken in the salubrious west side of Glasgow in 1922, ladies leaving church after the Sunday service glower and glare at the camera, obviously disapproving of such a secular activity on the sabbath. By the 1920s and 1930s curiosity had given way to a measure of self-consciousness, but not to such an extent that the young lassies on an outing from Paisley textile mills cannot be persuaded to pull faces and dance about in front of the camera.

One of the greatest problems with newsreels is discovering who and what appears on the screen. Being "low-budget" productions, scant attention was usually paid to titles or explanatory captions. They were intended for a local audience: everybody would know who was in it and what was happening without being told. Now, however, it is less easy to put a name to the Provost, the local dignitaries or even the location. Information from the donor can be invaluable in unlocking the secrets of these films.

The absence of sound seems to have created few problems for these newsreel makers. It never inhibited them from filming opening ceremonies with the inevitable speech by a local dignitary. In the early 1920s, when almost every community erected a memorial to those killed in the First World War, the unveiling ceremony was a must for a local newsreel with the guest of honour seen mouthing mutely at the crowds. As most of the cinema audience would have attended the actual event, it was deemed unnecessary to reproduce the text on the screen. However, it does lead to some frustrating viewing more than 50 years later!

Although sound recording was developed by the early 1930s, it was generally too expensive and complicated for the average local newsreel, and only a few rare examples exist. One which illustrates some of the problems is a delightful film made for the Regal Cinema in Dumfries in 1937. Despatched to cover the 90-minute football match between home side Queen of the South and Glasgow Rangers, the cameraman, with only 1000 feet (300 metres) of film at his disposal, not surprisingly missed the only goal of the match. As it was a rare victory for the home side, the Regal Cinema's manager wrote and recorded a stirring 3-minute commentary on this wonderful event, blithely unconcerned that it would not actually be shown on the film!

It is clear that these newsreels provide a rich source for local, social and cultural historians. They also provide evidence of cinema history itself – whether it is the queue for the regular children's matinee at the La Scala, Paisley in 1929; the opening of the Ritz Cinema, Edinburgh, complete with latest talkie equipment; or Anna Neagle's visit to the Playhouse, Inverness, to promote her latest feature film. These newsreels have an historical value far in excess of their original conception, that of a device to lure the paying public into the picture house. They are still doing it today, more than 50 years later. We programme these films to local audiences who still recognise and shout out names of people from their own past, from their own community's history. They strike a very important chord.

Finally, a nugget of newsreel history. In 1936, and again in 1937, the Gaumont British News company presented to each of the Royal Burghs of Scotland a special presentation copy of their footage of the Funeral of George V and the Coronation of George VI. The nitrate footage was sealed into a special shiny can with a small plaque on it and handed to the Provost of the burgh, together with a certificate stating that this was a deed of gift in perpetuity to the citizens, and that as a condition of the gift "the can was not to be opened for 100 years". The Scottish Film Archive has a fragment of film of the handing over of the King George memorial film to the Lord Provost of Perth and the original presentation can. Despite the formal condition, the nitrate stock has been removed in the interests of public safety! The brown paper wrapping bearing the instruction "NOT TO BE OPENED UNTIL 2036" has been preserved.

Hungarian Pioneer and youth newsreels: an introduction

László Lencsó

This is not a scientific essay, since that would require an in-depth discussion of aesthetic, technical, organisational, commercial and historical problems. It would also require an examination of the basic principles of editing, the composition of titles, the style of commentaries, the number of events shown in each newsreel, their length, methods of changing from one subject to another, a summary of the topics covered, and so on.

Firstly, I would like to confess a personal secret: for four years I was a Hungarian Pioneer. The Pioneers were the officially sponsored youth movement of the Socialist Bloc countries, engaging in a range of "Boy Scout"-style activities, with the addition of some political action. I am a contemporary of these newsreels – a witness of the period – and therefore my comments may be more subjective than is normal at such conferences.

I think most of us accept the basic principle that a newsreel reflects its own period, with its own standards of truth and falsehood. What appears in a newsreel bears the mark of the era in which it was made. The period can also be sensed from the presentation of events and the manner in which different elements are brought together. Newsreels, even the Hungarian Pioneer and youth newsreels, are part of our history – history as controlled by the prevailing political power.

The Hungarian Pioneer newsreels were made and projected between 1949 and 1955. I would like to make a few comments about the history of this period. The period between 1945 and 1948 is designated as the coalition period, whose characteristic features are as follows:

- postwar reconstruction
- coalition of different right-wing and left-wing parties
- their subsequent political conflict
- at the end of this period, the two workers' parties – the Communist Party and the Social Democratic Party – were united, and political power was seized by the left. Nationalisation began.
- far-reaching control of the economy by means of the first Three-Year Plan, and drastic centralisation of political and economic power.

1949-53 were the years of the "Personality Cult". During these years the Communist, Soviet-type state power fully developed. The most extreme changes to our violations of the constitutional condition took place in these years. Political-economic diversity and dissent were minimised or eliminated, and the economy was stagnant.

1953-56 were the years of relaxation. At the beginning of this period, Rákosi's absolute power was broken, and Imre Nagy provisionally came to power. Victims of

political persecution were rehabilitated, and life became a little easier. However, all this was only superficial: the underlying structure changed very little.

The periods described above can also be traced in the history of Hungarian film. From the end of 1948, film production and newsreel production were under state control. The leaders of the Hungarian Workers' Party, which in practice is the Communist Party, quickly recognised – according to the Soviet model – that it is necessary to pay special attention to the medium of film art since it is an effective means of propaganda. In particular, they attached great importance to newsreels.

The nationalised film industry in the 1950s regularly produced fifteen different newsreels in Hungary. These covered all areas of life. There was a weekly newsreel of which the particular editorial perspective was to explain important events from the point of view of politics. There were also world newsreels and sports newsreels. The following newsreels were made on a monthly basis: an Army newsreel, an Army sports newsreel, a country newsreel, an agricultural newsreel, an agricultural world newsreel, the Hungarian Science and Technology newsreel. There were also, for one year, provincial newsreels, which introduced the life and cultural or economic development of the nineteen Hungarian provinces. There was, of course, also the Pioneer newsreel.

All these newsreels were made according to the Soviet model, employing the same editing and political structure. It was obligatory not only to adopt the same structures in practice, but also to give them theoretical allegiance.

Comrade Mátyás Rákosi, the first man of the Party, and later also Prime Minister (his other formal titles were: the best Hungarian Follower of the great Comrade Stalin, our wise Hungarian Leader, and so on) started a fight against bourgeois Western influence and ideology in the field of film production. In this period, film had a crucial role in the declared class war. Both Comrade Rákosi and Comrade Révai, the authority on cultural policy, made time available for meetings with filmmakers. During their "discussions", the same directives were emphasised as those stated in the Party's official written policy:

- film must serve the Communist Party ideology;
- film must serve political objectives (film was felt to be the only vehicle for popular communication or artistic means of expression which had a significant effect on the masses);
- films and newsreels must raise the people's awareness of the economic programme of the country;
- filmmakers must produce films which contributed directly to the political struggle;
- films and newsreels must represent the changes in the lives and the improvements in the conditions of the working class, including the peasant labourers, the leading power in Socialist society;
- newsreels must represent the new values, presence and development of the "four-in-hand": work, education, culture and sport.

It may be difficult to understand that these demands were like military commands. In fact, in this period, military jargon dominated language in the public sphere. To illustrate this, here are some verbatim remarks by a leading "cultural figure": "We

don't use the term FRONT in a figurative sense when we speak of cultural life. It is central to the period in which the Socialist Society is built. It is considered an important front by the enemy's camp and the danger is reduced by our Party's attention and vigilance." Wonderful, isn't it?

Incredible as it may sound, this class war even pervaded private life – it pervaded families, turned husbands against wives, and fathers against sons. It increased the generation gap instead of bridging it. And all this happened to benefit the NEW SOCIALIST MAN.

Let me take you on a journey back in time. You are now sitting with me in a Hungarian cinema sometime in the 1950s, when the news was...

– that the fight for peace had already started;
– that milk was delivered in the workers' district;
– that women drove tractors, and could work as divers;
– that we had to increase vigilance;
– that the cotton crop was harvested on the Great Hungarian Plain;
– that plans had to have more than a 100% success-rate;
– that the class-war was intensifying;
– that class-alien elements were displaced from their apartments and real proletarians were put in their place;
– that the Hungarian Stakhanovite working method developed;
– that the system for the compulsory delivery of livestock, poultry and eggs had been introduced;
– that the complaint-book was introduced;
– that working was a matter of honour and fame;
– that the class-conscious worker could not accept a tip;
– and that every employee had to listen everyday to half an hour's recital from the *Free People*, the journal of the Party.

And soon you would be hearing the Pioneer Anthem:

Oh, the song is flying into the air
Oh, the song resounds
Life is wonderful!
It is always good to be a Pioneer
In the summer sunshine,
In the winter wind
At dawn and when it is snowing
Oh, the song is flying from a hundred throats!

All newsreels were more or less like this one. The theme, structure and even the intertitles are a loyal reproduction of the Soviet Pioneer newsreels. The topics introduced were as follows: Pioneer camps; ceremonial Pioneer troop meetings; participation of Pioneers in the political and economic life; activity of study circles; biology; fine arts; modelling; collection of insects; singing and music lessons; "Good student" movement; competition for the Rákosi banner; and many sports. The tone of these newsreels is always high-flown, stimulating and inspiring. These newsreels

were issued monthly for seven years. Reviewing them today, one can say that they are perfect documents of their time.

There was a break after 1956. The youth newsreel came into life only at the beginning of the 1960s. In the meantime, there was a revolution followed by severe repression. Then, by the beginning of the 1960s, the Communist Party's power was again consolidated. The tone of official politics had changed and, in parallel, that of the newsreel.

The Hungarian youth newsreel was produced between 1962 and 1966, by chance. Hungarian newsreel producers became members of the International Newsreel Association and, consequently, film exchange was possible. Using the subjects of these films from abroad, some Hungarian filmmakers produced the new youth newsreels. They were successful. In my opinion, these films are more like educational films than newsreels in character. Under the title, "First experiences of the world", these newsreels introduced the areas of natural and social sciences. The subjects covered included: the World of the Sea; the Sun; the Fauna of Africa; the Wonders of the World; Water; Fire; Traffic; the Story of the letter "V". It is possible to detect repetition of material in these films, as a result of the thematic nature of the production. One third of the films start with the same sequence: children are reading in a library, while in the background we can hear a child's voice asking questions. Some of the questions are answered by the newsreel. Other sequences are also repeated: for instance, one of my favourites is that of the Japanese fisherman and his cormorant.

As an illustration, I would like to show an example of the Hungarian youth newsreel made in 1962. I have chosen this film because it includes some specifically Hungarian material, which is rarely seen.

Translation of the commentaries of the two films screened

1. UTTÖRO HIRADO (PIONEER NEWSREEL), APRIL 1950
Made by the Newsreel and Documentary Studio of the National Film Production Company in Hungary.

Title: *Pioneers for Peace*
Comrades at the Pioneer Camp of Margaret Island in Budapest starting their morning activities. They are discussing the Korean People's Republic's War of Independence. Pioneer Molnár discusses the war situation with his comrades. The Korean Army gains victories day after day and drives the invaders away from their homeland. Comrade Pioneer Drucker, the head of the delegation, reports on a protest meeting held in Petöfi Park. Pioneers of the 13th District are also invited. At the meeting, Comrade Pioneer Drucker speaks on behalf of all the Hungarian Pioneers.

(Original sound - Drucker)
Fellow Pioneers! Today a hard and bitter fight is going on in Korea. The American imperialists attacked the peace-loving Korean people. They want to crush the freedom of the Korean people. They are not even satisfied with this goal, but want to precipitate the world into war. They want to enslave the Hungarian people as well! Fellow Pioneers! The Hungarian People's Republic has given a lot to us. If we help

the Korean people's fight for their freedom, we defend our peace. We protect the restructuring of our country, we protect our factories, our homes, and our schools; we protect our beautiful present and our splendid future! Comrades! Let us cry out together to the warmongers and their paid agents: we Pioneers want peace, and, however much imperialists strive to destroy it, the peace-loving nations, led by STALIN, will defeat the insignificant groups of warmongers!

(Original sound – Chorus)
We'll help Korea! We'll help Korea!

Title: *Collection of insects and minerals*
Wonder-Valley. After the reports by the deputy leaders of Pioneer-troops, Comrade Pioneer Laki the camp leader announces the Museum of Natural Science's request to the pioneers. Pioneers are asked to collect insects and minerals around the camping area. The collection begins! Now we shall see who is efficient and whose work is thorough and conscientious. Comrade János Kiss catches sight of a beautiful butterfly. He records on which flower he found this beautiful butterfly. Pioneers are noted for their good work. Beside the Pioneer-train, which has been under construction, Pioneers look for minerals. After collecting the materials, they classify the collection. The representative of the Museum looks over the collection and expresses his thanks to the Pioneers for their effective and successful work, by which they have not only enriched their own knowledge, but also done a good service for Natural Science research!

Title: *Fight for the grain of corn*
Pioneers of Jászberény take part in the campaign "The Fight for the grain of corn". They are getting ready for suslik-hunting. Before hunting the suslik from its burrow, they again look at the lessons they have learned about this animal. The suslik builds a big colony with many exits from its winter hiding place. The suslik rests in its burrow and hibernates; its winter food is stored in a granary. A suslik takes just one or two grains of wheat at a time – which may not seem much. But the corn consumed by this animal in one year is equal to a man's bread consumption in one month! Meanwhile, the girls arrive. They also become acquainted with the life of the noxious suslik. Let's go! They leave for the hunting ground. First they look for the holes. Troopleader Lászlo Palotás prepares a snare. Let's start the hunt! The first suslik is caught! This means 25 kilos of corn saved!

Title: *Sporting Life*
In the past only the privileged classes were able to go to the water-place of the Franciscans. Today, children of the working class, the Pioneers of Esztergom and Dorog hold their sports training here. This Sports Centre was built by the workers of the town on a previously bombed and ruined site. Children of Dorog learn to swim. Pioneer Edit Huszti from Esztergom demonstrates the proper method of breathing. After the swimming lesson, Pioneers play cheerfully in the water. Pioneers who can already swim learn to row. The Pioneer leader explains the parts of the oar. Older pioneers are mending the boats. They mend all their own boats. A Pioneer troop goes on an expedition! They are rowing across the town on the Lesser Danube

river towards the upper part of the Island. A boat-race starts! One of the boats breaks away from the rest. It keeps its distance. Pioneer Walter fights for the lead. "Go for it!" – the team is cheered on. Troopleader Walter's boat finishes first! Pioneers of Dorog greet the winner. The boats travel home together downstream on the River Danube.

2. IFJUSAGI HIRADO (YOUTH NEWSREEL), FEBRUARY 1966
Made by István Knoll and Ms Kovács in the Budapest Film Studio

Becoming acquainted with vehicles

(Male voice:) As the number of vehicles grows day by day, so does the rate of accidents. A high percentage of accidents are caused by children's carelessness, but learning to handle traffic is not easy, even for adults. Therefore it is very important in childhood to learn how to move in traffic.

(Female voice:) Today, cars and aeroplanes are among children's first toys or first words. In spite of the development of technology, the bicycle remains popular with children. Approximately 100 years ago, the "foot-bicycle", the so-called "bone-shaker", was the ancestor of the future bicycle. Then the pedal came into being and then the rubber-tyred bicycle – even if one of its wheels was bigger than the bicycle itself.

(Male voice:) In the age of our grandfathers, the latest trend in vehicles was the horse-tramway. The first Hungarian tram was like this. What an enormous achievement it was, 75 years ago, when the tram first bumped along from the West Railway Station to Majakowsky Street. This iron horse reminds us of the railway of 100 years ago. Young people today can hardly believe that it was as big a sensation as space rockets are today.

(Female voice:) The car developed along the same lines. The first automobiles modelled on steam-engines are now museum pieces. Here is the first taxi. Its wheels are made of wood, and the brake is like the brake on today's carts. This automobile already has three rubber tyres, but no steering wheel yet. These cars were made in this century; they are the direct ancestors of the modern cars.

(Male voice:) Historical moments are captured on film. In July 1909, Louis Blériot, the French engineer and aviation pioneer flew across the Channel – La Manche – and thus became the first person to travel to the English "Island Kingdom" from continental France – by air!

(Female voice:) These pictures were filmed almost twenty years later in Hungary. The first helicopter in the world, the great invention of the Hungarian Oskar ASBOTH, takes off vertically.

Working in newsreels

Jan Alfred Løtvedt

In the early 1950s the Norwegian film newsreel *Filmavisen* became well-known. It was a popular programme shown in cinemas before the feature film started, as well as in smaller specialist theatres, together with other newsreels from France, the United States and England. The show lasted for 50 minutes: performances started at 11.00 am and continued late into the evening.

Although the newsreel was popular, people thought that it was mainly concerned with events that took place in the capital, Oslo, and that very little attention was paid to what happened in other parts of Norway. Norsk Film a/s (the Norwegian film association) therefore needed someone to cover the news from Bergen, the second largest city in Norway, and from the western part of the country. I ran my own film-producing company in Bergen, and was therefore asked to be Norsk Film's representative for my area.

At that time my company worked only in 16mm film, and so Norsk Film equipped me with an EYMO 35mm camera. This took only 30-metre spools of negative (corresponding to just over one minute of running time). Moreover, this camera was driven by a spring that had to be wound up for every 30 seconds of film shot. This could lead to certain problems if an important event took place that lasted for more than 30 seconds! I therefore always had to look for "in between" sequences for the cutter to insert, since my camera had to be wound up in the middle of an important event.

My mind and fingers had to work very fast in order to be able to send the reportage off to Oslo for editing with a clear conscience. The best that came out of this problem was that one learned how to "save" materials – the use of negative film was kept to a minimum and, as a result, the cost of printing rushes was also kept low. This is something I have tried to tell my employees today, but unfortunately nobody seems to care...

After a while, Norsk Film gave me an electrically-driven Arriflex 35mm camera. The camera was very heavy and therefore balanced well on my shoulder during takes. The power supply, however, was the greatest problem. The first power supply unit weighed approximately 20 kg and had to be carried by hand. I soon found out that this could not work, as in some cases I had to run to get the right shot in time, so I constructed my own power supply unit. I bought four accumulator batteries designed for motorcycles and placed them in a small wooden box, which had a leather strap to hang on the opposite shoulder to the camera. The weight on both shoulders was then even, and I was in heaven.

My new power supply box was fine, but there was only one great problem – acid. The accumulators contained strong acidic solution, and therefore the box had always to be carried level. I remember once I was out on a job in the snowy Norwegian mountains. We were looking for a man who had disappeared and was thought perhaps to have been taken by an avalanche. I met a kind man who lent me

his rucksack, into which I put my power supply. He felt sorry for me, seeing that I had so much to carry on my shoulders... We found the missing man alive and my coverage of the story was completed. I returned the rucksack to its owner. 25 years later, one of my sons was working in the same area, and met this man who had lent me his rucksack. He told my son that that, about three months after I had returned the rucksack, it had crumbled into pieces – the acid solution had leaked out while I was skiing. I sent him a big box of sweets the next day!

Norsk Film's *Filmavisen* did not have a budget for a large crew when shooting, so I had to do most of the work on location. When I had taken the pictures, I had to reconstruct the sequences to record the sound, if that was important for the reportage. I also had to set the light for interior scenes. Lights are heavy to carry around, so again I had to make my own equipment. I mounted four 500 watt lamps on a wooden board. With the use of two such units, I could film using a good lens aperture.

The details of working as cameraman, sound and lighting technician, director and scriptwriter were as follows. If I had a story, I called the editor of the newsreel, Erik Hurum. He decided if the story should be used, either as a news story or as a feature. When the story was "in the can", I sent it to the laboratory with instructions on developing, either normal or force-processing the negative. Information for the commentator and a dope sheet for the cutter, together with all types of other information concerning the story, were sent to the main office of the newsreel, for the attention of the editor. My salary was paid once a month. It was not always in proportion to the struggle, but who cared? The pleasure of working in this field gave me so much that I was well satisfied.

And now I have a question: where are all the cameramen who worked on newsreels all over the world, and what are their names? Some risked their lives to get a good story onto film. But if their footage is used today, whether in feature films, documentaries or other programmes, whether on television or in cinemas, their names seldom or never appear in the credits. Only the company which produced the film or the library selling the material is mentioned. An example is the very popular programme *Those Were the Days* on Sky Channel: here only the commentator is named and he is given all the credit for the story. In fact, he was not even present when it happened.

When *Filmavisen* ceased in 1963, I secured a good deal from Norsk Film. I was allowed to have copies of all the stories I had covered since I began as a cameraman, with rights to use the material in my own company's productions. Since then, Norsk Film a/s has sold the copyright of *Filmavisen* to Norsk Rikskringkasting (NRK), the Norwegian broadcasting service. The names of the cameramen, cutters, editors and sound technicians are not mentioned in the agreement.

There is worldwide great interest in historical material on film, and every day footage is used in programmes, giving the audiences of today great pleasure. We should not forget those who stood behind the camera and made this possible.

The voice of reconstruction: the Norwegian postwar newsreel

Bjørn Sørenssen

> The mass media are the primary vehicles for the expression and ordering of mentalities: before the printing press, the sermon and the painted or sculpted image lie at the heart of emerging mentalities. (Jacques le Goff)[1]

This essay is concerned with the Norwegian postwar newsreel *Filmavisen*. Its main argument is that by viewing these newsreels today we are able to discern the "mentalities", or the common ideas and attitudes, shared by Norwegians in the years immediately following the German Occupation during the Second World War. Attempts will also be made to show *how* these mentalities – so taken for granted at the time as to remain generally invisible to the participants – "surface" today.

In this respect, special consideration has to be given to the soundtrack of these newsreels. The technique of the strong voice-over commentary, as practised in *Filmavisen*, belongs to an established tradition in documentary history, and this technique lends itself favourably to rhetoric analysis. Contemporary interest in rhetoric tradition in the mass media is usually concentrated on the style of presentation. In this essay, however, another aspect of classical rhetoric will be considered – that of delivery – and it will be argued that the character of oral delivery is a strong contribution to the overall impression of *Filmavisen* representing the "voice of reconstruction" to present-day viewers.

I.

"History of mentalities" has become one of the key concepts identifying the French "Annales" school of history. The concept has been widely used in contemporary historiography, describing the work of authors as diverse as Jacques le Goff, Emmanuel Le Roy Ladurie and Michel Foucault. The "mentalities" in question are the shared, "invisible" attitudes and behavioural patterns of the individuals of a given historical epoch. These are "invisible" in the sense that they are regarded as being so self-evident for the individuals of the epoch in question that they virtually escape specific notice in contemporary written sources. Furthermore, they represent thoughts and ideas that often have their sources in other (and older) ideologies than the prevailing official ideology:

> The history of mentalities operates at the level of the everyday automatisms of behaviour. Its object is that which escapes historical individuals because it reveals the impersonal content of their thought.[2]

To present media history as a history of mentalities would at first seem a natural methodological choice, taking a lead, for instance, from le Goff's contention that the mass media are "the primary vehicles for the expression and ordering of mentalities". It should be noted, however, that with "media" le Goff is referring in this context to pre-Gutenbergian forms of mass media – medieval sermons and religious art.

The Norwegian media historian Hans Fredrik Dahl has raised the subject of history of mentalities as a possible framework for media history in connection with a research project on the history of Norwegian film and television. He cautions against a too literal application of this concept to media history. His main objection to an history of mentalities as a salient method for media history is the strong emphasis on the *national* aspect that he finds imbedded in the French tradition of the "Annales" school. This runs counter to a prominent feature of modern mass media – the trend towards internationalisation – as the domination of the American film, television and music industries on a worldwide scale would suggest.[3]

In addition, an obstacle clearly presents itself in the concept of the "long duration", another of the key phrases in the "Annales" tradition. The mentalities, it is argued, derive their strength from their continuity over long periods, often centuries, and this long-term continuity is seen as a precondition for the establishment of discernible mentalities. For obvious reasons, it is difficult to find this type of continuity in the short history of the moving image. Nevertheless, it would not be difficult to give examples of mentalities "surfacing" within the history of the visual mass media in this relatively short time span. Therefore, if we find it difficult to treat film and television history itself as an history of mentalities, there is little doubt that these visual mass media can be regarded as bearers of mentalities.

Furthermore, the history of film and television can point to a homogeneity in form and content that in itself can be regarded as a "mentality", represented above all by the various *genres* of these media. These genres constitute a remarkable stability over a period ranging from the first days of the Nickelodeon at the beginning of the century to today's satellite television channels, and are clearly related to earlier entertainment forms. Thus, it is possible to draw lines from present-day prime time television soap opera back to the serial fiction of Victorian newspapers and to the melodramas of popular French and American theatre of the mid- and late 19th century.

Against this background it may be argued that the history of the visual mass media in this century, despite its short duration, could be presented according to the accepted criteria as an history of mentalities. In this essay, however, I will skirt the whole question of long duration and "surfacing" mentalities by attempting to sketch the history of *one* specific "mentality" manifesting itself in a specific medium over a very limited period of time. The mentality in question can be termed "the spirit of Norwegian postwar reconstruction", the medium is the Norwegian newsreel (*Filmavisen*), and the period is 1945-63.

II.

The first postwar Norwegian newsreel was produced by Norsk Film a/s, the municipally-owned Norwegian film production company, and shown in Oslo (21 May) and Trondheim (29 May) in the days immediately following the German capitulation in Norway in the spring of 1945. Prior to the war, there had been no Norwegian newsreel for national distribution, although the municipal cinema organisation in Oslo had been inserting locally filmed news in a weekly newsreel programme consisting of various international newsreels.

During the war the Nazi-controlled "Film Directorate" had decided that Norsk Film should produce a weekly Norwegian newsreel in conjunction with the *Deutsche*

Wochenschau; a subdivision of Norsk Film was organised to this effect in 1941. The newsreel was given a synchronisation studio by the Germans and production of a weekly newsreel continued until the last days of the war. The newsreel was largely boycotted by "good" Norwegians, but the production facilities were excellent and became the foundation upon which Norsk Film based its national newsreel service.

Given the immediate success of the first Liberation newsreel, a national distribution system was improvised almost overnight. Seven prints were made of each weekly newsreel, and these were dispatched immediately to the municipal cinema administrations of Oslo, Trondheim, Bergen, Stavanger, Drammen, Tromsø and Ålesund. Following exhibition in these cities, the prints were circulated locally, according to a central distribution plan. In Oslo one theatre was reserved solely for newsreel screenings; here, as well as in other Norwegian cities, the Norwegian newsreel was presented in a programme consisting of international newsreels, such as the *Pathé* newsreel and *Fox Movietone News*.

Part of the reason for this swift organisation of a national newsreel distribution was in Norway's unique system of municipal cinemas. This was again based on the Norwegian Cinematograph Act of 1913, which stated that it was for the municipalities to decide who should be licenced for the public exhibition of films. A large number of municipalities decided to licence themselves, thus creating a new and unparalleled form of film exhibition system. In the years immediately following the First World War the municipal cinemas were organised in the Kommunale Kinematografers Landsforbund (KKL), and set up a distribution organisation, Kommunenens Filmcentral a/s (KF). The latter organisation was crucial in breaking an attempted boycott by the private film distributors in 1919, and helped to solidify the municipal cinema system.

In 1932 the Norwegian municipal cinema system added production to exhibition and distribution. Unlike her Nordic neighbours Denmark and Sweden, Norway never established a private film industry and Norwegian film production was dominated by short-lived enterprises seldom managing more than one film before giving up. In 1932, on the initiative of KKL, the production company Norsk Film a/s was established with capital raised from the municipal cinemas. The major shareholder was the municipal cinema organisation of Oslo. Three years later, Norsk Film opened the first Norwegian film studio at Jar outside Oslo.

During the war, Norsk Film was taken over by the state and placed directly under the Quisling administration, operating under a "Film Directorate" with a clear propagandist profile. After the war the company was handed back to the original organisation, but lack of capital meant that the company produced no films between 1945 and 1948. During this time the only active part of the company was the newsreel division.

In 1948 Norsk Film was reorganised, new capital was invested; in accordance with existing national economic policy, this investment was made by the government. From this point onwards, Norsk Film a/s was a joint state/municipal venture. Since the production facilities for newsreel production had been set up by the Germans, they were technically confiscated and owned by the state; as part of the reorganisation, however, the government decided to transfer the newsreel production unit as a permanent gift to the company.

The reorganisation had little effect on the routine production of the newsreel, which seems to have been stable from the autumn of 1945, and which followed the distribution pattern established at that time. In 1959 the newsreel was shown at 63 municipal cinemas, in addition to screenings with the State-financed mobile cinema exhibition units (Norsk Bygdekino) and the welfare service of the Norwegian merchant navy.[4]

Despite the intention to establish a truly national newsreel, the Oslo district clearly dominated the selection of items presented in the newsreel. Of course, this was mainly due to the fact that the production unit was based in Oslo; given the large distances and often difficult communications, the possibilities for a truly national coverage of current affairs were small. The Oslo domination is also reflected in the audience statistics for the Norwegian newsreel, where it appears that throughout the period in which the newsreel was produced Oslo accounted for more than 50% of both attendance and income.[5]

However, given this geographical bias, Norsk Film did its best to assign the newsreel a wider scope than the Oslo region. A "correspondent" system was established whereby some of the larger Norwegian cities provided locally shot footage on an occasional basis. In Trondheim, for example, the local municipal cinema invested in camera equipment for filming news. This resulted in a continuous recording of local news, of which only a small part found its way to the newsreel proper. In addition, and despite meagre human resources (in 1953 the newsreel employed five photographers), news-gathering teams were sent out for shorter and longer filming expeditions (up to two to three weeks in northern Norway). In this way *Filmavisen* seems to have been able to secure footage from other parts of Norway for virtually every newsreel.

Although attendance declined from the large numbers of the initial years, it was relatively stable during the 1950s. The newsreel never became profitable, but the deficits were small and could be written off as contributions to social information.

The introduction of television in Norway in 1960 signalled the end of the Norwegian newsreel. In the subsequent three years, attendance fell sharply and the yearly deficit reached a level where it could no longer be defended. In 1963 a government committee on film production financing recommended that the newsreel division of Norsk Film should be discontinued as from January 1964.

III.

What was the "mentality", putatively permeating the everyday life of postwar Norway, that can be summed up as "the voice of reconstruction"? In order to present a background to this mentality and illustrate how it "surfaces" in the Norwegian newsreel of the postwar years, it is necessary to summarise some important aspects of postwar political and economic ideology in Norway.

The life span of the Norwegian newsreel, from 1945 to 1963, approximately coincides with the reconstruction and stabilisation of the Norwegian economy after the Second World War. Although Norway had escaped the devastation suffered by other European nations, the German Occupation had inflicted great damage on the national economy. Apart from German war-related industry, there had been no new investment in industry; much had been extracted from the country and the German

retreat in 1944 from Finnmark, using "scorched earth" tactics, had left that part of the country in ruins and with thousands homeless.

The task at hand was formidable, and it is not difficult to see why "reconstruction" became a prominent word - indeed, the keyword - in the official vocabulary of the period. In this extraordinary situation there was a national political consensus to give central government sweeping powers on an economic level, allowing for a large degree of state intervention to this end.

Several factors made this possible. On an ideological level the war had had a mitigating effect on the main political divisions within Norway. A pre-war political climate dominated by class conflict had given way to a situation where the resistance to Nazi Occupation had instigated close cooperation between former political enemies. The Norwegian government-in-exile in London was a coalition between socialists and non-socialists, and the same constellation was found in the resistance movement within Norway, leading to a situation where the desire for national unity became a political aim.

The parliamentary situation was also favourable to a consistent and unified policy. During the general elections of October 1945 the Norwegian Arbeider-Partiet (Labour Party) had achieved a majority in the Norwegian Storting (Parliament) and was thus able to present and put into effect a unified policy, with an emphasis on planned economy and with the declared ambition of working in agreement with the other parties. The long-term goals were radically different: Labour had as its declared aim a socialist Norway, while the non-socialist parties favoured various degrees of free market economy. Both sides agreed, however, that central regulation and state intervention were appropriate tools in the existing situation.[6]

Given this political climate, the central ideological positions of the postwar reconstruction period can be summed up as national pride and self-reliance, economic growth and technological optimism. The first pair of concepts had to do with the immediate task at hand and was closely related to the new sense of national coherence which the war had brought to the Norwegian people. While nationalism had been conceived as a basically conservative sentiment in the 1920s and 1930s and identified with right-wing causes such as the movement to annex East Greenland, national slogans were now appearing in the May Day speeches of prominent Labour leaders.

Closely related to this new nationalistic tendency was an emphasis on national self-reliance. This was manifested, for example, in the Norwegian attitude towards the Marshall Aid plan. This American financial support programme was initially viewed somewhat sceptically by the Labour government, for fear that it might tie Norway too closely to the United States (this was prior to Norway's decision to join NATO). Norway had applied for $100 million in currency support from the United States and assumed, as the sole receiver among Western European nations, that the aid was to be repaid in full. Eventually Norway received $400 million as a gift, but nevertheless the Marshall aid accounted for only 8.8% of net investments in the Norwegian economy.[7]

The task of reconstruction was coupled with a stated desire to advance further. Norway was emerging from the economic depression of the 1930s when the German attack came in 1940: unemployment was still at a high level and it was crucially important for the Labour government to exorcise the "spirit of the 1930s" by securing

full employment. The key was economic growth based on increased productivity – the entire industrial system of Norway needed overhauling.

In his autobiography Einar Gerhardsen, Labour Prime Minister 1945-51 and 1955-65, and the key political figure of the period, mentions the traditional suspicion among trade unions towards concepts such as "rationalisation" and "productivity increase". He considered it a major point that the authorities should be able to convince the workers that in the cause of safe employment and economic growth it was necessary to extol these principles, and the government initiated the creation of a three-rung cooperation system between state, employers and trade unions with the aim of encouraging increased production. A great national propaganda campaign was also launched to this end.[8]

The third factor contained in this "mentality of reconstruction" I have called "technological optimism". With the expansion of the industrial sector and the opening up of Norway after five years of isolation under German rule, the war also came to mark a technological divide. The war effort had brought technological innovation, and the application of war technology to civilian ends was an international trend that inevitably came to influence the Norwegian industrial effort. The United States was the undisputed leader in this field and technological progress was closely associated with American products.

IV.

According to Erik Hurum, chief editor of *Filmavisen* 1954-63, the stated aim of the newsreel was to mirror the reconstruction and growth of modern Norway.[9] A look at the content lists for each year's issues seems to confirm this. In 1950 there is at least one item in each of the 50 newsreels that pertains to rebuilding, building of new homes, new industry, new technology, ships being launched, new Norwegian inventions, and so on. Special importance is also placed on the currency-earning activities of whaling and shipping, and on the development of Norwegian hydroelectric power stations and the great investments made in the new aluminium industry.

It is also worth mentioning that the items on reconstruction themes are the main contributions to a more regionally balanced newsreel, and they function as a counterbalance to the domination by the Oslo region of "neutral" themes. In this we can safely maintain that the theme of reconstruction was closely identified with a larger, "national" theme. A look at *Filmavisen*'s 50 issues of 1950 according to content clearly reflects the three above-mentioned factors of the "reconstruction mentality".

The national factor is underlined in the many reports on reconstruction throughout the whole country, and on the rebuilding of Finnmark and the towns destroyed by German bombardment in 1940. Evidence of economic growth is given in the various news items concerning industry, mining, shipping and whaling. Characteristic of this type of reportage is an item repeated annually: the return of Norwegian whaling ships from the Antarctic, where the commentator infallibly comments on the large amount of foreign currency which this activity brings in. Technological innovation is represented with reports showing Norwegian industry specialising in new products such as rock-wool, an exhibition with the title "The

Atom Age", a helicopter spraying DDT, "another of our present-day wonders", against mosquitoes, and new harvesting techniques.

Most frequently these elements are interwoven: this applies particularly to a coupling of the national theme with that of technological innovation. An item from a newsreel of May 1953 is a good illustration. The item is a story about the production of a new telephone model at the Elektrisk Bureau factory in Oslo. Commentary and background music start immediately. The narrator informs us, over images of a worker at a plastic press where the receivers are moulded, that there is a need for 100 000 new telephones in Norway. There follows a visual and aural step-by-step description of the assembly of the telephone. During this sequence the commentator notes:

> This telephone model marks a new epoch in the development of the telephone and is tangible proof of the fact that Norwegian industry with Norwegian constructors and skilled workers are able to master demanding technical tasks.[10]

The narrator also makes a special point of the fact that production takes place on a real assembly line. After showing the production, an assembled telephone is demonstrated in models for both manual and automatic switchboards. Finally, a point is also made of a Norwegian patent that allows the telephone to be used both as a table model and as a wall telephone.

The visual style of the piece is representative of good craftsmanship in photography and editing. In a study of the visual style of *Filmavisen* Aage Aaberge compared it favourably with a later Norwegian television magazine-style programme, *Norge rundt*: "Appreciating the production as a whole, it must be maintained that *Filmavisen* over all has a higher quality of visual narration than *Norge rundt*".[11]

Partly as a result of pleasing subject-matter, there is a coherence in the visual narration that follows the logic of the production process. Commentary and visuals harmonise nicely and the presentation as a whole can be described as economical, with little "surplus" information. This coherence was largely due to the fact that all commentary was written and read after the item was visually edited. In the first years the chief editor of *Filmavisen* wrote and read the commentary himself; later the job was given as freelance work to newsreaders from NRK, the Norwegian broadcasting service. They would then write and record the commentary to the edited piece from notes written by the cameraman.[12]

The theme of technological innovation is also clearly one of infatuation, where the dream of the United States as the embodiment of technological and economic progress shines through. We find this clearly illustrated in newsreel 9/1950, where *Filmavisen* follows a young Norwegian air hostess on her day off in New York. Transatlantic flights were still a novelty within the reach of very few, and the report clearly and knowingly constructs a story where our blond Norwegian hostess is Cinderella at the King's palace for a while. Appropriately, she ends her visit to the land of the future in a television studio, the medium of the future.

In 1950 television represented the last word in technological optimism. In newsreel 40/1950 we find the fascination with television (which was still ten years into the future for Norway) coupled with the theme of national pride. This is a story about a television receiver constructed by a Norwegian, and the commentator opens the item on a triumphant note:

> Television in Norway will be doubly expensive, because we will have to import the television sets, a wise man once said. He shouldn't have said that, or rather, it was a good thing, because this made engineer Finn Arnesen set his sights on building a receiver.[13]

The proud inventor then displays and "demonstrates" (since there is no television transmitter, there cannot be any live pictures) the set for the audience, and the commentator again underlines that this is a *Norwegian* set. While the demonstration continues, the commentator is occupied with reminding the viewers that an official committee has been appointed to look into the matter of television transmission in Norway.

In general, when examining the contents of *Filmavisen*, it is not difficult to point to a thematic unity that supports Hurum's stated aim about the newsreel working for the cause of Norwegian reconstruction.

V.

The main concern of this essay, however, is less the explicit themes in the content of the Norwegian newsreel than the "mentality" expressed, not by its content, but through the *rhetoric* of the medium in question. One pathway into this field is a discussion of the "voice" of the documentary, figuratively and literally. Bill Nichols uses the metaphor "voice" to suggest "that which conveys to us a sense of a text's social point of view, of how it is speaking to us and how it is organizing the materials it is presenting to us".[14] He identifies four distinct types of "voice" emerging through documentary film history, according to their acknowledgement of authorial presence: the "Griersonian" authoritative style of the British documentary movement of the 1930s; the "observational" style of American *direct cinema* and French *cinéma vérité* of the 1960s; the interview-based style; and lastly what Nichols calls the "self-reflexive film", represented primarily through the work of Emile de Antonio. According to Nichols, it is this last category that manages to solve the problems affecting the relationship between film and reality the most satisfactorily.

According to Nichols's inventory, the Norwegian newsreel should fall into the Griersonian category, where he also includes the *March of Time* tradition, which he refers to as the "voice-of-God" commentary. (The fact that this inclusion does not take into account several important differences between the dramatic enactment/re-enactment style of the British documentary and the commentary-based style of *March of Time* must in this context be left without comment.)

March of Time was an American monthly newsreel instigated and produced by Louis de Rochemont for Henry Luce's Time Inc. from 1935 as an alternative to the weekly newsreels of the major film studios. It provided in-depth studies of current issues and was formally dominated by the booming "voice-of-God" commentary as indicated by Nichols. It later came to serve as a model for newsreel commentary to a degree that the style became identified with the newsreel.

Nichols's critique of this tradition is based on the implied omniscience of the narrator which fails to acknowledge the fact that the "voice" of the documentary is the voice of *someone*. "Voice" in this case takes on a narrower meaning than just the visual and verbal style of the documentary – as implied in the text from Nichols above, it is a question of "hows". And there is an acknowledged tool for the formulation of these "hows" in the time-honoured tradition of rhetoric.

In a discussion of films in the strict *March of Time* tradition, we can treat "voice" in a more literal way by concentrating on the soundtrack and the rhetorical tradition of the voice-over. In documentary film history this particular rhetoric is, as mentioned above, most closely associated with the *March of Time*. There were indeed close ties between this innovative use of the newsreel format and the contemporary British documentary movement. John Grierson praised the series as a very important contribution to documentary and saw in it the redemption of the newsreel as form; when *March of Time* established a British unit, it was headed by Edgar Anstey, a Grierson disciple.

For obvious reasons, the voice-over was a recent addition to the lexicon of filmic expression in the mid-1930s. It was developed with the first sound film newsreels, such as *Fox Movietone News*, and became closely associated with those mixtures consisting of snippets of small and great disasters, famous men and women, heads of state and curious happenings functioning as an integrated part of feature film exhibition, together with the obligatory cartoon.

What *March of Time* did, and Grierson approved of, was to extend the scope of the newsreel to provide background material to the actualities presented. In this way *March of Time* came to represent a unified approach to news commentary, where the aural commentary became the great unifier - brought to life in the booming voice of Westbrook van Voorhis, whose resounding epithet "Time marches on" was recognised and parodied on both sides of the Atlantic.

The tradition of the dominating voice-over was a prominent feature of the American documentary and was taken further in the films of Pare Lorentz in the late 1930s. In *The Plow That Broke the Plains* (1936) and *The River* (1937) the commentary developed into a poetic rhetoric that at times approached the pathetic. The American war documentary reinforced this tradition in the *Why We Fight* series.

Although it may be argued, as Nichols does, that the British documentary in the 1930s and during the war represented the same manifestation of an omniscient narrator, there is a marked difference between the two schools. This difference is at least partly based on the apparent British unwillingness to use a dominant commentator soundtrack like the Americans, instead choosing dramatisation and implicit commentary.

After the war the coming of television resulted in the discontinuation of the cinema newsreel, and the documentary dominated by the voice-over was challenged by the new documentary techniques of observational cinema. The "voice-of-God" tradition thrived, however, in the new medium of television. It became the standard, together with the "talking head" in the new genre of television newscasts, now enhancing its authority with the identifiable person of the television news anchorman.

VI.

A characteristic of the voice-over is that the relationship with the spectator is based on a direct approach. The narrator is indeed identified as *the* narrator, something that lends an extraordinary importance to the soundtrack of the film. The interpretation of the visual side is at all times and continually influenced by the narrator's voice, a fact that also influences the spectator's trust in the narrator. If we are dependent on someone, we invariably will have to trust that person, and the dominating omnipresent commentary tends to install such a dependency on the part of the

spectator. From the very first image, we implicitly accept being told at all times what we see.

This dominating role of the narrator in the spectator's interpretation of the images of the film very effectively effaces the person behind the commentary. There is only the voice, authoritative and commanding, and it is not difficult to understand why the technique was soon referred to as the "voice-of-God".

Recently there has been a revival of interest in the rhetoric tradition in connection with modern media studies. Classical rhetoric concerned itself with oral communication – in other words, with the different "hows" of persuasion. We find many of its concepts applicable to visual media such as television, film and, in our case, the newsreel, in which communication, based on voice-over dominated documentary, is primarily oral.

Of the five categories (Latin *officia*) of the peripatetic tradition of rhetorics, the knowledge of style – *elocutio* – is the most cited in this respect. Less frequently referred to is the category of delivery – *actio*, the "hows" of oral presentation, which, in connection with dominant voice-over, become very interesting.

While the figures of style described in classical rhetoric translate without difficulty into present-day usage, it is more problematic to transcribe the standards of oral delivery from the Graeco-Roman world to our contemporary age. Nevertheless, some of the central concepts of *actio* are not without relevance in relation to a more modern communication situation.

In *Ad Herennium*, a work on rhetoric formerly ascribed to Cicero, the anonymous author divides delivery into "Voice Quality" – *figura vocis* – and "Physical Movement". For obvious reasons, the former is most interesting when discussing a soundtrack. "Voice Quality" is then subdivided into volume, stability and flexibility, and from there the author describes rules and advice for a further eight subdivisions under "flexibility".

Without going into detail with these 2000-year-old rules, it is clear that voice quality is a prominent formal factor of the voice-over tradition. The monotonous commentary in *March of Time* corresponds with the figure of *continuatio*, or "sustained tone", where it is desirable "in maintaining an uninterrupted flow of words, also to bring the voice in harmony with them, to inflect the tone accordingly and to deliver the words rapidly in a full voice, so that the voice production can follow the fluent energy of the speech".[15]

This sustained or monotonous delivery also enhances the impersonality of the delivery, contributing to the aforementioned character of the omniscience of the invisible narrator. The technique is thus aimed at dispensing any doubt about the credibility of the voice: there is no place for the uncertain or for the informal.

VII.

Popular memory of the Norwegian newsreel *Filmavisen* is closely connected with the oral rhetoric of the newsreel. Today, some twenty years after the newsreel was discontinued, we find a confirmation of this in the shape of a popular parody in a Norwegian radio programme, where current events are commented on in the style of *Filmavisen*'s commentator in a way that leaves no doubt about the object of parody.

The fact that the sound of the newsreel today is able to elicit humour returns us to our point of departure: the mentalities, invisible to contemporary participants in its

practices, become exotic and strange objects when the mentality in question is no longer a mentality – i.e. when the ideas involved are no longer dominating ideas.

In addition to conforming to the easily recognisable monotony of the established newsreel commentary, there is another distinct quality to the commentary of *Filmavisen* which can be quite literally described as a tone of optimism. Whether the subject is building, industrial reportage, technical innovation, sports or curiosities, the oral delivery is one of optimistic anticipation.

There are very few examples where the narration problematises the subject at hand. One exception is the 1950 item about the exhibition "The Atomic Age", where the narrator's commentary ends on a sombre note, with a comment on the horrors of Hiroshima. We also find a note of uneasiness in some news items in the first five years after the war that deal with homeless people, although the commentary in these items invariably concludes with the claim that this problem is being dealt with.

To what rhetorical figures, therefore, can we ascribe this putative optimistic tone of the Norwegian newsreel? In the area of delivery, the vocal qualities inherent in dialects cannot be overlooked. The majority of the commentaries are read in East Norwegian and Oslo dialect, and it might be argued that this dialect, with its pronounced tendency to end sentences on an ascending note, helps to reinforce this "optimistic" impression.

Personal qualities of the commentator in question also need to be addressed with. One person that definitely set his mark on and contributed to the identification of the newsreel narrator style was the popular radio reporter, Rolf Kirkvaag. Part of the attraction he represented had its background in his youthful and catching radio commentary style, which he also brought to the newsreel commentary. However, voice and dialect alone are not sufficient to sustain this feeling of optimistic certainty that the commentary in *Filmavisen* instills in the viewer. The rhetoric contribution of music must also be taken into account.

As noted earlier, all newsreel items in *Filmavisen* were presented with both running commentary and music. The importance placed on music in this respect can be deduced from the fact that, during the first five years of its existence, *Filmavisen* had a permanent staff position designated as musical director. Eventually the newsreel built up a multi-purpose music library, recorded using Norwegian musicians.

One notable feature of the Norwegian newsreel was its overall lack of synchronous sound, partly due to the fact that the production unit did not own equipment for synchronous sound recording. Asynchronous sound sources, such as commentary and music, were thus literally the aural foundation of the newsreel. On the other hand, however, this made it possible to take full advantage of greater flexibility.

The production procedure used to record the music track for *Filmavisen* was that the musical director selected the type of music deemed appropriate for the item. Then the duration of the music was timed "backwards" – i.e. starting with the final chord of the selected piece of music, then going backwards for as long as the edited film item lasted. This ensured that each news item would end neatly on a final musical chord.[16]

As for the rhetorical character of the music, the newsreel had obviously arrived at a set of conventions in an attempt to conform to the content of the item in question. For the items underlining strong national themes, implying national pride and

Norwegian values, there was invariably Norwegian music, preferably Grieg or other composers whose music was easily defined as specifically Norwegian. Just as invariably, the music accompanying items where the theme was modernisation and technical innovation was "modern", preferably jazz-inspired. It is hard to find an item where music, commentary and subject clash.

In addition to music, there is another element that can be said to enhance the *actio* of the narrator in the Norwegian newsreel – that of sound effects. The newsreel unit had a library of sound effects, to a large extent recorded on various Norwegian locations, which was mixed with the commentary and the music to make the final soundtrack. These sound effects were intended to lend final credibility to the persuasive powers of image, music and commentary.

Given today's standards of on-location synchronous sound recording, the post-synchronised background sound of *Filmavisen* often appears ludicrous, with its easily recognisable recording of thousands cheering a sporting event where obviously only a few hundred are present, and a string quartet accompanying images of a brass band. Nevertheless, this often slightly exaggerated use of sound effects contributed to the overall atmosphere of the subject.

In this respect the annual reporting of the Norwegian National Day, 17 May, can be taken as a prime example of how the soundtrack is able on its own to represent the "spirit" of the film, without actually relying on the images. The sound of *russ*, or graduating youths cheering, belongs to early morning and is as distinct from the sound of the traditional children's parade with marching bands and children's voices as is the sound of official speeches later in the day and later accordion music at local dances. It all adds up to the sound effects that we expect to hear on 17 May, and this expectation leads to reaffirming the credibility of the film. These representative sound effects were chosen almost with the same care as that of Humphrey Jennings when he wanted to elicit the spirit of the British people in the face of war in *Listen to Britain*.

And we can extend this to the positive tone of the newsreels mentioned above: the sound of machinery, the cheering of enthusiastic spectators, whether it is for Norwegian winter sports victories at the Olympic Games in Oslo in 1952, or for the royal family – all these clearly pasted-on soundtrack manifestations of cheer and enthusiasm were obviously not regarded as the clichés that we regard them as today. They were accepted as an integral part of the correct presentation of contemporary news.

Commentary, music and sound effects can therefore be said to be important contributions to the strong national sentiment emanating from the *Filmavisen* newsreel. Thus, the voice of this tradition takes on a two-fold meaning: the concrete voice of the soundtrack is here functioning as the metaphorical "voice" of the anonymous documentary storyteller referred to by Bill Nichols. One of the reasons we are so clearly able to see, hear and treat these newsreels from the point of rhetoric is that their status as visible mentalities through their temporal distance from our own mentalities have made them and thus the Norwegian postwar newsreel *Filmavisen* accessible to us as history.

Notes

1 Jacques le Goff, "Mentalities: a history of ambiguities", in Jacques le Goff and Pierre Nora (eds), *Constructing the Past: Essays in Historical Methodology* (Cambridge: Cambridge University Press, 1985): 163.

2 Ibid: 169.

3 Hans Fredrik Dahl, *"Kan mentalitetshistorien hjelpe?" – Om levende bilder som kulturhistorie. Levende bilder.* Skriftserie for NAVF - prosjektet "Levende bilder i Norge 1/1990".

4 Aage Aaberge, *ZOOM UT! – Ein empirisk analyse av filmforteljarteknikken i "Norge rundt" – NRK - Fjernsynet.* H.fagoppg (Trondheim: University of Trondheim, 1983). Bente Sellereite, *Filmavisen 1945-1963 – Folkeopplyser med levende bilder.* H.fagoppg (Trondheim: University of Trondheim, 1984).

5 Sellereite: 72.

6 Fritz Hodne, *An Economic History of Norway 1815-1970* (Tapir, 1975).

7 Ibid: 552-557.

8 Einar Gerhardsen: *Samarbeid og strid* (Oslo: Tiden, 1971): 141-150.

9 Sellereite: 62.

10 *Filmavisen* 20/1953.

11 Translated from the Norwegian: "Men om ein vurderar totalproduksjonen må ein slå fast at *Filmavisen* jamt over er av betre filmforteljeteknisk kvalitet enn *Norge Rundt.*" Aaberge: 138.

12 Ibid.

13 Translated from the Norwegian: "Fjernsyn i Norge vil bli dobbelt så dyrt fordi vi må importere fjernsynsapparatene, sa en vis mann en gang. Det skulle han ikke ha sagt, eller rettere sagt, det var bra, for det fikk ingeniør Finn Arnesen til å bestemme seg til å bygge en mottaker." *Filmavisen* 40/1950.

14 Bill Nichols, "The Voice of Documentary", in Bill Nichols (ed), *Movies and Methods: An Anthology*, volume 2 (Berkeley and Los Angeles: University of California Press, 1985): 260.

15 [Cicero], *Ad C. Herennium. De ratione dicendi (Rhetorica ad herennium)*, with an English translation by Harry Caplan (Cambridge, MA: Harvard University Press; London: William Heinemann; 1954): 191-201.

16 Aaberge: 130.

Irish newsreels: an expression of national identity?

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Any examination of newsreel production in Ireland, of the effect newsreel exhibition may have had on audiences, of the response they may have elicited from the British authorities prior to independence, or of the political intentions of their generators, is severely constrained by the relatively modest levels of indigenous production and the sparsity of film and related material which has survived through the intervening decades. In the absence, until relatively recently, of a national film archive, much early indigenous newsreel material which still exists does so because it was salvaged as material of "historical" importance. Two notable collections of early newsreels exist in Ireland. In the 1940s the National Library acquired film material deemed of political significance from the national film censor's office, from the Irish Film Society and from private sources. This material, together with supplementary material from the British news libraries, was compiled in the late 1950s by George Morrison into two feature-length documentaries based almost exclusively on contemporary newsreel and actuality footage. The films - *Mise Éire* (*I Am Ireland*) and *Saoirse?* (*Freedom?*) - examine the history of Ireland between 1900 and 1922 and present a potent expression of a formative period in Irish history. However, the salvage of newsreels towards the production of these films was inevitably a selective process. The newsreel items which have survived are illustrative almost exclusively of political and "historical" activity, without the balancing effect of the social interest/magazine items which were common in complete newsreels at the time.

Another source of surviving newsreel images from this early period is the Baum Collection, now held by the Irish Film Archive. Harold Baum, cinema owner and film distributor, avidly collected early Irish and British newsreels. However, he appears to have been interested only in those films which illustrated political and military activity, or related to aviation.

While it is therefore true that, because of the existence of the moving image, our impressions of Irish history in the 20th century are qualitatively different from any earlier period, the selective rescue of images from this period creates a somewhat distorted impression of that history.

The history of cinema in Ireland is almost as old as the history of cinema itself. Dublin had its first public screening of films from the Lumière brothers in April 1896, just months after the Paris screenings. In February 1897 the first filmed Irish subjects were shown by Professor Jolly in Dublin. They included items such as "People walking in Sackville Street", "Traffic on Carlisle Bridge" and "The 13th Hussars marching through the City" (possibly filmed by Lumière agent, Felicien Trewey, when he visited Dublin as an operator in October 1896). In 1898 Robert A Mitchell, a Belfast medical practitioner, became the first Irish filmmaker when he filmed the Bangor Yacht Race, before heading to South Africa where he filmed several local activities (now preserved in the National Film and Television Archive in London).

The first newsreel proper which we know to have been produced in Ireland was for the visit of Queen Victoria to Dublin in 1900. It was a splendid affair with great pageantry, filmed by Englishman, Cecil Hepworth. Hepworth may have returned to Ireland in 1903 to film the Gordon Bennet Car Race (which could not be run in Britain because of a ban on car-racing on public roads).

Foreign newsreels widely recorded Irish events. In the years prior to independence and following the consolidation of the Irish State in 1923, news was being produced by British companies: *Pathé Gazette*, *Topical Budget* and *Gaumont Graphic*.

The earliest home-produced newsreel which can be dated is a commemoration celebration of Irish revolutionary Wolfe Tone in Bodenstown, 1913, which was shown in cinemas throughout Ireland. It was filmed by James T Jameson of the Irish Animated Picture Company on the advice of Tom Clarke, one of the leaders of the 1916 Rebellion. We know from Tom Clarke's correspondence that he hoped the film could raise money for the Wolfe Tone Fund and further the Irish nationalist cause in the United States.

Although it does not appear that the tradition was as common in Ireland as in the UK, there are a number of surviving examples of "local topicals" – those local newsreels made by enterprising cinema owners which guaranteed a full house. Thomas Horgan in Youghal, County Cork, filmed a series of local events, beauty spots, religious processions and rallies for his occasional newsreel, *The Youghal Gazette*.

Of the surviving material, it is interesting to see how the *Gazette* appears to transcend any political bias, with one issue showing great celebrations at the release of hunger strikers from Wormwood Scrubs prison – local men, who had been interned for their role in the 1916 Rising – and a later issue marking the glorious return of local men from the First World War where they had fought alongside British soldiers. Like any self-respecting cinema owner, Horgan knew that any event that attracted such enormous crowds was worthy of filming, regardless of the underlying political agenda: his two lengthiest issues were of the annual Corpus Christi procession, apparently attended by the whole town, and of crowds leaving Sunday Mass.

In 1910 Norman Whitten, the photographer of Cecil Hepworth's film *Rescued by Rover*, set up the General Film Supply Company originally as a distributor of films in Dublin. The work of Whitten and his cameraman, Gordon Lewis, through Whitten's company, the General Film Supply, and later through his *Irish Events* newsreel which ran between 1917 and 1920, is particularly noteworthy because of the political climate in which they were working. The newsreel and a handful of films they shot prior to the launch of *Irish Events* recorded incidents surrounding the Rebellion in Dublin in 1916, the subsequent execution of its leaders, and activities leading up to the War of Independence.

We know that in 1914 Whitten filmed the funerals of the Bachelor's Walk victims who had been shot by British soldiers following an Irish Volunteer Force gun-running incident. In 1915 Whitten filmed the funeral of the Fenian, and founder of the Phoenix Society, O'Donovan Rossa.

In 1917 Norman Whitten set up the first continuous Irish newsreel, *Irish Events*; Gordon Lewis was appointed his cameraman. The *Irish Events* issues were at first

infrequent but later became regular. We know that both Lewis and Whitten filmed the funeral of Thomas Ashe, the Sinn Féin leader who died on hunger strike in 1917. In June 1917, in an impressive display of speed and skill, Whitten filmed the return of Sinn Féin prisoners from British prisons and by the same evening had the film processed and on several of Dublin's cinema screens. Kevin Rockett refers to the *Irish Limelight* account of the day:

> Some of the ex-prisoners and their friends could not resist the temptation to see themselves 'in the pictures', and a contingent marched up to the Rotunda in the afternoon. They cheerfully acceded to the genial manager's request that they should leave their flags in the porch, and, when inside, gave every indication of enjoying not only 'their own film' but the rest of the programme.[1]

Rockett describes how the interest generated throughout the country in this and events filmed over the next few months, such as the opening of the Irish Convention, the funeral of Mrs MacDonagh (mother of John MacDonagh, a filmmaker of some significance, and of Thomas MacDonagh, the 1916 martyr), the Phoenix Park demonstrations and the 12 July celebrations in Belfast, ensured that *Irish Events* became a firm fixture in most cinema programmes. He describes how the newsreel caught the attention of the military authorities in 1919 when a compilation newsreel outlining the history of Sinn Féin – the party which formed the New Irish Assembly of Dáil Éireann – was produced by *Irish Events*. On demand, the film was submitted for police inspection. The report deemed it propagandist and objectionable, and, despite Whitten's insistence that all the footage had been previously released by *Irish Events* and that many items had been included in *Pathé Gazette* and the *War Office Official Topical Budget*, it was banned from further screening. It has since disappeared, denying us a valuable opportunity to compare indigenous impressions of Sinn Féin activity with the British newsreel companies' impressions of the same events.

Although many of these *Irish Events* items survive today, providing vibrant images of an interesting and volatile period of Irish history, we must remember that our viewing of the images today is quite different from how they originally would have been seen. These news items would have been diluted by the accompanying uncontroversial items. In January 1918 the *Irish Limelight* carried an advertisement for *Irish Events* which listed no overtly political material in their catalogue. It included:

The Galway Races
Puck Fair
The Lucan Horse-Jumping Competition
A Red Cross Pageant
Ford Works at Cork
Jockeys' Football Match
A British Military Tournament
Films Taken from Aeroplanes
The First All-Irish Cartoons Drawn by Frank Leah and Filmed by Gordon Lewis

Sadly, to our knowledge, none of these items exists today.

The *Irish Events* series seems to have ceased production in 1920. Whitten and Lewis worked together on one final project, *In the Days of Saint Patrick*, an elaborate feature film about the life of Saint Patrick in which a thousand local artists appeared. Whitten then made three more feature films in Ireland – comedies starring the well-known Jimmy O'Dea – before returning to England. Gordon Lewis, however, returned to newsreel production. He seems to have joined *Pathé Gazette* and continued to work for them as a news cameraman, filming in Ireland throughout the 1920s. He filmed both Irish and British military activities. His scoops included the first film of Michael Collins, and the British Army stopping and searching civilians.

An interesting footnote to newsreel production activities in this period is a short film (a copy of which survives) by John MacDonagh. It was made in 1919 during the filming in Patrick Pearse's school, St Enda's, of *Willy Reilly and His Colleen Bawn*, a film which carried a message of conciliation. MacDonagh was in no doubt about the propaganda value of film and took advantage of the production facilities to hand to make a short film promoting the sale of Republican Loan Bonds. These were designed to generate funds for the fledgling government which had not yet been recognised by Westminster. The film featured Michael Collins, Arthur Griffith, Patrick Pearse's mother and sister, and widows of some of the men executed in 1916.

In Ireland the film was distributed by Irish Volunteers, who would force projectionists at gunpoint to interrupt the programme and to run the Republican Loan film. The film ran for just 6½ minutes – sufficiently long to convey a message so effective that the film helped raise £350 000 for the Sinn Féin government, and sufficiently short to allow the Volunteers to escape with the film from the projection box before the authorities arrived.

Following this busy period of indigenous newsreel activity, there was a long silence due to lack of facilities and film stock during the Second World War, and, probably more importantly, due to the tight hold the studio-controlled distributors had on cinema screens. Throughout the 1920s and 1930s British newsreels were standard fare, punctuated occasionally by Irish editions. From the mid-1930s Movietone had a twice-weekly Irish edition, which included at least one Irish item, and produced an annual, exclusively Irish edition. During the war the Department of Defence produced a series of Army recruiting shorts which were included in the Irish edition of Movietone.

In 1946 *Scathann na hÉireann* was produced on film equipment which had been used in the making of *The Dawn* (1936), Ireland's first indigenous sound feature film. Unfortunately, during production of the newsreel, which focused on an Irish-language pantomime at the Abbey Theatre, the primitive camera equipment, which had not apparently been well-maintained in the intervening ten years, broke down. Sound was recorded simultaneously on disc by Radio Éireann and, together with the picture that had survived, was sent to London for processing. Sadly, on its first screening, the film was so badly synchronised that the film's sponsors, the New Ireland Assurance Company, disowned the project and it went no further.

In 1949 the Leichmann Brothers from London set up the First National Irish Film Corporation, establishing studios in an old lead mine outside Dublin and installing equipment from the Limegrove Studios in England. Three issues of *The Irish Pictorial Review* were produced. The newsreels, directed by Anthony Housset,

were issued with no regularity. The second issue survived, and was recently donated to the Irish Film Archive. It includes a football match, the 1949 Dawn Beauty Competition fashion show, and a formation dancing competition in which an Irish team loses to a British one and for which the commentary was, as one can imagine, far from objective. Without a firm distribution network and faced with stiff competition from Movietone's Irish editions, Pathé and Universal newsreels, the failure of *The Irish Pictorial Review* was somewhat inevitable.

In the 1940s and early 1950s the Rank Studios had a hold on all the major screens in the country and *Universal News* was shown in all of these. As it became increasingly apparent that there was a hunger for Irish material in the cinemas, Rank's man in Dublin, Bobby McHugh, persuaded the studio to produce an Irish edition. Between 1952 and 1959 the *Universal Irish News* was produced. Although essentially a British production, it is worthy of mention here. It was issued twice-weekly with one Irish item added to the standard British issue and a customised Irish commentary by Eamon Andrews.

1956 saw the launch of Ireland's most successful and longest running newsreel series. *Amharc Éireann* (*A View of Ireland*), an Irish-language newsreel, was produced by Colm O Laoghaire for Gael Linn. The series ran from June 1956 to July 1964, firstly in a monthly, single item per issue, magazine format (1956-59), and later as a standard, weekly, multi-item issue newsreel; both were shot on 35mm. The early single-item issues were shown with *Universal Irish News* until 1959, when all foreign newsreels were withdrawn from Irish cinemas. The multi-item weekly issues subsequently took off. On average, four items a week were covered, with the duration of each issue remaining at approximately four minutes. Occasionally an issue would concentrate on a single special event. Compilation issues were released at the end of the year.

Amharc Éireann's subject-matter, although rarely controversial, was wide-ranging, drawing on political and diplomatic activities, human interest stories, fashion and beauty competitions, sporting events, and parades and state occasions. Distributed to cinemas nationwide, the series provides a clear picture of a relatively prosperous and stable period of Irish history. In its use of the Irish language and its focus on domestic affairs, it provides a distinctly Irish picture of Ireland.

As in many other countries, the role of the newsreel was subsumed by television. *Amharc Éireann* came to an end. Its demise can be attributed both to the general decline in cinema audiences and to the influence of Radio Telefís Éireann (RTE), the recently established national broadcasting service.

To the modern eye, more acquainted with the daily and even hourly bulletins broadcast by television, the theatrical newsreel may seem quaint and lacking in the hard immediacy of today's news. However, the weekly theatrical newsreel had not only to convey news, but also to be entertaining, to maintain the interest of a broad-based cinema audience, and, in the case of the *Amharc Éireann* series, to rejuvenate the Irish language. In Ireland the cinema newsreel, particularly *The Irish Pictorial Review* and the *Amharc Éireann* series, focused primarily on local events and those of human and topical interest. The tone, although up-beat, was rarely as overtly patriotic or propagandist as the tone of contemporaneous British newsreels, but the promotion of Ireland and Irishness through a focus on its social and cultural activities is clear. The existence of an indigenous newsreel is probably of most significance in

a country such as Ireland where the tradition of production was patchy and where cinema screens were more often saturated with films from Britain and the United States. The importance of the indigenous newsreel providing images of Ireland for Irish people can not be overestimated.

There is more to be learned about the subject from newsreels yet to be found and from further research on contemporary written material. Two invaluable sources of information on the subject and on the wider subject of Irish cinema exist: Kevin Rockett's contribution to *Cinema and Ireland* provides an historical and analytical examination of cinema in Ireland; *Memories in Focus*, produced by Peter Canning and researched by Robert (Bob) Monks is the definitive television history of indigenous Irish film production. This essay could not have been written without Bob's generosity and his phenomenal memory.

Note

[1] *Irish Limelight* 1: 7 (July 1917): 16-17, quoted in Kevin Rockett, Luke Gibbons and John Hill, *Cinema and Ireland* (London; Sydney: Croom Helm, 1987): 34.

Topical Budget

Luke McKernan

For twenty years a quite minor film company, the Topical Film Company, with a staff of about 35 people and making £10 000 in a good year, produced a newsreel in Britain. Those years were between 1911 and 1931, which mean that the newsreel was silent, and they coincide with the rise of the cinema as a dominant form of public entertainment, with the newsreel as a vital part of the entertainment package which the cinema provided.

The newsreel was called *Topical Budget*: twice a week, every week, this 5-minute compilation of news and topical items was shown to up to a quarter of the cinema-going population. There are no precise figures for cinema attendance in Britain at this time, but a peak figure of twenty million attendances per week seems likely. About half this number came from people going twice a week, so it may be calculated that there were five million weekly attendances for cinema shows featuring *Topical Budget*, or 3½ million individuals seeing *Topical Budget* per week. They did not go to see the newsreel, of course, but the main feature; however, soon after they first appeared on the scene, the newsreels became a popular and welcome form of entertainment.

The first British newsreel, *Pathé's Animated Gazette*, appeared in 1910. From the earliest years of filmmaking, however, certain producers had attempted to present film of topical events while they were still fresh in the public mind. It demanded hurried, irregular production methods which not all film companies were willing to adopt. Thus, such films were increasingly brought out by specialised producers, and were known and sold as "topicals". These films were of major public events, such as the Lord Mayor's Show, the Derby and royal occasions, which would have had an immediate interest for the audience, but which could be kept on the market for some length of time. However, there was no regular news service. There were a few short-lived attempts at single cinemas but, without a nationwide network of cinemas promising a guaranteed audience and a guaranteed change of programme once or twice a week, an idea such as a newsreel could not be envisaged. With the establishment of a large number of cinemas in Britain and the settling into a pattern of twice-weekly programme changes around 1910, newsreels appeared rapidly. There were some variations, but generally they came out twice a week to match the pattern of programme changes, and were about 300 feet in length and lasted about five minutes. They were still known as "topicals" (the term "newsreel" came later): hence the name of the fourth British newsreel to be founded, *Topical Budget*, the first issue of which appeared in September 1911. The word "budget" was at that time a common term for a newspaper or magazine.

A newsreel is a single reel of film containing a number of short, topical stories, generally released twice a week and forming part of a cinema programme. To qualify as "news", a piece of news film must not only show a topical event of interest to a particular audience, but also be screened while the event is still "news". When Robert

Paul filmed the Derby of 1896 and was able to screen his film within 24 hours at the Alhambra music-hall, for the first time there was film of an event presented on the screen while it was still fresh in the public mind, and still news. The speed with which the top stories could be brought to the screen became of the greatest importance to the newsreels.

The coverage of individual stories in the emerging newsreels was necessarily brief, and many stories which previously would have been considered too slight to be shown on their own were now regularly featured. What was an advance in presentation was initially a step backwards in technique. But overall the newsreel was an inspired idea and soon became an essential feature of the regular cinema programme. After *Pathé's Animated Gazette* came *Warwick Bioscope Chronicle* and *Gaumont Graphic* in 1910, *Topical Budget* in 1911, and before the First World War the list of British newsreels was augmented by *Eclair Journal* and *Williamson's Animated News*. All, it will be noted, took their names from newspapers and were often referred to as "animated newspapers".

Early newsreel filming was basic, with single-shot stories not uncommon, and the simplest of titles being employed to introduce each minute-long item. Where the early newsreels excelled was in those major stories which took up the whole of one issue and were in fact the same as the longer "topicals" which all companies produced before 1910 and which other companies continued to produce. Some major news film producers in Britain – Will Barker and Charles Urban most notably – never produced a true newsreel. Hence a national event such as the Derby was covered by a large number of companies, and not just by the emerging newsreels.

A good example of *Topical Budget*'s output in this vein in the period before the First World War is its coverage of the 1913 Derby.[1] The Derby was always a key event in the newsreels' year; being an annual production, it fell easily into a formula, much then to the liking of the conservative newsreels, who preferred to have as much of their product as preplanned as possible. Thus, *Topical*'s film of the 1913 Derby contains staple ingredients: arrivals by coach and fours, the gypsy encampment, the horses being led out for the race, the start of the race, the familiar landmarks of that race (the turn at Tattenham Corner being essential), the finish, and the winner being congratulated. It was predictable news and was filmed predictably, albeit professionally.

However, the 1913 Derby contained two events to alter the picture. Firstly and most famously, suffragette Emily Davison ran out onto the course as the horses were coming around Tattenham Corner, and was knocked down by the King's horse, "Anmer". *Topical*'s cameraman was naturally in position at this key site and captured the whole incident, although in long shot only, keeping his camera on the fallen horse and the injured Davison (who died of her injuries a few days later), rather than on the passing horses (as did the cameraman for *Williamson's Animated News*, working from a similar position). Secondly, due to some infringement, the winning horse was disqualified, but *Topical Budget*'s release date fell on the date of the race, and the wrong horse is shown in triumphant close-up at the end of the film. However, despite the remarkable and highly newsworthy incident with Emily Davison, the structure of the coverage is not altered. There is no comment in the intertitles and no follow-up footage (possibly on account of the rapidity with which the newsreel had to be released). The Derby conformed to a certain pattern and arrangement of the

cameramen, and was filmed in the same way every year. Anything extraordinary had to be accommodated within that predetermined structure.

The making of the newsreels as a popular and effective part of the cinema programme was the First World War. Paradoxically, this was despite a lack of access to film of the war itself. In the first few months of the conflict, cameramen were able to operate with sufficient freedom in Belgium and France to enable the four main newsreels at the time (*Pathé*, *Gaumont*, *Topical* and *Warwick Bioscope Chronicle*) to produce extended war news stories, as well as the regular newsreel. The Topical Film Company's own series of "war topicals" ran to March 1915, reaching 23 in number, and featured some excellent material, showing little of the fighting but filmed in close proximity to British troops and clearly with the blessing of the supposedly suspicious authorities. Notable among these war topicals is *The German Occupation of Historic Louvain*[2] which, in its shots of ruined buildings, close shots of the relaxed invaders and the bewildered inhabitants, and some clever juxtaposition of images, still conveys the real shock of invasion. Similarly notable is the lively *With a Skirmishing Party in Flanders*,[3] which follows a group of British soldiers proceeding through the Belgian countryside and purports to show genuine scenes of military action.

Filming the war was hazardous, however, and British officialdom became increasingly suspicious of or indifferent to the needs of the lowly film industry. By the start of 1915 British cameramen had been effectively banned from filming on the continent. Thus, *Topical Budget*, which by 1915 found itself one of only three significant British newsreels on the market – the others being *Pathé's Animated Gazette* and *Gaumont Graphic* – was obliged to report the war from home. Some material from international sources did make its way into the newsreel, showing troops on the various war fronts but nothing of the fighting, but generally it covered the home front side of the war. However, this turned out to be to its advantage. Whereas longer single-subject topicals were revealing the poverty of the material available, the newsreel, with its short items coming one after the other, could suggest a broader coverage and a wider range of subjects simply by showing a varied programme of short news topics. Mixing variety with contemporaneity, it could appear in control of events.

1916 is the year in which one can see the style of the *Topical Budget* newsreel beginning to mature. There is an art to conveying a news story in one minute of silent film and, while news stories were regularly recorded in a plain fashion, there is artistry to be found in the best *Topical Budget* items of this period. *Changing Quarters*, which shows a line of troops on the march in Britain, is an example of the most basic type of news film, the single-shot story, where the whole action is encapsulated without a cut to another shot.[4] But a little inventiveness on the part of the cameraman, filming the marching column from the back of a vehicle moving just a little faster than the soldiers, creates a memorable moment using varieties of speed and the unusual view of seeing the column from the rear first. *Women Hay Makers*, in contrast, uses an impressive variety of camera positions, including a deftly executed reverse-angle shot, to show Land Girls at work on a farm conjuring up images of a traditional rural England with the striking new phenomenon of women at work that are as evocative now as they must have been at the time.[5]

While *Topical Budget* continued to prosper as a newsreel in this 1915-16 period, moves had been taken to ensure government-sanctioned filming of the war. The

history of this is complicated but, in outline, a consortium of British film companies, including the Topical Film Company, formed the British Topical Committee for War Films and with the War Office's blessing undertook limited filming of the British Army on the Western Front from late November 1915. After the release in 1916 of their most celebrated film, the feature-length *The Battle of the Somme*, the Committee's work was taken over by the War Office Cinematograph Committee (WOCC), who continued the programme of short, medium and feature-length films of the British war effort, none of the raw material being released to the newsreels. However, it was noticed that the public was tiring of the war films as presently constituted, and that much of what was being shot was of indifferent quality or unsuitable for inclusion in a film of any great length. For these and other reasons the WOCC approached the Topical Film Company, and an agreement was reached to produce an officially sponsored newsreel, beginning in May 1917, to be called the *War Office Official Topical Budget*. The newsreel would have exclusive access to film shot by the handful of official cameramen stationed on the Western Front and elsewhere, and it eventually became the chief channel for British official film for the remainder of the war.

Further complications arise with the story of the War Office's struggles with newsreel production. In brief, they found that there was more to running a newsreel than supplying it with exclusive film and that they had to learn to operate the newsreel efficiently and commercially before they could turn it into a propaganda weapon. Indeed, just how effective a propaganda weapon it was, at home or abroad (there was a limited overseas distribution), is open to debate and certainly hard to determine. What is certain is that it became increasingly popular in Britain, its weekly audience growing from 500 000 in May 1917 to around three million at the end of the war.

A typical issue of the *War Office Official Topical Budget* of this period, as with any conventional newsreel, comprised five items each around one minute in length. An opening title was followed by the title for the individual story, with a few intertitles giving an explanation of the images to follow, but rarely any further comment nor much of a propagandist message; they put their faith very much in the power of the images alone. Issue 310-1, for example, released 1 August 1917, features four items from the war front: German prisoners employed in reconstruction work in France; the same prisoners taking a bath; French tanks passing through a town; and views of the battle-scarred region of Caronne. Some are scenes provided by the French official newsreel *Annales de la Guerre*, there being an exchange arrangement between the two. The fifth item, *Pacifists Routed at Brotherhood Church*, showed a mob breaking into a church holding a pacifists' meeting. Beyond a mention in the intertitles that the meeting was "broken up by the forces of loyalty and patriotism", the images are left to speak for themselves and the audience reaction is taken for granted.[6]

The leading figure behind the WOCC, and hence the *War Office Official Topical Budget*, was future newspaper magnate Lord Beaverbrook, who took the newsreel with him when he became Minister of Information in February 1918, the work of the WOCC being taken over by the film department of the newly-formed Ministry of Information. The first film released by the newsreel under the new arrangement was the most successful in its history and arguably one of the most successful propaganda

films of the war. On 9 December 1917 General Allenby and the Egyptian Expeditionary Force delivered Jerusalem from the Turks, and two days later Allenby and his men made a symbolic entry on foot into the city, where he delivered a proclamation promising religious freedom to all. Official cameraman Harold Jeapes (brother of *Topical Budget*'s founder, William Jeapes) was there to cover these events, but various delays and the setting up of the new Ministry meant that the film, entitled *General Allenby's Entry into Jerusalem*, was not released until February 1918. Initially released as an issue of the newsreel, it was subsequently shown worldwide in an extended 10-minute form, and proved highly popular and effective propaganda wherever it was shown – international audiences (who might otherwise be baffled by or indifferent to action on the Western Front) here being impressed by the symbolism of the entry on foot and the proclamation, parts of which were reproduced in the intertitles. An added value of the film now is that T E Lawrence ("Lawrence of Arabia") was present at Jerusalem for the event and can be seen on two occasions in the film.[7]

After the release of *General Allenby's Entry into Jerusalem*, the newsreel's name was changed to *Pictorial News (Official)*, which it was felt was more suitable – the War Office admitting by the removal of its name that the newsreel had to be seen first as a commercial prospect before it could succeed as propaganda.

By the time the war was coming to a close, the newsreel had become both a satisfactory tool of official information, and a popular and attractive item for exhibitors and audiences alike. An indication of the increased confidence in the product is the greater use of intertitles. As already stated, the custom generally was to have a main title like a newspaper headline, a short comment or description beneath, and then the pictures. But increasingly comment and description were appearing within the story as well. A good example is *The Deliverance of Lille by Haig's Men*, released in October 1918, where the intertitles aim both to echo and to complement the anticipated reactions of the audience to the film:

> After four years of Hun rule, brutality and plunder, the joy and gratitude of the brave inhabitants knew no bounds when they saw their British liberators of the 5th Army, Liverpool Irish and Lancashire troops ... A British officer is assailed with grateful attention and cries of 'Vivent les Anglais' ... The arrival of a French officer occasioned a renewed outbreak of joy ... These women of Lille had long wept, but the gladness their rescuers brought them, restored the joy of living to their faces ... No persecution or outrage could break the indomitable spirit of the citizens. They knew Hun rule would end, and must have known that British arms would destroy it, for our colours, long hidden, were displayed in all hands ... La Marseillaise is played on the Grand Place by a British band amid delirious enthusiasm.

Here was an early form of commentary. It matched the images of the film well, British troops marching through the town with happy women and children at their side. However, the film also shows the considerable appeal of the camera, even when your own town is being liberated: the women of Lille crowd round to make sure that they are in the picture, and the cameraman pans away from the French officer to concentrate on the beaming, curious women.[8]

The WOCC had actually purchased the Topical Film Company in November 1917, the majority shareholding being held by Beaverbrook himself, and in February

1919 the shares in the company were offered for sale. They were bought by Sir Edward Hulton, owner of a number of British newspapers, including the *Daily Sketch*, a major photo-illustrated newspaper. The name of the newsreel reverted to *Topical Budget*. Under Hulton, *Topical* underwent its most creative and inventive phase. The length of any issue was still about 300 feet, and the usual number of items was still five, but there was greater flexibility within the issue format and within items themselves, with intertitles complementing or commenting on the action and more cameramen used for each item. *Topical Budget* employed about five cameramen in this period, with a regular pool of freelance men to call upon should the occasion demand it. Broadly speaking, a cameraman would cover three or four items per week, half on his own and half teamed with other cameramen.

The three dominant British newsreels throughout the 1920s were *Pathé Gazette* (the market leader), *Gaumont Graphic* and *Topical Budget*. *Topical* came third in terms of public profile and audience figures, but was familiar to all film-goers. A friendly rivalry was built up with *Pathé* in particular, presumably not unrelated to the fact that *Pathé*'s owner was now Lord Beaverbrook, who was a good friend of Hulton. Thus, two of the main newsreels were owned by newspaper men. Despite film industry fears, neither man used his newsreel as a party political tool, being content to have the newsreels run effectively according to the accepted apolitical pattern. *Topical* benefited from the Hulton news-gathering service, and in turn supplied some pictures for the newspapers. For a short while the newsreel was known as the *Daily Sketch Topical Budget*.

The newsreel remained under Hulton's control until his death in 1925, and the years 1919 to 1925 are *Topical Budget*'s finest and most rewarding in terms of study. An example of the silent newsreel style at its best is an item from 1921 entitled *Downing Street in Buckinghamshire*. The story is of the Prime Minister David Lloyd George visiting Chequers, his official private residence, for the first time. Filmed by Fred Wilson, one of *Topical Budget*'s most able and subtly effective cameramen, it is well-filmed in a straightforward sense, in that it begins with an establishing main shot of the building and is subsequently broken up into a mixture of medium and close shots. But there is also a relaxed, informal air about the film, of people on show without appearing awkward, of a movement towards the camera and hence towards the audience. It humanises the politicians. A similar relaxed, chatty tone in the intertitles adds to the film's effectiveness. Another strength is the "performance" of Lloyd George himself, the first British politician to understand moving pictures and what it took in terms of naturalness and pictorial composition to make a good news picture. Cameraman, title-writer and subject all combine to make a short, simple, but quite effective piece of filmmaking.[9]

The period 1925 to 1931 was initially a profitable one, but eventually one of stagnation and decline. Those that remained in charge of *Topical Budget* were film distribution men with little interest in newsreels for their own sake; when sound came to the cinema *Topical Budget* was allowed to wind down, serving only the dwindling number of cinemas that showed silent films. In March 1931 the newsreel ceased production and the business turned to film laboratory work.

A dominant factor in *Topical Budget*'s life was the notion of exclusive rights, for which it was prepared to pay exorbitant sums. The purchase of such rights brought great advantages – both in terms of privileged camera positions and prestige – for

which *Topical* would have to fight, since its rivals would endeavour to obtain their own pictures of the event. The 1920s were the great period of newsreel wars and "pirating", the term used for the methods employed by newsreels trying to snatch illicit footage from under the nose of the rights holder. For instance, *Topical Budget* bought the exclusive rights to the FA Cup finals for 1921, 1922 and 1923, and made full use of the privilege. Its coverage of the 1921 final is magnificent, a great piece of actuality-filmmaking, and certainly a masterpiece of news filming. It is also something of a dishonest piece of news filming: seven out of ten shots supposedly showing the first half of the match are from the second, and six out of twenty-seven in the second half are from the first. These scenes may have been misplaced through ignorance or haste, but it hardly matters – it is nevertheless an honest account, showing the newsreel in complete control of its subject, manipulating and condensing what was filmed under difficult circumstances (torrential rain in the first half), to make a worthy record of the occasion. The essence of a 90-minute sporting event is put over in a 10-minute film, sufficiently common now for us to accept without thinking, but then a major innovation and a remarkable feat of planning and editing. *Cup Final 1921: Greatest Event in Football History* is also distinguished by some intelligent camera placement, giving the angled view on a game which helps impart the sense of one side attacking, the other defending – again, so common now, but in 1921 a breakthrough in the coverage of sport.[10]

A newsreel's life was certainly not dominated by news. The common round of sports, fashion, dog shows, cattle shows, baby shows, weddings, stunts and royalty, the natural conservatism of the newsreel producers, left little time for the political coverage we expect nowadays. They showed pictures of the politicians of the day, as with the above-mentioned Lloyd George item, but when it came to depicting issues *Topical Budget* could sometimes appear foolish. *Farcical 'Revolution' which may be Serious if it Spreads* is an item from 1921 showing members of the Labour Council of Poplar who were due to be imprisoned for refusing to levy a rate. The intertitles alone show that *Topical* intended to ridicule the situation:

> Poplar's Labour Council prefer Gaol, to levying rates to pay L.C.C. for services rendered ... 'Queue up for Black Maria!' ... Mr Geo Lansbury, Poplar's benevolent 'Bolshie' Boss ... Alderman John and Mrs Councillor Scurr hope to enjoy their rest cure ... Mrs Alderman 'Minnie' Lansbury gathers a nosegay for Holloway ... Mr and Mrs Councillor Cressall and a few of the 'little things' [their children] they have to leave behind them ... 'Do go down to Brixton Daddy!' Councillor Rugless has taken the advice of his 7 weeks old 'Red' ... Alderman 'Sam' March J.P. Mayor of Poplar. Off to the Brixton Beano!

However, countering the facetious tone of the intertitles, the councillors themselves do not appear ridiculous at all, posing politely for the camera and appearing relaxed and confident. The final shot of March ostensibly setting off to Brixton prison with handshakes and farewells from his fellow councillors makes one wonder just who is laughing at whom.[11]

Screen presence was as important and as much an art as it was for the fiction film. One of *Topical Budget*'s most entertaining items from this period is *'Charlie' on the Ocean*, a record of Charlie Chaplin's voyage across the Atlantic on his 1921 visit to Britain. Despite his claims to have been the unwilling victim of a pestering

cameraman, as he stated in his account of the voyage, *My Wonderful Visit* (1922), Chaplin clearly cooperated a great deal, fooling around with Douglas Fairbanks and Mary Pickford at New York, clowning for the passengers, showing his walk to the ship's crew, talking to children, and pausing for close-ups. The cameraman may well have been a nuisance, but Chaplin knew better than to hide from the cameras or to scowl when they were turned on him. He put on a good show, with results to everyone's benefit.[12]

The newsreel could make anyone into a cinema star. The newsreel cameraman was a popular figure, and people were always keen to do what was required of them to make a good picture. The human face looking at the camera and engaging with the audience is the dominant newsreel image of the silent era. A light item such as *Are Town Girls Prettier than Country Girls?*, showing the contestants in a *Daily Sketch* competition, has the girls striking film star poses in would-be glamorous surroundings. The newsreel shared the same screen as the feature film, and was dependent on the same basic human appeal. This item also shows the newsreel's close association with the newspaper, as well as being a sobering picture of the state of British teeth in 1921.[13] The links with the newspaper were further exploited in 1922 in an elaborate nationwide competition to find "a British film star". Selected contestants were given an appearance in the newsreel, and the winner, Margaret Leahy, was rewarded with the role of co-star in Buster Keaton's feature, *The Three Ages*.[14]

The cinema depended on stars, and the newsreel (being part of the cinema programme) needed its own stars. It could make these out of ordinary members of the public, or it could revel in famous or newsworthy figures of the day. A visiting American anti-prohibitionist, J W Glenister, in *Man Who Vows to Kill the 'Kill-Joys'*, puts on an extraordinary performance for the camera, grimacing and silently proclaiming his creed while the film cuts between him and his prohibitionist rival. Glenister toasts the camera and then bares his teeth.[15] A more sober performance comes from Benito Mussolini in *Deeds - Not Words*, seated on horseback among his Fascists, scarcely informative of itself but giving British audiences an early view in moving pictures of the political movement that was to have so great an effect on their lives. Here the emphasis is on Mussolini the man in the news, and the camera certainly loves him.[16]

Undoubtedly the greatest British cinema stars were the royal family. The 1920s saw King George V, Queen Mary and, above all, their son the Prince of Wales (the future Duke of Windsor) turn from being somewhat remote figures to guaranteed features in almost every single newsreel issue. The key to the monarchy's popularity became the effective screen presence of its leading members, and all learnt to come to terms with the ever-present newsreel cameramen and the need to put on a good show. In *King Opens Empire Exhibition*, King George and Queen Mary quietly but deliberately oblige the cameras, knowing when to pause, when to move, always aware that they are on show to the millions. The film covers the huge Wembley exhibition which celebrated the British Empire and its products, neatly showing the King Emperor surveying his domains.[17]

The newsreels also made politicians into film stars, although often reluctant ones. *The New Government*, dating from 1922 and the first film ever shot inside 10 Downing Street, was taken when Andrew Bonar Law had formed a new Conservative

government but prior to the General Election that had to be called, so that Bonar Law's tactic in inviting in the newsreel was an entirely party-political ploy. The film is most interesting for the different responses to the camera, as the various Cabinet members enter the Cabinet Room and are shown talking in groups. Bonar Law and (notably) Stanley Baldwin seem at ease, but one or two (in particular the ridiculous-looking Duke of Devonshire and Viscount Peel) are trapped in frozen poses, clearly ignorant of the difference between moving pictures and the formal portrait photograph.[18]

The chief defect of the silent newsreel was that it was not a good vehicle for the news. Reliant on the image, and despite some advances in intertitling style, *Topical Budget* found it far easier to illustrate than to comment. The appeal of *The New Government* lies in its pictures of the politicians; it tells us something of their class but little of their politics. In other "political" stories of the period, good pictures were paramount. *Topical Budget*'s commendable coverage of the turmoil in Ireland in the early 1920s perhaps wisely refrains from much comment and instead gives us exciting pictures such as in *Civil War in Ireland*, filmed in the middle of the fighting in Dublin, and giving every impression of the operator at work under fire.[19] But the newsreel's coverage of the General Strike of 1926, for example, *Britain's First General Strike*, is disappointingly flat and detached, an uninvolving account showing safe scenes from the crisis when what the viewer surely demanded was a sense of danger and the momentousness of the events. But, by 1926 *Topical Budget* was a newsreel on the wane, and always stayed well within its limitations.[20]

What was expected of a newsreel in the 1920s, however, was not political analysis but a bright picture of the times, and this *Topical Budget* provided. It excelled in celebrating all that was happy and picturesque about the age. One rather tires of the obsession with animals, in dog shows and the like (*Fixing Fido's Face*),[21] but scenes of people at play, putting on their own show for the camera, are a continuing delight (*Aquatic Frolics*).[22] A newsreel at its best was the perfect vehicle for capturing the contemporary moment, that which is topical: from public protest by ramblers in the countryside (*The Freedom of the Hills*),[23] or the eclipse of the sun (*Passing Shadows*),[24] to the cameramen themselves (*Men who Film the World for You*).[25] And it often did so with great artistry – some of *Topical Budget*'s coverage of sport, as noted above, is outstanding. To condense a day's cricket into a 2-minute item (*England's Glorious Victory*)[26] with such limited camera capacity and restricted dramatic appeal shows remarkable editing skill and film sense. One can find in silent newsreels not only a picture of the times, but also some astute camerawork that needs celebrating.

The typical newsreel issue is neatly parodied by *Topical Bonzette*, an animated film written by Adrian Brunel and featuring Britain's most successful animated character, Bonzo the dog. Bonzo unveils a new trough, practises some cricket strokes, demonstrates a new labour-saving device for watchdogs, tries out the latest fashion in hats, puts on a diving display and, as Joe Bonzo, is seen in training for the heavyweight boxing championship.[27] There was more to *Topical Budget* than such a light-hearted mixture, of course, but that is how the silent newsreels were seen and ultimately why they were popular. The newsreels were, and always aspired to be, popular cinema and it is in this light that we must view them today.

* * *

In twenty years *Topical Budget* released some 2000 issues, or about 10 000 individual items. If all survived (and approximately 80% do) and were shown at the correct silent speed, they would last for seven days. A lot of this is taken up with cat shows, dog shows and cattle shows, marches, parades and unveilings, mayoral processions and horse races. But the newsreel also covered in some form or other most of the major home news stories of the period, from the sinking of the *Titanic* to the crash of the R.101 airship, and most of the key personalities of the time. Perhaps of even greater value and interest, they filmed so much of the ordinary and customary, that which the contemporary audience would have automatically recognised and identified themselves with, and which is central to so much of the films' present appeal. As already stated, it is very noticeable how much people stare at the camera, how the cameraman did not just record the story, but was at the centre of it, the focal point of attention. In a film such as *The Deliverance of Lille by Haig's Men* the subject becomes not the liberation of Lille but the townswomen's fixation with the camera. One longs to know who they were and what happened to them, these people peering at us down the years.

But what was the special character of *Topical Budget*? The newsreels of the silent era were to some degree interchangeable, cameramen moving freely from one company to another, the newsreel producers being keen to stay in step with their rivals and maintain the status quo. But *Topical Budget* did have a discernible character of its own: homely, amiable, modest and hard-working; also royalist, nationalistic (its slogan in the 1910s was "The All-British News Film"; in the 1920s it was "The Great British News Film", both snide comments at the French-based *Pathé* and *Gaumont*), and occasionally foolish (another slogan in the 1920s was "The Reuter of the Screen"). It distinguished itself by its visual style, particularly with some elaborate and ingenious title designs, and by a chatty manner to its intertitling not dissimilar to a popular newspaper's way of identifying itself with its audience. The newspaper connection is important. Not only did all the silent newsreels take their names from newspapers, but also their chief aim was to supply moving pictures of what had already been established as visual news stories by the illustrated newspapers. It was an essentially passive role, the newsreels forced by the necessary delay in film processing to take a rear position in the news chain.

Perhaps the single most striking feature about *Topical Budget* is its very survival into the 1920s. It was one of a number of humble, parochial news ventures that started up before the First World War, but by two strokes of good fortune – the War Office take-over and the Hulton purchase – and of course by its staff's own hard work and professionalism, *Topical Budget* somehow survived into a new era and for a while was able to hold its head high indeed. The Great British News Film in a rather British manner muddled through, not really ever coming to terms with the news, but communicating effectively with its cinema audience. It is this potent popular appeal that is its greatest strength today.

The collection of the *Topical Budget* newsreel eventually passed into the hands of the National Film and Television Archive, which was also able to purchase the commercial rights, making *Topical Budget* a uniquely valuable resource as well as a highly important archival acquisition. A large proportion of the wartime footage is

also held by the Imperial War Museum, which possesses the commercial rights for the newsreel's official period (May 1917-February 1919). With the films came an invaluable collection of the company's papers, including minute books, issue sheets and a set of subject-index cards. All this has enabled some in-depth research to be undertaken into *Topical Budget* and how it operated within the general context of news production in the silent era. From being less than a footnote in British film history only a few years ago, *Topical Budget* is now a familiar name, its position in the story of actuality-filmmaking well-established, its footage used with growing frequency by television, and its artistic worth increasingly understood and appreciated. The British Film Institute has published an history of the newsreel (*Topical Budget: The Great British News Film* by Luke McKernan), the National Film and Television Archive has produced a video to complement the book, and a detailed catalogue is in preparation.

British silent newsreels grew with the cinema that gave birth to them. They rapidly became an essential part of the cinema programme. By the 1920s the market leader, *Pathé Gazette*, could confidently boast a weekly audience of ten million. Of course, those millions were coming to see the feature film, not *Pathé Gazette* or *Topical Budget*, but the newsreels widened people's view of the world and they forced public figures to adapt to the demands of the camera. The silent newsreel had its failings, certainly; chiefly, it was not a good vehicle for the news. *Topical Budget* talked, in a way, through intertitles but had little to say. But the influence on the public's perception of the news was considerable. Silent newsreels never had ambitions above entertaining an audience with topical stories, but they created the form by which we still understand news film today. Television news, although more independent and vastly more sophisticated, still operates within a medium that has to entertain. What is pleasing is that *Topical Budget*, 60 years after it ceased production, is still so much fun to watch and still has so much to tell us about its times.

* * *

This essay was the basis of the illustrated lecture on the *Topical Budget* newsreel delivered by Clyde Jeavons at the FIAF Newsreel Symposium, but has been expanded to cover further *Topical Budget* material screened during the Symposium. Each note below gives the title, *Topical Budget* issue number and date of release for those films screened and cited in the text.

Notes

1 *The Derby 1913* (93-1, 4 June 1913).

2 *The German Occupation of Historic Louvain* (*prod* Topical Film Company: war topical no. 8, 1914).

3 *With a Skirmishing Party in Flanders* (*prod* Topical Film Company: war topical no. 20, 1915).

4 *Changing Quarters* (193-1, 5 May 1915).

5 *Women Hay Makers* (255-1, 12 July 1916).

6 *War Office Official Topical Budget* (310-1, 1 August 1917).

7 *General Allenby's Entry into Jerusalem* (339-2, 23 February 1918).

8 *The Deliverance of Lille by Haig's Men* (374-2, 28 October 1918).

9 *Downing Street in Buckinghamshire* (490-1, 13 January 1921).

10 *Cup Final 1921: Greatest Event in Football History* (504-2, 25 April 1921).

11 *Farcical 'Revolution' which may be Serious if it Spreads* (523-2, 5 September 1921).

12 *'Charlie' on the Ocean* (524-2, 12 September 1921).

13 *Are Town Girls Prettier than Country Girls?* (534-2, 21 November 1921).

14 *Who will be the New British Film Star?* (581-1, 12 October 1922); 1922 *(Film Star at Stolls)* (586-1, 16 November 1922); 1922 *Amazing Triumph of the New British Film Star* (587-2, 27 November 1922).

15 *Man Who Vows to Kill the 'Kill-Joys'* (575-2, 4 September 1922).

16 *Deeds – Not Words* (845-1, 3 November 1927).

17 *King Opens Empire Exhibition* (661-1, 24 April 1924).

18 *The New Government* (584-1, 2 November 1922).

19 *Civil War in Ireland* (566-2, 3 July 1922).

20 *Britain's First General Strike* (767-1, 6 May 1926).

21 *Fixing Fido's Face* (758-1, 4 March 1926).

22 *Aquatic Frolics* (777-1, 15 July 1926).

23 *The Freedom of the Hills* (984-1, 3 July 1930).

24 *Passing Shadows* (827-1, 30 June 1927).

25 *Men who Film the World for You* (576-1, 7 September 1922).

26 *England's Glorious Victory* (782-1, 19 August 1926).

27 *Topical Bonzette* (*dir* W A Ward; *prod* New Era: Bonzo Series no. 17, 1925).

Newsreels as a source in teaching history

Jan Anders Diesen

I have worked as a teacher in further education in Norway for sixteen years. In addition to being a qualified teacher, I am also an historian and video producer. I am presently preparing a PhD on the use of film in education. My dissertation for my honours degree dealt with a labour strike in the 1930s. This strike was the longest we have ever had in Norway. Through the normal channels I found newspaper articles, statistics and old documents concerning the strike; I was also able to interview participants. On the basis of this information, I wrote a dissertation of a few hundred pages.

The strike lasted for seven years. 50 forestry workers fought against the large foreign concern which owned the forest where they worked. This conflict took place in a small village in south-eastern Norway. Everybody in the village was involved, villager against villager. The wounds had still not healed when Norway was invaded in 1940, and the conflicting parties took opposite sides in the war. The strike divided the village in two well into peacetime. When I started collecting material about the conflict, I soon became aware that the subject was still not put to rest. I was chased away from one farm by the grandson because I wanted to take pictures of the buildings where the strike-breakers lived. Some of the strike-breakers refused to talk to me.

As an historian I tried to present what had actually happened as realistically as possible. It was not merely a question of who was right and who was wrong – it was far more complicated than that. I hoped that with my dissertation I could bury this conflict once and for all. But who wants to read a long dissertation with hundreds of footnotes? I wanted to reach the inhabitants of this village with my interpretation of what had happened 50 years ago; I wanted to present a complete account which explained why the strike became so long and so bitter. At the same time I wanted to talk about the battle for existence in those days.

My solution was to make a documentary film about the conflict. I reached the people with this film. I managed to break through the barrier they had built themselves by showing how the people lived and struggled in those days and by personalising the story. In the video I used interviews with old workers, as well as stills and old film clips. No film existed about the actual conflict, but I was able to find documentary films, educational films and a feature film dealing with another conflict involving forestry workers in another place. We merged this old material with film taken in the area where the actual conflict took place and with spectacular pictures of trees and countryside. The result in 1988 was an hour-long documentary entitled *Vi slo oss gjennom* ("we made it" or "we survived"). This film was shown in the village hall and people poured in to watch it. With this film we managed to give an actual historical portrayal of what happened, without glorifying one side and condemning the other.

Pictures – photographs and moving pictures – can usually be a much better description than language of what the eye can see. Pictures give a direct and precise reproduction of an image in comparison to a verbal description which is usually long, indirect and inaccurate.

Photographs and moving pictures can also underline the words (but pictures out of context are usually a poor conveyor of knowledge). In addition to a precise reproduction, pictures appeal more strongly to emotions than the verbal language does. The visual confrontation of people from close and distant future fascinates, creates curiosity and inspires a closer examination of what the picture contains.

With the help of a video I managed to achieve what neither my dissertation nor several long articles had done: I managed to get the villagers to revise some of the old misconceptions which had split their village. By no means did I wish to imply that I had solved an old village conflict, but I started the process.

Video and television present viewers with a certain experience – the possibility of participating in something which has happened in the past, and to identify with people who lived there, and consequently, perhaps, to understand why they took certain actions.

I have always been a film buff, but never in my wildest imagination did I think that my video would have such a strong impact. I took these experiences with me when I returned to teaching. The use of archive films in teaching history was to become my main preoccupation. As an history teacher I had ample opportunity to use my special interests when I was asked to take part in an experiment in teaching history in further education. Pupils who had chosen the commerce and general studies section in further education in Norway had until that point not been taught any history during the three years of the course. In the school year 1988/89 I was fortunate enough to take part in an experiment which presented modern history to such students. These students were to follow four history lessons each week for the duration of one school year. It was completely up to me which teaching methods I wanted to use and which periods in history I wished to emphasise. My approach was to be film.

The students had a textbook about the period up to 1905. This year might seem like a random choice to anybody except Norwegians and Swedes, but it is actually the year in which Norway was granted its independence, and the union with Sweden was finally dissolved. History from 1905 until today was taught with the help of archive film and newsreels. The students did not have a textbook for this period. I started each lesson by showing an archive film or a newsreel. We regarded the film passages as text and analysed the film together. What did we see? Which conclusions could we draw from this film? What did we know about the subject of the film?

My job as teacher was to maintain the thread throughout the discussion. Of course, I had chosen the newsreels and documentaries screened, but the students nevertheless had the impression that they had the initiative.

It is relatively easy to find good Norwegian newsreel material; NRK have shown extracts from old newsreels, and Norsk Film supplemented this by releasing a series consisting of nineteen videos which was bought by a number of schools and educational film libraries. This series deals with the years between 1945 and 1963 and gives a very good description of life in Norway during this period. I based my course on these films but supplemented it with old documentaries from the Soviet Union,

Germany, England and the United States, plus some old archive films I had managed to obtain from the Norwegian Film Institute. With these as props I managed to present this century's history. The students were presented with a short summary for each lesson, and these summaries were then collated into a compendium which became a part of the syllabus. The following is an example of a typical lesson:

We started the lesson by showing a newsreel from week 44, 1950. The film showed how a factory in southern Norway made toy cars – mechanical model cars. This newsreel extract lasts for only 2½ minutes. It shows how female factory workers assemble the toy cars and how the toys are fitted with a clockwork engine. Finally, we see the cars racing around a model track.

The speaker in these Norwegian newsreels who has an excellent voice – "the voice of God" – comments on the silent pictures. Appropriate music accompanies each clip. The speaker in this newsreel informs us that:

> Mechanical toys have always had a special attraction to the younger generation, and maybe also to the older one. We have to admit that boys of all ages like mechanical toys.
>
> It has been impossible to get hold of toys like this for years. There are things we have needed more than wind-up toys. But now there is hope for us all! Production of cars that go by themselves, as it is called, has started in Norway. This factory caters not only for the Norwegian market – it exports as well. This is quite a sensation. It must be the first time a mechanical toy manufactured in Norway has found a market abroad.
>
> The production process is similar to that of real cars. There is not actually an assembly line, but the production has been rationalised so the cars can be sold at a competitive rate.
>
> This is the steering wheel department.
>
> The car is almost finished. The body is mounted on the chassis. The production has been planned so that several types of cars can be made without extra cost.
>
> And now we are ready for a test drive. Different cars are trying out their speed at this junction. People have different tastes, but there is surely something for everybody here.

Based on this short passage we managed to touch upon many different aspects of what had happened in Norway during the postwar years:

- rationing of goods
- controlled production
- economic help from the United States (Marshall Aid plan)
- children and toys
- employment for women

As the teacher, I had an easy task in making a summary of the lesson. Through the discussion about these insignificant toy cars, the students had touched upon the most important aspects of the environmental growth in Norway during the rebuilding phase after the war.

It is natural that we also discussed the film as a form of expression. My students also became aware of the enthusiasm and patriotism which Sørenssen and Jakobsen hint at in their essays (pages 44-56 and 90-91, respectively), and we had long discussions about propaganda and its influences.

This experiment in teaching history lasted for one year. The experiment was then evaluated by an oral exam. The external examiner was rather surprised to find that the students had to talk about a film which was previously unknown to them. Each student was presented with a film clip which lasted for five minutes: they had twenty minutes to study this clip before they met the examiner and myself. They then had to discus the film clip for 30 minutes. The examiner was quite impressed: the students had a wonderful relationship to the history they were talking about. The examiner's judgment was that these students, through the pictures and knowledge which they had acquired during this year, had a better understanding of the history than other students of the same age. Everybody was satisfied.

I summarised the results of this experiment in a report in which I stressed that film (newsreels and documentaries) was a wonderful tool in teaching history. I achieved several objectives by using moving pictures:

- I used a medium with which the students were familiar: they had previous experience of film, but perhaps not of the same genre.
- I achieved a critical discussion of moving pictures: it is easier to start a discussion about moving pictures than about written text.
- I achieved considerable student involvement, and the discussions were not dominated by a few "good" students.
- I managed to motivate the students to research the subject on their own to a much greater degree than I have ever achieved before.
- the students became interested in film, as well as in history.

This was the positive experience. The old newsreels from Norsk Film are a treasure for history teachers. Newsreels breath new life into history teaching.

But now I have to relate a more negative experience. This scheme was tailor-made for me as the teacher – I had created a scheme which many of my colleagues envied but felt they could not copy. Most of my colleagues were of the opinion that their lack of knowledge about films stopped them following the same scheme.

Teachers and machines have always been a problem. Almost every country has tried to improve classroom productivity through technological innovations at some point during this century. Radio, film, television and computers have been introduced, but the teachers have hardly changed at all. The teaching culture is still very close to the old classroom pedagogy. Teachers resist changes that appear to threaten their basic security; they resist proposed changes which they do not understand; and they resist being forced to change. These are the conclusions drawn by Larry Cuban at Stanford University in his book, *Teachers and Machines*.[1] The following reasons turned up on the list of obstacles blocking increased use of film in the classroom:

- teachers' lack of skills in using equipment and film
- cost of films, equipment and maintenance
- inaccessibility of equipment when it is needed
- finding and fitting the right equipment to the class.

During my research about film in education in Norway I found that Cuban's American list of obstacles also fits Norwegian schools. It is clear that most teachers resist the use of new machines. But teachers resist all types of change, not only technological changes.

Whenever I have spoken about my experiences in using newsreels and archive films in teaching, and whenever I have tried to convince other history teachers of the merits in using these easy-to-find newsreels on videocassette, my ideas have always been rejected. The history teachers' reasons for rejecting the newsreels differed. But the rejections were similar to those received by American researchers when they studied the adoption of audiovisual aids by elementary school teachers in the early 1960s. Eichholz and Rogers[2] classified the rejections into nine different group of responses. The following are Eichholz and Rogers' rejection groups with the reasons my fellow teachers gave for not trying my way of teaching:

1. Rejection through ignorance was assumed to exist when a given innovation was unknown, or its complexity led to misunderstanding. "I don't know how to use the video machine and it is rather embarrassing to admit it".

2. Rejection through default was expressed by admitting a knowledge of the innovation without any interest in its usage. "I know how to use it, but we just don't have the time. We must be honest and realise we that don't have time do everything we would like to do. There is not much time left by the time we have gone through the curriculum."

3. Rejection by maintaining status quo was expressed when the teacher did not accept an innovation because it had not been used in the past. "I am an old fashioned teacher and feel that we should use the text book once in a while".

4. Rejection through social mores was expressed when the teacher thought her society did not find an innovation acceptable, and therefore did not use it herself. "In my opinion students watch too much television already".

5. Rejection through interpersonal relationships was expressed by indicating that friends did not use an innovation. "Only lazy teachers make frequent use of video. An history teacher should be more of a story-teller than a video machine operator."

6. Rejection through erroneous logic was expressed by giving "rational" but unfounded reasons for the rejection of a worthy innovation. "I think my group is different from your group, they are not used to interpreting films".

7. Rejection through substitution was expressed when a teacher spoke of using one practice over another that would have required the use of a particular innovation. "I prefer to work with statistics, newspaper articles and the like, rather than with video".

8. Rejection through fulfilment was expressed when a teacher was certain that she knew the "best" or "only" way to teach, making any innovation completely unnecessary. "It is my experience that use of the blackboard is as successful. I am not interested in film and you cannot use a tool successfully if you are not interested in it."

9. Rejection through experience by relating an incident when an innovation was tried and failed. "I used video last year, but the students did not learn what I set out to teach them. All students like videos at first but they get bored after a while."

The technological barriers against using newsreels in history are not as great as when the machines were first used in the classroom. Televisions and video machines are now in common use even among teachers! Teaching in Norway in the postwar period – from the end of the Second World War to the mid-1960s – could be so much easier with the use of newsreels, which are available on videocassettes and can be bought in any video shop.

The real reason why history teachers are afraid to use newsreels is their lack of knowledge about the subject. Furthermore, teachers do not have sufficient time to learn new teaching techniques.

My experience from my history experiment was that students learn a great deal from old newsreels. It is, however, important to help them find the right learning environment and to ask the right questions. I found this a very fulfilling way of teaching, but I do have a rather specialist background. I feel that most teachers can use this technique. The newsreel material could certainly be better categorised for easier use. Many teachers are missing a "packet solution" which they could use in one or more lessons.

It is my opinion that history teaching through newsreels and archive films can only become fully successful if the Norwegian Film Institute publishes other cultural films from 1905 until the start of the newsreels in 1945. If this was followed up by NRK publishing television news broadcasts, it would be possible to teach history through moving pictures. We will never reach the stage envisaged by Thomas Edison in 1922:

> I believe that motion picture is destined to revolutionise our educational system and that in a few years it will supplant largely, if not entirely, the use of textbooks. I should say that on the average we get about two percent efficiency out of schoolbooks as they are written today. The education of the future, as I see it, will be conducted through the medium of the motion picture...when it should be possible to obtain one hundred percent efficiency.[3]

However, I do sincerely hope that we will approach this ideal! And newsreels can help us to do so in the field of history teaching.

Notes

1 Larry Cuban, *Teachers and Machines: on the Classroom Use of Technology Since 1920* (New York: Teachers College, Columbia University, 1986): 108.

2 Gerhard Eichholz and Everett M Rogers, "Resistance to the adoption of audio-visual aids by elementary school teachers: contrasts and similarities to agricultural innovation", in Matthew B Miles (ed), *Innovation in Education* (New York: Teachers College, Columbia University, 1964): 299-316.

3 Quoted in Cuban: 9.

A filmmaker's view of archive films

Knut Erik Jensen

I was born in Finnmark in 1940, the year the war came to Norway. Under place of birth in my passport it says Nordkapp, the North Cape: a point of navigation and a turning-point for all travellers heading north or east, or from the east to the west.

In the autumn of 1944 Finland was forced by the Soviet Union to accept a separate peace, and had to make the German forces leave the country within fourteen days. Suddenly, former allies became enemies, and former enemies became "friends". The Germans had large forces along the Finnish-Soviet border from its southern end to the Arctic Ocean. In the northern districts was the 20th Gebirgsarmee of close to 200 000 troops.

The victorious Red Army had the initiative. It was only a matter of time before the German defence would be broken. At dawn on 7 October 1944, the day before my fourth birthday, the Russians launched a tremendous offensive which ended with the liberation of Kirkenes and East-Finnmark at the end of October. The Nazis in Norway realised what could happen and tried to make the civilian population evacuate the districts voluntarily. Few took any notice. The German military commander in Norway, Josef Terboven, advised Hitler to order the evacuation of the whole population east of the Lyngen Fjord, and then implement the total destruction of the entire area in order to create a no man's land between themselves and the Russians. Hitler's command was carried out with German thoroughness – the strategy of scorched earth and total war. After the war everything was not rebuilt, but constructed from scratch. Nothing was as before. All remembrances of the old days were gone: houses, quays, vessels, pictures, things.

My mother left with four children, aged two, four, seven and fourteen, for an unknown destination. It was not until 1951 that we returned to our village after years of moving between German and Russian prison camps. Until I was fourteen I lived in the barracks which the Germans had built.

Only when I was well into adulthood did I gradually realise what had happened. I took an early intuitive interest in old pictures and things. At the age of twelve, probably without asking myself why, I purchased my first camera. It cost me all the spending money I had been given when going away for a young people's marching band festival. I wanted to have lasting souvenirs from the trip: something I could bring out and use to show others how it had been, that I had really been there. I provide this long introduction to provide some basic reasons for my interest in the contents of film archives.

Many years later I was in charge of a television series which dealt with the war and the reconstruction of Finnmark and North-Troms. It was like directing one's own life: directly and indirectly the series was all about myself. I searched incessantly for films and pictures that could show me how everything had looked before. I found much interesting footage in archives at home and abroad and from private sources. I also discovered that, since Finnmark is situated at such a long distance from the

Norwegian geographical, cultural and political centres, there had been little interest in the district's history and fate. Paradoxically, the district has always been strategically important to the world powers.

In German archives I discovered that most of the footage from Norway had been filmed where it would have the largest propaganda effect at home. It was of course shot where the German troops actually stayed, which was in "the high North". In the other parts of Norway during the Occupation there were mostly parades and rallies. I discovered that the German propaganda machine loved to portray northern Norway as an exotic area where the troops enjoyed themselves in the beautiful scenery. They seemed to be on good terms with the locals who consisted mainly of Lapps and other natives. These were friendly people enjoying a sustenance of reindeer meat and cod-liver oil under the northern lights and the midnight sun. The way of portraying the people and the landscape was unpleasantly close to what had been the case in Norwegian newsreels and other films, a style that persisted long after the war.

I was allowed to see the Norwegian Fascist newsreels and compare them to the other Norwegian ones. The Fascist newsreels showed the influence of the German style of Leni Riefenstahl and others. They often contained German material to be edited together with the Norwegian. The narration was often more efficient and less naïve than the Norwegian.

Among these newsreels I saw for the first time shots from the evacuation of Finnmark. It was a very intense experience: for the first time I saw moving pictures portraying my own life's most dramatic moments. From the evacuation itself I remember only glimpses. But I do remember that on the way to one of the camps we spent a night with a family who were friends of my mother. I remember that we were four children lying in the same bed, two with our feet in one direction and two in the other. The boy who slept next to me that night suddenly appeared in one of the newsreels on his mother's arm and looking straight at me, into the camera. The moment suddenly belonged to the present. I ran the film back and forth several times while staring at the images. I discovered that archive films can reach into the present, and suddenly the time that had passed between then and now was eliminated. Afterwards I was allowed to have copies made of single frames of the negative of the incidents I found to be the most expressive.

In the television series I usually left the scenes the way they were made, instead of killing them with my own interpretative narrative. I preferred to let them stand in surprising contrast to other scenes in order to cast doubt on the truthfulness of preceding or succeeding scenes. I also tried to eliminate the span of the years that had passed since the film was shot by letting people who had experienced these events comment on the scenes or record their reactions. In this way I attempted to eliminate time and somehow show that 40-50 years of history can be travelled in a film montage. I thus tried to avoid giving the audience the possibility of distancing themselves from what happened and from what I wanted to tell them by saying "this was only a long time ago and not now".

Working on the series I was allowed to view a Soviet film from the liberation of the north called *Victory in the North*. I had studied the Russian language, history and culture and knew Lenin's ideas of film as a means of propaganda and the importance of preserving valuable cultural artefacts. This became the starting point in my effort to find the out-takes. It took three years – from writing the first letter

until I stood together with a woman archive attendant in the enormous archives of Mosfilm with one reel under each arm. When the footage was shown and images of the smoking ruins of Kirkenes in 1944 rolled over the screen of a new German Steenbeck editing table I was close to tears. The material had stayed untouched in the cans since 1944. From the out-takes I could understand the editing techniques behind the finished film that I knew so well. Why did they edit the way they did? It turned out that most of the scenes they used showed the relationship between the Red Army and the civilian population. Whole sequences of "destitution" and "tragedy" were taken out and could be found in their entirety in the cans. These scenes seemed to me often to be the most interesting.

Amateur film is another interesting field in which I worked during the production of the series, and by chance and intuition I found much excellent footage. Amateur films often express a different side of humanity compared to the official newsreels. One amateur had, for example, made 16mm films of all the bureaucrats working at the National Finnmark Office. This was the Office that administered the reconstruction of Finnmark and North-Troms after the war. There were many interesting scenes where almost everyone had a telephone call during filming. The amateur cameraman was obviously impressed by the fact that almost everyone at the Office had his own telephone. He also shot a ski-jump event arranged by the Office. Most of the jumpers fell after landing. I used this as a touch of humour when telling the story of the closing of the Office.

I later made my first feature-length fiction film, *Stella Polaris*, which was an attempt to give the material of the documentary series some form of artistic treatment. It became a film almost without dialogue and also contained some of the archive footage used in the television series. This footage took on an altered significance when it was pressed into a relationship with fiction material. Many felt that the archive footage still worked well, that the audience accepted this material as part of the dramatised story without regarding it as foreign to it.

I am currently working on a new fiction project where I plan to develop my experience with mixing archive footage and fiction. This is an exciting field in the unknown area between film present and film past, made today. New techniques of manipulation create infinite possibilities. Some of my motivation still comes from the curiosity and the excitement directed towards discovering something sensational – something that perhaps only the newsreel cameraman and I have seen.

Norwegian film pioneer, Ottar Gladtvet

Gunnar Iversen

The Newsreel Symposium in Mo i Rana took as its symbol a representation of the Norwegian film pioneer, Ottar Gladtvet (1890-1962).

Ottar Gladtvet started his career in 1906, as a projectionist in his father's chain of cinemas. In the winter of 1912 he shot some reels of a car race on a frozen fjord, and screened them in his father's theatres. This was both his own debut as a "newsreel" cameraman and an early example of the forerunners of the Norwegian newsreel tradition, always very popular with audiences.

Although Gladtvet became a productive and successful "film reporter" with his own production company, he wanted to try his luck as a feature film director. In 1913 and 1918 he made his only two feature films: *Overfaldet paa Postaapnerens Datter* (*The Assault on the Mailman's Daughter*) and *Revolutionens Datter* (*Daughter of the Revolution*). In the same period he also worked as a cameraman for other production companies. His two most important and best known documentaries were both made for other companies.

In 1920 he joined the expedition of the Swedish scientist, Gustav Bolinder, as a cameraman. This was Bolinder's second expedition to Colombia and Venezuela, studying the daily life and traditions of local Indian tribes. The expedition resulted in the 1922 feature-length documentary, *Blandt Syd-Amerikas Urskovsindianere* (*Among the Rainforest Indians of South America*).

As a cameraman, Gladtvet became an official member of the royal entourage when HRH Crown Prince Olav and Crown Princess Märtha of Norway undertook their official tour of the United States in 1939. He covered their every move, and shipped newsreel footage home on a regular basis. On his return, he edited this material into the feature-length documentary, *Til Vesterheimen* (*Journey Westwards*, 1939).

With the exception of the above-mentioned efforts, and two feature films in the 1940s on which he worked as a cameraman, Gladtvet concentrated on making newsreels, commercials and industrial films, primarily through his own production company, Gladtvet Film.

Newsreels: skim milk or cream?

Paul C Spehr

I think newsreels are very valuable and I believe that there is newsreel material in our archives which we are probably neglecting. I am inserting myself in the midst of historians who are discussing the use of newsreels because I find a paradox in the broadly acknowledged value of newsreels as perceived by historians, and the rather strange use they have once they become part of archival collections. A song from Gilbert and Sullivan's *HMS Pinafore* provides a symbolic way of looking at newsreels in film archives:

> Things are seldom what they seem,
> skim milk masquerades as cream.

The surface appearance is that newsreels are cream – that they are the most valuable item in the archive – but they are often treated by archivists as if they were skim milk.

I can illustrate the cream illusion with a parable – a story that illustrates how important this perception was to the Library of Congress. For the first fifteen years of existence, the Library's archival moving image collection had no money for film preservation. In fact, we had very little money at all: we were always borrowing from one or another budget to keep going. In the late 1950s, with the help of the Academy of Motion Picture Arts and Sciences who had become interested in our Paper Print Collection, we were finally seated before our peers in Congress (who are our bosses – ultimately we are the library of *Congress*) asking for money for film preservation. Things were not looking very good until the Librarian of Congress testified that among the items of nitrate film that had disintegrated and rotted away was film of the signing of the statehood law for Arizona in 1912. The Chairman of the Appropriations Committee happened to be Senator Carl Hayden from Arizona, who had been standing alongside President Taft in 1912. He was shocked that a record of the beginning of his personal history had already disintegrated while he was still working. For Hayden and many politicians *Casablanca* and other entertainment films were unimportant – but the filmed record of history was!

When we deal with the Library's executives, our bosses, and we discuss newsreels, they react: they say that they are wonderful and important. On the other hand, when we talk with our staff about the three most important newsreels in the United States – *Movietone*, *Pathé* and *Paramount* – still sitting in commercial vaults, rotting away, the staff is ambivalent about them. They are unenthusiastic and unconcerned that preservation of these newsreels depends on their owners and the producers of documentary film, many of whom want nothing more than visual wallpaper to cover the stories they have written – people who seldom have feelings for the true historic value of the film.

When I have recommended that we acquire these unpreserved newsreel collections for the Library, our staff usually responds with stony silence. They are not eager to add this burden. There are very good reasons for this attitude and I think they should be considered carefully.

The first is that you must deal with a huge mass of material: ten million feet of nitrate film – all at once! You have to have a lot of vault storage space for ten million feet. Moreover, ten million feet is probably smaller than the *actual* size of these collections. You are taking on a huge problem.

Most of these collections are moderately well-organised – they actually have wonderful catalogues. The catalogues for most newsreel collections were very carefully kept because they were and are *the* key to access, but they were designed for filmmakers and not for the general public. Therefore, although the existing catalogue is an extremely useful tool, for the archivist or librarian it may not adapt as well as he or she would like. Furthermore, the catalogues list thousands of items that no longer exist or do not exist in the versions that were described at the time they were catalogued, because footage was taken out and put in something else, because it disintegrated in the meantime, or because something else has changed about it. Therefore, even *with* an existing catalogue there is still a massive cataloguing and organisational problem. But these things can be solved – that is what archives such as the Library of Congress do, not always as well as we would like, but we do handle and organise large amounts of material.

But the second question is really the hardest: What are you collecting it for? or, Who are you collecting it for? The obvious users of newsreels are scholars and other researchers: historians, sociologists and those who wish to study our times. They are why our collections exist. Many people come to use our collections (the Library already has a large newsreel collection). It is our experience that historians make very little use of newsreels. Traditional historians, trained in the methodologies of history, have not been trained in the methodology of using the *visual* record of history. Methodology has been slow to change. Because there were no movies in Oxford in the 15th century, there has been no historical precedent for using them. But we have had visual images for a century now and it is time that somebody learned to use them!

Very often scholars do not get beyond the surface aspects of the images in our collections. They look at the lead story of a newsreel, and if they see something dramatically visual, such as the Hindenburg disaster, they find that the newsreel tells them a great deal about the event. But if they look at a campaign from the Second World War, there are many images, but to find out what is really happening in a particular battle one must go to a printed work. There are also many still photographs. The story that makes up the newsreel does not tell you much that you do not already know about the subject – unless, of course, you look at what the *visual* images are and the unique perspective they offer. But if you are not trained to look at the visual images and are expecting a visual form of a printed work, a newsreel is not very satisfactory. Furthermore, if you analyse the images and discover that the newsreel producer has inserted something that does not belong – for example, you cannot have a shot of the interior of the Hindenburg when it just burned up – then you may claim that the images are manipulating you and that you are not seeing *real* history.

Historians should be able to understand and deal with this, but the sense that the material is manipulating them – the difficulty of determining what is *really* real – causes many to react against the newsreel as a peripheral part of the historical record.

This attitude ignores the fact that in this media age a great deal of the historical record is manipulated. Anyone who has been interviewed by a newspaper reporter (a favourite source of a lot of information!) knows that what is written in the article is often quite different from what was said in the interview. The same type of manipulation happens when the cameraman says: "Mr President, can we take that just one more time and Mr Gorbachev, would you stand on the President's left this time?". Cameramen (and others) have been moving and manipulating from the beginning!

Because of their unfamiliarity with and suspicion of newsreel material, scholars tend to shy away from it. Even worse, if they do view and note newsreel material, when they write their article there is no established way that they can cite this in a footnote since their methodology is geared to printed works. They must put down the place and date of publication, which volume it came from and what page it appeared on. Scholars using newsreels have taken steps to bridge this gap by adapting established practices; nevertheless, the formal methodologies are not there.

I am stating this to show that the doors of archives are not being beaten down by people from the academic communities who want to use newsreel collections. (In fact, we could – and perhaps we should – hang a sign out front and say: "Come in and try us out!".) On the other hand, there is a constituency that uses this material very actively – the producers of documentary films of various types that use older film footage. The cautionary part of acquiring a large newsreel collection is that inevitably the first people who will be using it are those who use documentary footage for new films.

If you have geared your operation to take care of these people, this is no problem – it *can* be a problem, but it is less than it is if your archive is *not* structured to take care of the film community. But if you try to serve both the academic community and the commercial industry at the same time it can be a problem. If it is Jerry Kuehl coming in, Jerry is a very nice, polite person and he tends to add value to your own collections by giving you information about the films he views. But not all his associates are as pleasant. Many of those who work in the documentary field get ahead because they are able to knock down the guardian at the door – and *you* are the guardian at the door. You are the person obstructing their access to materials with your rules and regulations – and they want the films *now*, not in two or three weeks when your lab can produce them. Moreover, they do not want to pay large amounts of money for them. (I think the costs at the Library of Congress are probably lower than any commercial source of film and yet they complain endlessly about our costs.)

These are *very* serious headaches that you must deal with – and you must prepare structures to handle them because you are a business operation when you sell film footage. For many archives this is a problem and it is one that forces many of us to shy away from taking on the large newsreel collections.

I think I have said enough about the perils and problems of acquiring large newsreel collections. I would rather conclude on a more positive note – giving us some charges. There are some things that archivists need to do to make newsreel materials more usable – matters relating to selection, preservation and cataloguing.

Inevitably, you have to prioritise these activities. Even if you take *all* of a newsreel collection and say that you want to keep and preserve every bit of it, you must prioritise. You copy and catalogue one reel of film at a time, and therefore you must make decisions about *which* will be organised first and in a very large collection of, say, ten million feet of film, you are going to wait a while before you do some parts of it. And you may say that some of it is not worth doing at all – and you may let some of it die.

I have a very strong word of caution about the matter of prioritising selection and cataloguing! I think that we must remember, always, that this is *visual* material and that images that seem very, very ordinary today, and seemingly not worth caring for, may become quite extraordinary tomorrow. If you want a specific example, go out to the front of your archive and for an hour film the activity on your street: the people walking up and down, the cars and the trucks and the buses going by, the wild life (if there is any). Ask somebody if this should be saved forever and the answer probably would be no. Put the film in a can for 100 years and imagine the value of it. Put it in the can for 500 years and *then* imagine the value of it! It might be more important than *Casablanca* at that point.

I am sure that everyone has had the experience of looking at film where they suddenly see remarkably interesting views of ordinary people from a time now past. How remarkable it would be if we had the visual record of the centuries that are prior to our own – the first recorded on film – because we do not know very much about ordinary, everyday life 200 or 300 years ago. We do not really know our former leaders and political figures because the portraits of our presidents, kings and generals are not portraits of *real* people. In the United States we love George Washington's wooden false teeth because they are the one thing that makes him less than just a piece of shaped granite or a lot of oil paints arranged into a portrait. Suddenly he becomes a human being who can be understood a little more.

But we live in a century where we can understand the people around us and we know what they look like. Newsreel and television news film have created this familiarity. We are not fooled by strong, painted portraits that create artificial images. As keepers of the visual records of our times, we have to remember that very often it is the everyday life and the look and sound of people and the way they live that are significant. It is important to be very broadly considerate in handling newsreel collections and making priorities.

It is also very important for archivists to make clear and accurate identification of the material in the collection. For the films of New York City at the turn of the century that were screened in the Symposium, we added identification from records other than the films themselves. We had to find additional documents, such as catalogues from the period, newspaper articles and production records that helped us document them – and we added these identifications to the films and to the catalogue records for the film. This enhances the value of the material. Without this supplementary information some of these films would be a mystery and of far less use to researchers, because time, place and occasion are not evident from the visual record. The process of identification and the keeping of records related to the film can be absolutely vital. To collect and verify this type of supplementary documentation, the archives must work together with scholars who often use resources that may not be available to the archivist.

We must also help scholars learn how to work with film, to learn how to identify what the film is and how to understand its history and genealogy. Many of us who handle film learn how to date it (from the edge code, for example) and how to read which generation of film you have (original, duplicate, duplicate of a duplicate). This could help researchers learn to identify footage inserted from a different source. Researchers have no idea that such information even exists, let alone how to use it. I think that archives should spend some time training others in the evaluation and use of film material. This is particularly true of unedited film footage – a particular mystery to researchers.

Without an understanding of how newsreels were produced – what material was used and not used, and why – the scholarly value of newsreel collections is vastly diminished. I therefore urge us to spend more time with the users of our collections – learning from them about our holdings and teaching them how to use what really is the *cream* of our archival collections.

Research into newsreel: problems and methods

Jan Åsmund Jakobsen

The following essay reflects some of the conclusions of my BA thesis entitled "Norwegian newsreels of 1949 – a film sociological contents analysis". I chose the year 1949 because the newsreels of that year were accessible (access to the archive material was one of my problems); besides, it is the year in which I was born.

Firstly, a few words on the soundtrack of newsreels. We are all aware of the meaning which sound in newsreels can carry, and experience tells us that the soundtrack at times can be quite intruding, indeed noisy – even wholly damaging to the message which the film is trying to convey.

If we compare the traditional sound in newsreels with the soundtrack in modern television news programmes, we will be astonished at how great the difference really is. We will also be struck by how far we have removed ourselves from the classic concepts of sound in documentary. The soundtrack in the newsreels was notable for the fact that, in addition to the commentator and the obligatory music, they used a single sound effect that thoroughly dominated the story and played its part in promoting the message.

In the Symposium I screened some footage that in a pure sense demonstrates what I am talking about. Those with a specially developed ear for newsreels were able to recognise it as a classic example of its kind. The footage is an excerpt from a 1949 Norwegian newsreel, *Norsk Filmrevy*, depicting an encounter between a passenger train and snow storms raging at their fiercest this far north – and, incidentally, shot at a mountain pass by the Polar Circle, just north of Mo i Rana. It is entitled *Snørydding på saltfjellet* (*Snow Clearing at Saltfjellet* ["salt mountain"]). The sound of the locomotive in this extract demonstrates very well what I was discussing. It is not sophisticated, but sufficiently simple and authentic to mediate what the filmmakers wanted to express.

What is a newsreel? My research into the Norwegian newsreels of 1949 has given me valuable insights into important aspects of the genre. However, I cannot say that I have found a proper answer to the totality of what a newsreel can be. Film history and film historians have only scantily addressed the newsreel as genre. John Grierson's definition of a newsreel could illustrate this somewhat lukewarm attitude: "The peacetime newsreel is just a speedy snip-snap of some utterly unimportant ceremony".[1] Such views of the newsreel have – with a few honoured exceptions – dominated to this day, which might explain the lack of interest in the genre among researchers and historians. For this reason, we must expect that much information relevant to newsreel production is regrettably lost.

To form a clear perception of the newsreel, it is necessary to approach it from various angles. On the one hand, it is a question of access to and overview of the material itself – the collecting and registering of the films. Relevant to this is the level of knowledge and experience of the film archive staff. Concepts such as in-depth registration, cataloguing, archive keys, search criteria, and so on, will indicate what

I am driving at. On the other hand, the theoretical goal is to create complete catalogues, enabling users with various approaches to their research areas to draw on the expertise of the archive staff.

Speaking on the subject of research areas, as a sociologist my competence in field work based on pure film analysis is little or none: I will wisely leave others to grapple with that. My own interests, concerns and experience lead me to recommend those who are planning to do research in the same field as I have always to write down the complete newsreel voice-over from start to finish, since the spoken text dominates the content to the extent that it becomes the leading narrative factor.

My field is what I would call – and I emphasise this – the "sociological contents analysis", by which is understood the study of how the historical context motivates and determines the contents of the newsreels. To indicate where this leads, I will outline some general and specific points of analysis concerning their contents of Norwegian newsreels of the year 1949, based on my research.

Because the Norwegian newsreel was a public service production, its mission was to conduct a "public relations" exercise on behalf of a government anxious to stress the themes of postwar reconstruction and "a return to normalcy". Characteristic ingredients of the newsreels which I studied are therefore as follows:

- the postwar reconstruction years, and the political and social clashes they gave rise to.
- postwar optimism, its general enthusiasm and strong, socially cohesive feeling.
- the "great common goal" demagoguery, and the shining façade; the lack of descriptions of misery; positive news.
- the miracle of economic recovery, or what the Germans succinctly call "Wirtschaftswunder".
- modernising the country; the upsurge in industry and the feeling of growth; enchantment with technology.
- the road to the consumer society; the adoration of goods and welfare propaganda.
- the postwar consensus and solemn political rhetoric; a reunited Norway after the Second World War; the dream of a new and better world.

The events which the 1949 footage depicts make it easy to argue that Grierson's ideal-typical categorisation is, if not erroneous, at the very least invalid. To a surprisingly high degree the quintessence of the messages conveyed in the films is major news.

I have constantly asked myself the question "what *is* a newsreel?". In my view there is no single or easy definition of the newsreel. To illustrate the question I will conclude by screening an excerpt from a Norwegian newsreel, dating from spring 1947 and entitled *Diplomatenes lofotreise* (Fishing in Lofoten). The footage, which is in colour, shows a delegation of foreign diplomats, comprising the ambassadors of Romania, Mexico and the United States on a tour of northern Norway, hosted by a vivacious and witty Norwegian prime minister. Is this trivial news – "utterly unimportant ceremony"?

Note

[1] Forsyth Hardy (ed), *Grierson on Documentary* (London: Faber and Faber, 1966): 145.

Preservation of newsreels

Henning Schou

In this brief essay I will focus on the challenges and problems that are mainly associated with the conservation, restoration and reconstruction of newsreels. The majority of these are caused by the realities that newsreels are often produced in a hurry under existing, and sometimes varying, lighting conditions, and may contain material that can later be reused in documentaries, and so on. I therefore wish to stress the absolutely fundamental preservation rule that all access to an item should be through a duplicate, not the original. For this reason, the duplication process is a very important one for archives and if I were giving a full presentation of preservation issues, rather than this specialised version, I should at this point go step-by-step through the whole duplication procedure, starting with original images and soundtracks and ending with a preservation master, a duplicating copy and access copy or copies (of which at least one is a video record).

It is an equally strict rule that printing of sections is not allowed from preservation masters. The reason for this is that every time a film is handled (for example, when lacing it up on a printing machine), there is the risk of damaging it – which would be a disaster unless you are handling a replaceable protective leader.

The reason for stressing these very important rules in this context is that newsreels are precisely the type of material which may cause an archivist to come under extra pressure from researchers or producers who want sections for use in their own programmes, and who invariably want access to the best images (i.e. from the preservation masters) in the shortest possible time. You must resist this pressure at all costs for the benefit of future filmmakers.

A newsreel often consists of several stories (segments). The first stage of examination and identification must be to list, for every segment, all the available information – transcribing titles, noting whether the material is colour or black-and-white, whether it is silent or mute (that is, has a separate soundtrack), and other technical details. It is sometimes necessary to look closely at the film materials to obtain useful information. For example, where the main and/or segment titles are missing, it may be possible to use the year symbols in the edge markings to get an approximate idea of the date of photography. Of course, these symbols, put on the film stock by the manufacturers, show the dates the stocks were made; however, they may not have been used for a year or two after production. Further identification may require expertise in the subject-matter – for example, knowledge of types of cars, aircraft, clothes and people.

A newsreel had to reach the cinemas as soon as possible after the events had taken place. Because of this urgency, the various steps of film processing may have been cut short with subsequent damaging effects. Insufficient washing results in a certain amount of chemicals (especially fixing salts) being left in the emulsion. As a result, discolouration may occur because of the formation of sulphur compounds. If fading has resulted in the formation of silver halides, the image can be regenerated through total bleaching and redevelopment. It is, of course, necessary to be absolutely sure that the decomposition has not progressed too far, otherwise there is the danger that the entire emulsion is washed off the surface of the film (delamination), leaving a clear base.

Impurities in the emulsion may affect the stability of the base by acting as catalysts, and thus accelerate the decomposition. In cellulose acetate stock this results in a higher degree of vinegar syndrome. As a case study, see the Australian Operation Newsreel Project, described in Ann Baylis's essay (pages 145-151). In the early days of that project, I remember that we became quite worried because technical examination of the first part of the soundtracks of the Cinesound and Movietone newsreel collections indicated that as much as 15% of the soundtracks on acetate stock were decomposing. However, when a greater proportion of the tracks had been examined, this figure dropped to 4% – which nevertheless meant that some 150 reels showed signs of decomposition. Effectively, this means that even a "safety" collection may have to be included in an accelerated copying programme together with nitrate films.

Cellulose acetate and nitrate decomposition can both result in loss of image. Some of the *Topical Budget* material screened during this Symposium showed the results of nitrate decomposition: the emulsion had lifted off and left deposits on the adjacent convolution of the film reel. This phenomenon is not limited to newsreels, and may be observed in any type of decomposing film. In the example screened, the intertitles could be seen further down along the film. Of course, an archive may determine, as the British National Film and Television Archive (NFTVA) did in this case, that the images are so important that they must still be preserved even in this flawed form.

After a news story has or has not been used in the context for which it was originally shot, a further set of quite complex problems can result from the owner then placing the film in a stock shot library. Here the footage may have been recut and reused, even several times. It will quite likely have been cut up into small reels for easy filing, use and access. This is often more than just separating the different stories in a reel; actually, individual stories may have been cut up and used as stock shots. The task of bringing the parts together again in the original order is a prodigious one. The archivist may wish to identify and restore the newsreel as it was originally issued, but will find, for example, that positive and negative images have been cut together on the same reel. We have also encountered negative titles cut into reels of positive images. You can imagine the problems that this type of mix can cause and the time it can take when preservation staff have to examine such stock shot library reels and perform "technical selection" – that is, the process where all the film components are inspected to find the best possible material and to come up with the most complete newsreel.

When reconstructing newsreel items, footage numbers are of great value, for example, when trying to reassemble the separate parts of a scene. The restorer should also check different makes and types of stock, such as negative stocks with and without an anti-halation base. The detailed shapes of camera aperture positions can help to prove if certain sections may or cannot be parts of the same scene.

Unfortunately, some newsreel companies have actually discarded the soundtracks, arguing that they have no stock shot value. Again, the Australian experience is relevant. At the National Film and Sound Archive it was quite often necessary to lift the soundtrack from an existing release print and combine it with the corresponding duplicating negative. This exemplifies the type of problem that can arise from the different perspectives of a commercial operation and a preservation and restoration archive.

Sometimes there can be two soundtracks associated with the same picture – that is, the sound recorded at the same time as the picture (usually "single system"; see below), and the sound ultimately placed with the picture as finally issued. The question then arises as to what type of sound the archivist should preserve in general and what sound should be put on the film. When a film is made in a studio there is a camera and a

separate sound recorder that will record the sound. Although sometimes camera operators in the field can use this same type of studio-type "double system", it is generally more common to find a "single system" with the camera and tape recorder combined. Some cameras even had the capability to make an optical track at the same time as recording the image. These tracks would all be of sounds that were recorded at the time, and for that reason potentially very important as primary material. However, the quality may be inferior. On the other hand, stock sound effects added in the editing suite can be of better quality but completely unauthentic to the events portrayed, while being (in a different sense) authentic to the preservation of the newsreel as issued. This type of dilemma can intrude into the whole question of how a newsreel collection should be preserved or restored.

Having completed technical selection, in the course of which an archive may discover that it is necessary to cannibalise the various newsreel items to obtain the most complete version and hopefully to reconstruct the original newsreel fully, it may then find that even the best elements are in poor physical condition. The need for physical repair is again common to all aspects of film preservation, but newsreel material may be especially liable to damage if it has been frequently used for printing. Broken perforations and other damage will need to be repaired so that the film can go through various types of equipment – for example, printing machines.

Regarding the process of photographic duplication, the newsreel archivist is likely to encounter special problems with "grading".[1] Difficulties arise from the fact that the newsreels have been shot under different lighting conditions, and that consequently there may be a wide range of exposures in a single story. For example, in the *Topical Budget* screening we saw a football match in which the sun shone in one half, whereas it rained heavily in the other. When it is raining, one sees a very flat image; when the sun comes out, the contrast range increases. All these differences have to be assessed during grading, and the graders must try to compensate for the changes in density.

Regarding both image and sound quality, the main ethical issue is the extent to which archivists are allowed to improve on the quality of the picture and sound materials that have been placed in their care. Improvement is quite often possible if more effort is put in. For example, if there are varied degrees of contrast, it should be possible to reduce the difference using a technique called "flashing". Because we are dealing with a newsreel, one could argue that it is the subject-matter which is the important part, and therefore we should obtain the best possible image quality. Perhaps even a quality better than could be achieved at the time the film was first screened – which is possible because of the availability of better duplicating stocks.

When printing newsreels at too high a speed we have encountered some unsteadiness in the image because the reel contains stocks with different sizes of perforation. Different film cameras can also place the frame line in different positions in relation to the perforations, thus causing an out-of-rack effect. These types of problems come in addition to the more familiar ones associated with scratch diminution through wet printing.

Occasionally an unacceptable amount of image unsteadiness is caused by the camera; however, this may be corrected at the printing stage. It is perhaps appropriate to refer to a Norwegian problem of this nature. During Thor Heyerdahl's Kon-Tiki expedition, the motion picture camera turned out to be faulty, and as a result the majority of the shots were quite jerky. This valuable, unique, irreplaceable but unsteady film was copied on an optical printer using a very time-consuming and costly process which reduced the amount of unsteadiness to an acceptable level.

Recently, we viewed some 35mm copies of the Library of Congress's Paper Print Collection. These prints had to be lined up very, very carefully because there were no perforations which could ensure registration. The same is the case with certain other materials – such as (to use an example from the NFTVA) 70mm American Biograph footage which is also unperforated. (However, Biograph films were never used as "newsreels", although some showed news events.) Copying of this material is possible but very time-consuming, and therefore it is always a question of what is practical and how much time, effort and money an archive is prepared to spend.

The complete preservation process results in a viewing copy which may be on film or video, or both. I believe that video has a great advantage when it comes to access, especially when dealing with researchers who wish to study the content of newsreels. Videocassettes are cheap to replace if damaged. In the case of the NFTVA's holding of the *Topical Budget* newsreel series (1911-31), the material has been transferred to broadcast-quality videotape, either 1" C-format or Betacam-SP, and a VHS viewing cassette. The titles are therefore already accessible when the video and television production personnel need them. Today, more and more documentaries using newsreel material are made for television and it is therefore a great advantage to have the broadcast-quality masters ready on the shelves. In this way, deadlines imposed by producers can easily be met and some useful revenue can be earned for use in further preservation. Therefore, although I am very much a film person and like to see as many images as possible properly projected on the big screen, I do acknowledge the value of video for access, particularly for researchers' assessment of content and for television use.

So – how should newsreels be preserved? The best way to agree on this is to establish a broader discussion among archivists, especially between the senior technicians in FIAF archives. This was the very reason for establishing the Preservation Commission's structure of corresponding members, so that all those who are interested can contribute.

This is also the way this essay has come into being. I have had extensive discussions with Harold Brown (Consultant to the Preservation Commission), Tony Cook and João Sócrates de Oliveira (Prescom members), and staff of the NFTVA, mainly David Peterson (Technical Archivist), Kevin Patton (Senior Technical Selector), Joan Kempster (Senior Film Examiner), Ben Thompson (Senior Grader/Timer) and Maureen Churchill (Senior Technical Access Officer). I have also discussed the topic with my former colleague, Chris Swinbanks of the NFSA, Canberra, who is a corresponding member of the Commission.

I believe that the main aims of the FIAF Preservation Commission, with the help of its corresponding members and consultants, are to accumulate as much technical information as possible, to discuss it with as many technicians as possible, and then to agree on procedures. After that, the main task is to ensure that the information and the Commission's recommendations are disseminated to all archives through our technical manuals and direct correspondence.

Note

[1] In the case of motion picture film, the correct exposure can vary from scene to scene, and it is therefore necessary to determine the correct exposure for each scene before copying the reel of film. The selection of this succession of exposures is known as "grading".

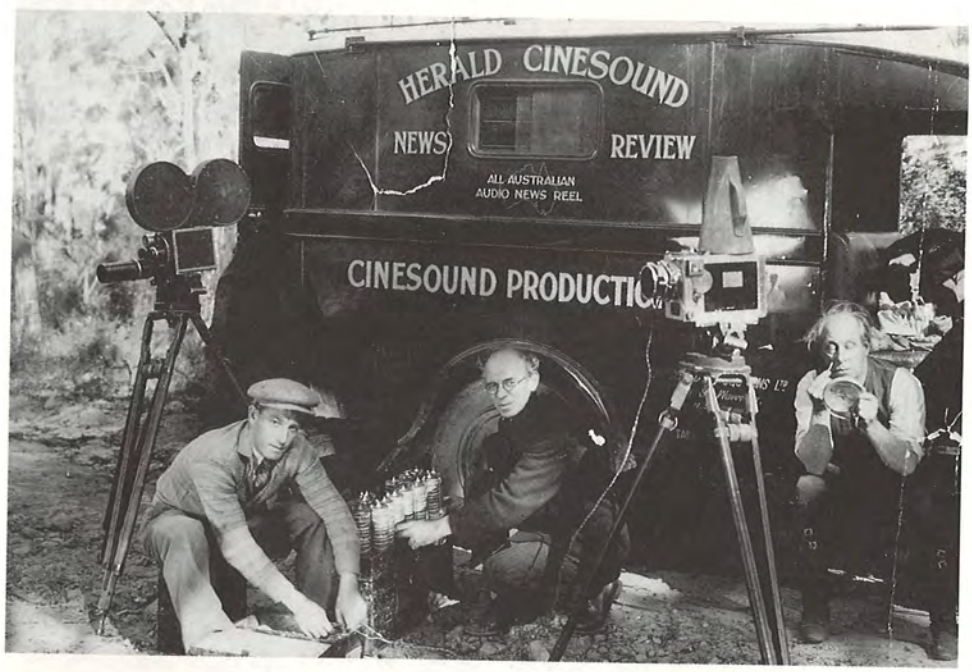


Ottar Gladtvet (1890-1962) – pioneer Norwegian news film cameraman. (Norsk Filminstitutt, Oslo)



Cinema screening of the Anglo-American newsreel, *Welt in Film*, in occupied Germany, 1947. (Imperial War Museum, London)

A mobile unit of the Australian *Herald News and Cinesound Review* in Victoria, 1931-32. (National Film and Sound Archive, Canberra)





Mixing sound for the first "talking" *Carmel Newsreel* in 1936 Palestine, during the British Mandatory Period. (Israel Film Archive, Jerusalem)

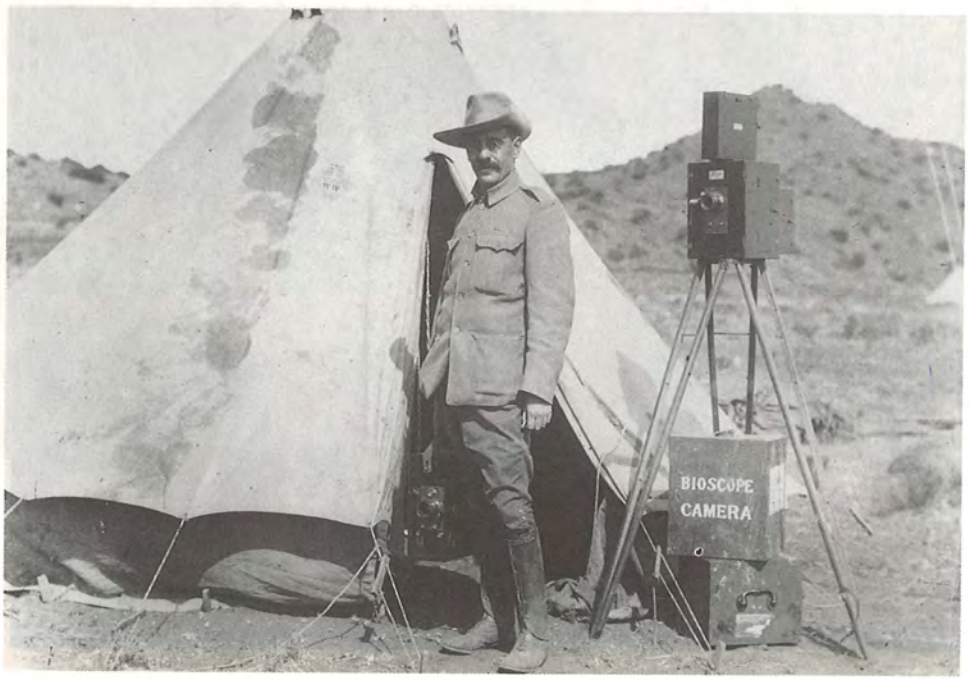
Exposition Universelle de Paris 1900: Inauguration des Palais.
(Archives du Film du Centre National de la Cinématographie, Bois d'Arcy)





Winners of the Balasco Cup, 1928, the Ardrossan and Saltcoats players are welcomed home. A "local topical" made for Harry Kemp, proprietor of the Regal Cinema, Saltcoats. (Scottish Film Archive, Glasgow)

Joseph Rosenthal – pioneer British news film cameraman, in South Africa covering the Boer War, 1899-1900. (National Film and Television Archive, London)





"Cúrsaí Óstán" ("Hotel Training"), 1957: one of the early magazine-style issues of the Irish newsreel series *Amharc Éireann*. Vincent Corcoran on camera, and Colm Ó Laoghaire directing. (Irish Film Archive, Dublin)

Title frame of an issue of the newsreel *Sucesos Argentinos*. (Fundación Cinemateca Argentina, Buenos Aires)





Part of the newsreel collection of the National Film Center (Tokyo), stored in mobile racking in a climate-controlled vault at the NFC's archive in Sagamihara city. (National Museum of Modern Art, Tokyo)

Cataloguing of newsreels: introduction to the cataloguing session papers

Roger Smither

In late 1992 the FIAF Cataloguing Commission circulated a brief questionnaire about newsreel cataloguing to the membership of FIAF. Although the response was poor – only 32 replies received – half of those who replied said that their archive's catalogue already covered a large volume of newsreel material. This response confirmed the opinion of the organisers of the Symposium that a session devoted to the topic of cataloguing newsreels in film archives would not be an unfruitful exercise.

The session was conceived as a comparative presentation on cataloguing techniques, based on a "target" newsreel – issue number 277 of a British newsreel entitled *World Pictorial News*. Early in 1993 video copies of this newsreel were sent to several FIAF colleagues, who were asked to use it as a practical example to demonstrate how newsreels would be catalogued in their archive. In addition to this basic task, those taking part were invited to say something about their archive and the place newsreel has in its collection; to comment on the amount of time taken to prepare their entry; and to explain how a researcher interested in bicycles would, by using their archive's resources, find the item on bizarre bicycles which formed part of the newsreel screened.

It was also decided that the same "target" newsreel should be used in contributions by Cataloguing Commission members to illustrate procedures which, while not necessarily current in any one archive, nevertheless showed a standard or technique which seemed likely to be of interest.

A screening of the newsreel at the start of the session was intended to give the audience a feel for the material discussed: those so inclined could contemplate how they themselves would address the problem of cataloguing the "target" – which stories they would emphasise, where they would feel research effort should be concentrated, how much trouble the whole exercise was worth, and so on.

There is no way of recreating the experience of viewing the newsreel in a book-form publication of proceedings, although perhaps a test of how good or bad a job the various participants have made of cataloguing this film would be whether readers feel they have any sense of having seen the newsreel after reading one or more of their entries. As will be apparent, the "target" newsreel was one from the Imperial War Museum archive. Since all the participants from other archives were too polite to say so, let the provider of this particular item be the one to say it is not an impressive representative of the newsreel genre. It is in fact sufficiently bad to be quite funny. Particularly remarkable is the way in which the commentator mistimed everything he said, consistently naming somebody or something just after they or it had vanished from the screen. The intention in selecting a "target" was to find for participants something where the weight of the content would not interfere with the interest of the cataloguing techniques: in offering WPN 277, it must be admitted that the ambition was over-fulfilled.

A few words of acknowledgement are due to those who helped to get this session off the ground. Firstly, I owe my thanks to the staff of the National Archives in Canada, who included just this kind of comparative cataloguing exercise in the symposium "Documents that move and speak", which they organised in Ottawa in 1990. I was a participant in that session, enjoyed it very much, and commandeered the idea for the FIAF Symposium. The second acknowledgement is to The Machine Room, the video facility in London, and to its manager, David Atkinson, who donated to FIAF the services of The Machine Room in preparing the video copies of WPN 277 which were sent to participants.

The last and greatest debt of gratitude is to the colleagues in various archives who participated in this exercise. To take part required – as is evident in several of the papers – a great deal of time, and cataloguers are not, whatever their managers may sometimes seem to think, people with time to spare. Within this group, particular gratitude is due to two colleagues who agreed to participate, even though they knew they had no prospect of attending the Symposium. The reports prepared by Carlos Roberto de Souza of the Cinemateca Brasileira in São Paulo and by Olwen Terris of the National Film and Television Archive in London had to be given on their behalf by other participants in the session: one could only wish it had been otherwise.

The first three presentations illustrated procedures in use in individual archives. Beside the two proxy contributors just named, the third speaker was Ann Baylis of the National Film and Sound Archive in Canberra. The two remaining presentations were those in which members of the Cataloguing Commission spoke more generally about procedures and techniques that are not specific to a single institution.

The first of the Commission contributions was by Harriet Harrison of the Library of Congress in Washington, the Commission's President, who was the supervising editor of and the person who made the greatest individual contribution to *The FIAF Cataloguing Rules for Film Archives*, published in 1991. Her paper looked at the use of international standards in newsreel cataloguing. In the second Commission presentation, the present writer flirted with heresy by looking at the possibilities of doing without standards and control altogether and offering research access to newsreel collections solely on the basis of available material – in this case, a pre-existing transcript of the commentary.

The session is represented in this publication by the five papers, to which have been added reproductions of the catalogue entries for *World Pictorial News* issue number 277 generated in the archive where it is actually held, and a transcript of the commentary of this issue.

Newsreels and newsreel cataloguing at the Cinemateca Brasileira

Carlos Roberto de Souza

Cinemateca Brasileira is one of the oldest film archives in Latin America. It began its activities in 1949, originally as the Film Department of the Museum of Modern Art of São Paulo. After the first fire in the film collection in 1957 the directors of the Museum asked the heads of the Film Department to move out of the Museum premises. Cinemateca Brasileira therefore became a private foundation and remained as such until 1984, when it was incorporated into the Ministry of Culture.

Between 1961 and 1975 the archive barely survived – in fact, it just failed to disappear. There were no staff, financial resources, preservation or cataloguing. In 1975 some graduates in cinema studies from the Universidade de São Paulo decided to take care of the archive. Intensive efforts for fund-raising and organising the collection were thus made. The film collection at that time comprised approximately 18 000 reels: today it has grown to more than 70 000. There is also a collection of 120 000 reels of topical films in 16mm that were broadcast by the first Brazilian television network, and some 6000 videotapes in ¾" and 2" formats.

In the last fifteen years the collection has been kept in different places. There is only one vault with temperature and humidity control (only 13 000 reels are stored in these conditions). The largest storage building is outside São Paulo: it is completely full and has no climate control. The collection is presently beginning to be transferred to a new vault in the city, a conversion in an historical complex that was formerly a slaughterhouse. Currently there are no resources for air-conditioning, but the natural environmental conditions are far better than those in the vault outside the city. We are quite certain that the capacity of this new vault will soon be exhausted because there are many collections that are waiting for space to be available in the vaults before they are deposited in the archive.

Newsreels in the Cinemateca Brasileira

Estimating the total size of our newsreel collection as 14 000 titles, the quantity of Brazilian newsreels held by the archive is very impressive; the number of foreign newsreels is insignificant. The newsreel collection comprises approximately 7300 reels, of which over 1600 are nitrate and almost 5700 are safety. The categories are in the following proportions:

Brazilian short films	35%
Brazilian newsreels	35%
Brazilian feature films	11%
Other categories (including foreign films)	19%

It is important at this stage to describe the role newsreels and short films have played in the history of Brazilian cinema. After an initial glorious period which ended in 1912, the production of fiction/feature films virtually ceased in Brazil. There were no links between national production and exhibition. The cinema-owners preferred to show films which they bought in or received at very low prices from abroad, and the producers had no way of recovering the money invested in fiction films. The only form of production which survived was sponsored production – films about industries, farms, political and social events, and so on. Whenever a production company succeeded in securing a reliable source of government funding for its activities, it would most likely establish a newsreel series. Thus it continued until the mid-1970s, when television news finally took the place of the newsreel.

Unfortunately, an history of fires and poor laboratory processing, together with a complete absence of preservation work mean that virtually none of this production has survived. Written records about newsreels series indicate that more than 200 were issued during the 1920s, of which only fragments survive. The earliest example of a silent Brazilian newsreel in the collection is a solitary issue from *Santa Maria Actualidades*, made in 1913. Then a jump to the end of the 1920s and a few more examples. It is only after the mid-1930s, with governmental newsreel production, that we begin to have a systematic record of Brazil's social and political life. Gathering together the various series (official and private) which we have in the archive, it is possible to fill in the gaps between the government of the *caudillo* Getulio Vargas (mid-1930s) and the military dictatorship (late 1970s).

Cinemateca Brasileira does not consider its newsreel collection as preserved. There is much material still on nitrate – more than 800 reels – that must be transferred to safety. Hundreds of reels on acetate base have already been affected by vinegar syndrome and should also be processed. The situation outside the archive does not seem any better. Some of the old newsreel producers keep their collections in poor storage conditions and try to make money as stock shot libraries. In general, to avoid laboratory expenses they are cutting sections from original negatives and prints. Unfortunately, we have no idea in numerical terms of how much newsreel material survives in the country as a whole.

Treatment of newsreel material in the Cinemateca

Every item of news material entering the archive receives an inventory number and is included in the general computerised database of the collection (the file is called TRF, and runs under Micro-Isis). Alas, this is a rule that is not always followed. Staff levels are insufficient to fulfil all the procedures when large amounts of material enter the archive at the same time. Some groups of films are allocated a general number and wait to be processed individually at a later date. Cinemateca Brasileira's current backlog numbers about 15 000 reels (3000 of which belong to the newsreel collection).

In order to do an examination of contents and provide access for researchers, we decided in the second half of 1991 to give priority to our newsreel series. Given our staffing limits, this task is the responsibility of just one person – a form of "newsreel curator". He is a young man who graduated in history and also has some experience with film (as both an art form and a material to work with). We have established a

priority list of series and he works through them one by one. All the material related to a given series is examined on winding table and viewing machine, and the most complete copy is fully described on a written card.

The newsreel curator then makes a summary of the written record for inclusion in the catalogue database (filename CAT – also running under Micro-Isis). Here it is linked with the credits, names of personalities who appear in the item, and some keywords selected from a thesaurus. We do not use published thesauri, but instead develop them within the archive according to our needs. We work with three thesauri:

GEO	(for geographic names)	727 terms to date
THES	(for subject-matter)	371 terms to date
DIC	(for people's names)	4824 terms to date

If the cataloguer feels that new terms should be included in one of the thesauri, the question is rigorously discussed. We feel that we must be very strict about new terms and adopt them only if they will cover a range of items and not just a few occurrences. To work things better, we put the "rejected" terms in a field called "non-indexed terms". This field can be examined through free text searching: on more than one occasion following this procedure we have traced terms that, as the cataloguing work developed, showed themselves worthy of inclusion in one or other thesaurus. Obviously, part of our motive for doing this is to save storage space on our computers' hard disks, but we are also sure that this principle improves the quality of our cataloguing work. This process of work is slow, but we are achieving good and consistent results: in a year and a half we have published catalogues for about three newsreel series, covering a total of 630 issues held in the archive.

In general, typical users of our newsreels are television, video and film producers. They are more interested in images which they can use in new productions than in a special series or newsreel issues. The person responsible for Cinemateca Brasileira's Access Services estimates that a maximum of 20% of the visitors to the archive search specifically for newsreels. These are in general students and teachers of history and journalism, and their first interest is to have examples of newsreels to show in their classrooms.

In our country there are unfortunately only a few texts dealing with the relationship between Brazilian cinema and history. Some trials were made during the 1980s with organising seminars about cinema and history using materials from our collection, but they failed to raise any significant interest in the subject, even at university level.

Those interested in viewing newsreels have access to approximately 400 issues that have been copied onto videotape. Preservation material may be viewed in special cases, but only on winding tables or viewing machines.

The Programming Department has scheduled screenings of newsreels at the archive theatre. The problem is that there are only nine show prints of newsreels in the collection – all the others are preservation prints. Nevertheless, the screenings were interesting: the public reacted favourably to the old newsreels, and subjects that were considered tedious at the time of production are now perceived to be very funny.

Although the catalogued newsreels are included on the computerised database, when people visit the archive premises they prefer to consult the printed catalogues. We usually find that only a few researchers know exactly what they are looking for: the great majority have only a general idea and receive a kind of inspiration or guidance from what they can read. We can carry out searches on-line, but in this case archive staff operate the computers, since we do not yet have a system designed for operation by general users. Archive staff also act as interpreters when an enquiry is made.

The *World Pictorial News* no. 277 cataloguing exercise

With regard to the cataloguing exercise for the Mo i Rana Symposium: no additional research was carried out in the course of preparing the catalogue entry for this exercise. Firstly, we had very little time to prepare it. Secondly, as explained earlier, our newsreel curator works on one particular series at a time and all necessary additional research is concentrated on the historical events of the specific period covered by the series under study. We usually undertake some research to verify exactly where the events took place and the proper names of personalities. For the purposes of the exercise we have prepared the following:

- a copy of the basic handwritten card
- a record from the CAT database
- two records from the TRF database (the second of which is a fictitious record, created to help illustrate the relationship between the database of catalogue information and the database of material held.

As to how the different types of information held at the Cinemateca relate to each other, the title (as just noted) acts as the link between the catalogue entry and the information on material held, which is described in the TRF database. The CAT database will also refer to any documentation held on the item catalogued. In general, the Cinemateca has only censorship certificates, but in some cases we also have original scripts, and so on. In such cases, the information is given in the "Obs" (observations) field.

In terms of the staff time spent on the exercise, entering the inventory record took five minutes of staff time, viewing the material took 45 minutes, and writing the Basic Card (Ficha Basica), summarising it for the computer entry, and indexing took 60 minutes. The total time, therefore, was 1 hour and 50 minutes, although as noted earlier this was *without* additional research.

A researcher interested in "bicycles" will find them under the thesaurus term "Cycling".

WORLD PICTORIAL NEWS NO. 277
ENTRY FROM THE CAT (CATALOGUING) DATABASE
OF THE CINEMATECA BRASILEIRA

WORLD PICTORIAL NEWS. N.277 EST/CJ
London-GB 1946 c.
p. MARTIN, Charles R.
35mm - BW - 7'50"

1-PARIS - PEACE CONFERENCE.(Political leaders from several countries meet in Paris to discuss the world peace.)
2-JUBILEE OF MOTORING.(Cars from 1876 to 1946 parade in Regents Park. The English King and Queen and young King Faysal from Irak are present.)
3-SPORT NEWS.(Boxing match for the European title in Manchester.)
(Racing somewhere in England. The competition between a Dutchman and an Englishman is won by the latter.)
(Parade in France: little and enormous bicycles homemade; other inventions; a car spins upon the rear wheels; a motorized chair and a cradle upon wheels.)
(Acrobatics demonstration by Army motorcyclists in a park in Austria.)
(Puppets spectacle for children in a theatre in Vienna.)

Identities: ALEXANDER, Abe?; KING, McKenzie?; FAYSAL, King of Irak; British Royal Family
Descriptors: Paris; London; Manchester; AT; Vienna; Second World War; GB; FR; US; AU; CN; PL; IN; CA; Parade; Automobile industry; Boxing; Racing; Cycling; Spectacle; Motorcycling; Army; Theatre; Children
Not-Indexed: Eiffel Tower; Regents Park; Wooldcock?; Wooderson?
Acervo(s) : NIT; VID
[Fontes/obs.: NE 7325-01.]

WORLD PICTORIAL NEWS NO. 277
ENTRIES FROM THE TRF (INVENTORY) DATABASE
OF THE CINEMATECA BRASILEIRA

1. Record made for the existing material - the entry number is fictitious.

WORLD PICTORIAL NEWS. N.277
EST, CJ Version ENG
Acervo: VID
Comprimento/duração: 7'50"
NE: 7325-01

Mat: COZ VHS, BW - Completo? Y
OBS.: Received for the Newsreel Seminar in Mo-i-Rana, Norway.

2. Fictitious record, created only to demonstrate the relationship between the catalogued material and other copies held.

WORLD PICTORIAL NEWS. N.277
EST, CJ Version ENG
Acervo: NIT
Comprimento/duração: / 8'
Tombo: NP89678Z

Mat: COZ 35mm, BW, 1 reel(s) in 1 container(s) - GT 1B - Completo? Y
Trafic:

Doc	Date	Destination	Date	Doc
BS93456	MAR13	Machine Room	MAR20	BD93367

OBS.: This is a fictitious record, created only to demonstrate the relationship between the catalogued material and other copies held.

92.08.19, Examined. No sign of hydrolysis.

KEY

EST:	foreign material
CJ:	newsreel
ENG:	English version
Acervo(s):	collection(s)
Comprimento/ duração:	length/projection time
NE/Tombo:	inventory number/catalogue number
GT:	technical category

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cinemateca brasileira

FICHA BÁSICA PARA TEIPES

número de tombamento	7325-01

título: WORLD PICTORIAL NEWS N. 277

arquivo: VID

procedência	depositante	data chegada
London - England	Imperial War Museum	30.04.93

data gravação	origem	nº utilização
	duplicated in 15.03.93 by Machine Room - London	

formato	duração	imagem	som	sim	não	editado	sim	não
VHS	7'50"	B & W		X			X	

sistema	velocidade	versão/créditos	versão/diálogos	versão/legendas
PAL	LP	English	L —	English

observações: Received for the Newsreel Seminar in Mo-i-Rana - Norway.

descrição:

00' - WORLD PICTORIAL NEWS
editor Charles R. Martin
n. 277

0'14 - PARIS - PEACE CONFERENCE

(Eiffel Tower, river Siena / Tower closer / Policemen in the middle of the street make way to cars / Spectators on the walks + look the men that go out of the cars / View of the palace where the conference is held / Politicians go up the staies of the palace / French first minister (Bidou?) goes in / Shot from above of the conference hall / Shots from the delegations of Australia, China, United States, Poland, India / Peace premier speaks from the tribune.)

Sound: For the second time in a generation Paris becomes the Meca of the Peace. Like after the I World War, the world leaders meet in the French city to fix the frames of the Peace Treaty. British delegation with the Alexander (?) and the First Mimister. Mr. Mckemsie King, Canada's premier (perhaps also Peace Premier).

1'22" - JUBILEE OF MOTORING

(Road with automobiles stopped at both sides and people walking / Old cars parade between people standing on the road / Shots from the car parade / Spectators / "The King, The Queen and the young King Faysal from Irak" / Parade of more modern cars, one of them a racing car carried on a trunk / A two-stories bus - "Old Bill, heroe of the I World War" / The King and Queen watch / A trunk with a cameraman upon it / Trunks parade among the crowd.)

Sound: Regents Park, London. Parade of automobiles made from 1876 up to 1946. The British King and Queen watch the English pavillon which opens the parade. The marvelous of the automobilistic industry.

2'38 - SPORTS. NEWS

(Boxing: several shots of the match / the judge counts / a spectator with a big cigar / Shots of the fight / Judge counts the knock-out / The winner talks to the press / The two fighters together, one holding the shoulder of the other).

Sound: Manchester. Fight for the European title. One of the fighters is French. The speaker describes the match. Woolcock (?) x Remé (?). The match ends on the 6th. round.

4'30" - (Race / Runners at the starting point / Start shot / Shots of the race / Spectators / Race / A woman with binoculars / Race: the man who was second runs more and wins.)

Sound: (where does the race take place?) It seems a record is broken. Competition between a Dutchman ("The Flying Dutchman) and an Englishman who wins ("the shy little solicitor remains Wooderson The Great").

5'43" - (Parade - it seems a race - of little and big bicycles, homeman-/ A car spins upon the rear wheels - a woman driver - and seems to win the first prize of its category / A motorized chair with a man reading a newspaper / On the other side of the road a woman on a motorcycle / In the middle, a cradle on wheels.)

Sound: France. "Every variety of useful and useless inventions."

6'29" - Demonstration of acrobacies by Army motocyclists in a wonderful park with a monument in the background. / Jumps throug fire, piramids, etc.

Sound: Austria.

7'02" - Show of mariomettes to children in athetre / Children watching / The manipulators of the puppets / The children smiling, crying, appleuding.

Sound: Vienna, Austria. It seems that the children are sons and daughters of soldiers who did not yet come home after the end of the war.

7'47" - The End.

fonte	examinador	data
VIDEO TAPE	CRoberto	05.05.93

Newsreel cataloguing at the National Film and Sound Archive, Canberra

Ann Baylis

The National Film and Sound Archive of Australia (NFSA) holds over 65 000 film and television titles, including 16 000 segment titles and approximately 5000 newsreels. Newsreel titles include *Australian/Australasian Gazette* (1913-29), *Cinesound Review* (1931-70), *Movietone News* (1931-70) and *Australian Movie Magazine* (1971-75). Some 20% of these newsreels are catalogued, with over 50% having detailed accessioning records. Camera dope sheets and scripts are held for most of the newsreels from 1931 to 1975. Newsreels, both sound and silent, are regarded as one of our treasures and are being catalogued and preserved as a priority.

Cataloguing of newsreels

Cataloguing of the newsreels is done onto the Archive's collection management system, MAVIS (Merged Audio Visual Information System), which is based on a Sequent Symmetry 2000/450 minicomputer and runs on ORACLE software. MAVIS is a relational database designed to provide physical control of the collection and includes basic intellectual content information, plus technical, conservation and preservation information. MAVIS has an automatic system for generating shelf location numbers according to medium and size. MAVIS handles all the media with which the Archive deals – film, videotape, audiotape, sound recordings and documentation. The software has been designed for the NFSA and the system works as a series of screens, containing pop-up windows that hold more detailed information than at first appears on the screen.

Standards used in cataloguing

The Archive has developed in-house Data Entry Standards for the MAVIS system based on the *FIAF Cataloguing Rules*. The second edition of the *Anglo-American Cataloguing Rules* (AACR2) is used for the form of names, with reference to the National Library's Australian Bibliographic Network (ABN) database and the Library of Congress's Name Authority File (LCNA). We have developed a local Name Authority File on the MAVIS system, complete with biographical notes.

The subject thesaurus terms were originally based on the Australian Public Affairs Information Service (APAIS) thesaurus, plus many specific headings for media in both film and sound. We chose this system as being simpler to apply than the *Library of Congress Subject Headings (LCSH)* and other developed systems. This system is currently under review.

Research by cataloguers when cataloguing the test *World Pictorial News* newsreel

As a mini-workshop within the NFSA, this newsreel was catalogued by three cataloguers separately, and the result is a composite but typical newsreel entry. With

an Australian newsreel from 1931 onwards, we would have some research assistance from the original newsreel contents sheets. We are fortunate to have all the contents sheets from 1931 to 1975 for *Cinesound Review* and *Australian Movietone News*.

Normally, we would not catalogue this newsreel, since we concentrate on Australian material. For the purpose of this workshop we pretended that it was a significant Australian newsreel. Given that our cataloguers would be more familiar with Australian people, events and places, extra research was carried out to determine the places and people involved. To verify one or two names of the delegates in the first item, a cataloguer contacted the Australian Department of Foreign Affairs, and an embassy; to establish the names of the sportsmen, we contacted the Australian Institute of Sports Library. A staff member identified Schönbrunn Castle, Vienna, from a holiday visit. If this were an Australian building, the war damage would have been noted in the cataloguer's notes field.

Users of our cataloguing

Users are typically our own Access staff looking for screening materials, or television and non-fictional filmmakers looking for stock shots to illustrate a theme. Client Access staff interpret the database for external clients as it is not yet "user-friendly". Our cataloguers assist with some research, often selecting newsreels for screenings. External use of the database is expected to increase dramatically when a CD-rom of the catalogue is released in 1995, with a user-friendly interface.

Access via subjects

Since subjects are the most frequently requested access points or indexes to the collection, MAVIS was designed with a simple subject thesaurus, which could be input by any member of staff. Everyone in the collection management and technical identification areas of the Archive is encouraged to enter simple subjects and summaries into the database. This ensures that films which are processed into the collection, but not yet catalogued, have index points and can be retrieved by subject.

Simple chains of words, such as "BICYCLES and FRANCE and 1946" in a Boolean subject search would find this newsreel. We can also search on the word "BICYCLES" and find perhaps 150 entries and then add "FRANCE" (for instance) and reduce the titles to less than five. If the response is too large, e.g. "SYDNEY", the database asks the searcher to modify the search. If the demand for a particular subject (such as "ANTARCTIC" footage) becomes fairly constant, we can generate lists via subject headings.

Cataloguers check the accuracy of all subject headings and maintain the thesaurus. The thesaurus contains many synonyms, as well as the preferred term (e.g. motor cars, automobiles). Users can type in either word and arrive at the same result, since both the preferred term and the synonym are attached to the same numerical code. Cataloguers are responsible for the accuracy of subject-index points added to the database by technical and accessioning staff, and monitor these by sampling the work of these staff.

Intellectual and technical information

On acquisition of a collection item, the first record we create on MAVIS spells out all the acquisition conditions, together with a basic description of the item. The next record created is the accessioning record, including technical information (length, negative/positive, colour, etc.), conservation information (mould, scratched, etc.), as well as production details (cast, crew, etc.), summary and basic subjects.

The database is designed to have a parent-child relationship. A COVER title record is created which contains intellectual and content information for a complete title. This is the "parent record" and can be a single record or, as in the case of newsreels or sound recordings, it can have many "child records" for separate segments attached to it. Once one or more SEGMENT title records have been created, each segment is treated as if it were a separate work, but is linked back to the cover record for the whole newsreel. All the series, production and technical information are included in the COVER title record. In effect, this means that in the same database, the newsreel issue is treated as a whole work in the COVER title record and each item or story is also described in a SEGMENT title record.

Attached to each COVER title record (if it is a single work) or to each SEGMENT title record (if appropriate) is a COMPONENT screen on which is entered all the technical information, showing what copies have been made by NFSA, what format, what conservation treatment it has received, and so on. Multiple component screens can exist for one cover title record, e.g. negatives, master positives, prints and videos.

Links

There is a direct database link between cataloguing information and technical information. There is also a link to associated documentation, shown by entering a code on the screen. The whole database runs on numerical codes and there are HELP buttons for each screen that bring up the codes for staff to enter. After a while, users know the common ones by heart. When entering subject or name codes, the preferred term is reflected back on the screen as a word in order to eliminate possible errors.

Access to the collection

People interested in viewing newsreels can have access to over 1200 videotape copies of silent and sound newsreels. There is also a selection of 35mm screening prints available. In addition, screening prints are being shown in public cinemas on a regular basis; and once a month at Parliament House screenings are shown in association with new Australian films.

The presentational aspect of MAVIS has been fudged for this symposium by taking many pop-up windows and screens and pasting them together on the word processing system, so that they could be easily read in the illustrations. We hope that this reporting facility will one day exist on the MAVIS system.

We regard the Australian Newsreel Collection as an important part of Australia's film heritage. Its cataloguing and preservation are being greatly assisted by support from News Corporation and the Greater Union Group.

MAVIS COVER RECORD

TITLE:

Title No	Description	Pur	Med
227163	WORLD PICTORIAL NEWS. NO. 0277	O	M

NAMES:

Code	Syn/Pseu	Name
3	1	Public Domain
41722	1	World Pictorial News

ROLES:

Code	Role	Main?	
COP	Copyright Owner	N	( )
PDC	Production Comp	Y	( )

Held?.Y
Documentation?
Can this cover have segments? Y

SERIES TITLE:

Title No	Title	Episode
227239	WORLD PICTORIAL NEWS	NO. 0277

CLASS:

Code	Description
NR	Newsreel

PRODUCTION DETAILS:
Country of Origin:

Code	Description
UK	United Kingdom

Production Year: 1946 C

PRESERVATION:
Aust Relevance? N

FILM DETAILS:
Nomination:
Colour: B
Notes:

Award:
Sound: Y

SEGMENTS:

Seq	Title No	Description	Purp	Med
1	227166	PEACE CONFERENCE : PARIS	O	M
2	227167	JUBILEE OF MOTORING	O	M
3	227169	SPORTS NEWS. [BOXING]	O	M
4	227173	SPORTS NEWS. [ATHLETICS]	O	M
5	227174	[BICYCLES : FRANCE]	O	M
6	227175	[MOTORCYCLES : AUSTRIA]	O	M
7	227172	[PUNCH AND JUDY : VIENNA]	O	M

Segment 1:

TITLE:

Title No	Description	Pur	Med
227166	PEACE CONFERENCE : PARIS	O	M

NAMES:

Code	Syn/Pseu	Name
3	1	Public Domain
41722	1	World Pictorial News

ROLES:

Code	Role	Main?	
COP	Copyright Owner	N	( )
PDC	Production Comp	Y	( )

Held ? Y
Documentation ?

SERIES TITLE:

Title No	Title	Episode
227239	WORLD PICTORIAL NEWS	NO. 0277

SUMMARY:

Newsreel item from around 1946 about the Paris Peace Conference at the Luxembourg Palace. Delegates arrive at the conference and the French Premier, Mr Georges Bidault, presides at the opening ceremony. (01:20)

The item opens with shots of the River Seine and the Eiffel Tower in Paris, France. Spectators line streets and policemen direct a motorcade carrying delegates to the Paris Peace Conference at the Luxembourg Palace. There is a long-shot of the Luxembourg Palace. Among delegates alighting from cars and entering the palace are the British delegation, including Mr A.V. Alexander and British Prime Minister, Mr Attlee, the Canadian Prime Minister, Mr Mackenzie King, the head of the American delegation, Mr James F. Byrnes and French Premier Georges Bidault. At the conference, delegates including those from Australia, China, America and Poland are focused on, and the French Premier, Mr Bidault, delivers the opening address.

Cataloguer's comment: Summary was compiled without contents sheets being available. Dr Wang Shih-chieh from China, M. Wincenty Rzymowski from Poland, and Dr H.V. Evatt from Australia were delegates at the conference but they were not mentioned as being shown. (NS. 18.5.93)

CLASS:

Code	Description
NR	Newsreel

SUBJECTS:

NS	24495	Attlee, Clement Richard, 1883-1967
NS	30599	King, William Lyon Mackenzie, 1874-1950
NS	31638	Evatt, H.V. (Herbert Vere), 1894-1965
SU	1153	Peace
SU	1202	Poland
SU	1203	Police
SU	1209	Politicians
SU	1235	Premiers
SU	1243	Prime ministers
SU	1278	Public speaking
SU	133	Australia
SU	1355	Roads
SU	1617	Traffic control
SU	1651	United Kingdom
SU	1652	United States
SU	1946	1946
SU	2121	Paris
SU	231	Canada
SU	2315	World War, 1939-1945
SU	263	Ceremonies
SU	282	China
SU	3271	Crowds
SU	348	Conferences
SU	4075	Motorcades
SU	444	Diplomacy
SU	620	France
SU	809	International relations
NS		Byrnes, James F.
NS		Bidault, Georges
NS		Wang, Shih-chieh
NS		Alexander, A.V.
NS		Rzymowski, Wincenty
NS		Luxembourg Palace (Paris, France)
SU		Eiffel Tower (Paris, France)
SU		Seine River (France)

PRODUCTION DETAILS:

Country of Origin:

Code	Description
UK	United Kingdom

Production Year: 1946 C

PRESERVATION:

Aust Relevance? N

FILM DETAILS:

Nomination:
Colour: B

Award:
Sound: Y

MAVIS Video Component Entry/Query

TITLE:

Title No:	Description	Pur	Med
227163	**WORLD PICTORIAL NEWS. NO. 0277**	I	M

Component:	No 1
Category:	N (Access copy - Non Australian)
Type:	V (Video tape)
Size:	C (Small video)
No Carriers:	1
Site:	AC

First Rack No:	NVC000003

Tech Code:	VH 1/2" VHS Domestic High-fidelity Audio

Complete?	Y
Lable Site:	CC (ID code of location of barcode printer with Rack no.)
Date Accessioned:	13-MAY-1993

ACQUISITIONS DETAILS:

Acquis No:	2286 **Source:** 41720 Imperial War Museum
Acquis Code:	2 Donation
Deac Recm?	N
Missing Carriers?	N

TECHNICAL INFORMATION WINDOW:

Image:	BL (Black & white)
Tape Width:	1/2 (1/2 inch)
Duration:	:010:00

Newsreel cataloguing at the National Film and Television Archive, London

Olwen Terris

The National Film and Television Archive (NFTVA) holds some 200 000 titles, of which approximately 50 000 are newsreels. Major collections, largely unique to the Archive, include *British News* (1940-48), *British Screen News* (1928-32), *International Review* (1950-51) and *Topical Budget* (1911-31). The NFTVA also holds examples of many other newsreels, both major and minor.

Cataloguing of newsreels: SIFT (Summary of Information on Film & Television)

The principal filmographic database available to the Archive is the British Film Institute's SIFT system, into which the NFTVA's holdings of film and television are catalogued. The database includes information on over 500 000 films and television programmes (of which approximately 100 000 are held by the NFTVA), information on film festivals and awards, and journal references relating to film titles and personalities. The NFTVA's stills, posters and designs collection is also documented on SIFT. The database software was designed for the British Film Institute by Software AG using the Adabas Database Management System, Natural-4GL programming language and Predict data dictionary. SIFT is held on a Digital Equipment Corporation VAX 4000 minicomputer.

Fewer than 1000 newsreel titles have so far been entered on SIFT. A decision to exclude newsreels from the computer system was made in the early 1980s when the Archive began to transfer the information held on card to a computer system named ORACLE. Newsreels presented problems with titling and dating, and this policy of exclusion was continued when records from the ORACLE system were transferred to SIFT. New acquisitions of newsreel are now routinely entered on SIFT, but the bulk of the existing collection has yet to be entered.

SIFT was not designed to accommodate newsreels and there is a strong case for arguing that newsreels need their own special system. A newsreel can be approached as a complete issue (as released) or as individual news items, and an ideal system would reflect this duality. Dating also presents problems – a newsreel can be dated by the date of release or by the date of the event depicted, both of which we have used in the past. Exact release dates and event dates can, of course, be difficult to find.

For an *individual* item, the story title is entered in the field used to record a main title entry; the issue title with number is given in a supplementary title field. Therefore, for example, if we held only the "Paris Peace Conference", the story title PARIS PEACE CONFERENCE would be entered as main title, with WORLD PICTORIAL NEWS NO. 277 in the second field. We can therefore search on both fields to retrieve the item, individual items belonging to one newsreel can be brought together and the logic is clear on the screen. For *complete* issues the main title idea has been retained; WAR PICTORIAL NEWS NO. 277 would be entered as main

title. Access to the alternative titles would be via the subject-indexes and details of all the stories, with their titles, would be given in the synopsis. Such a system reflects both the newsreel as released and the material actually held by the Archive, the latter consideration being paramount when cataloguing the material.

There is no field for release date, so we have to use the production date, which is incorrect but all that we have. There is a facility on SIFT to code a news film as such for retrieval purposes and lists can be produced of all newsreel holdings on SIFT, limited, for example, by country or production date.

Main entry cards (shot-list records)

The example contributed by the NFTVA to the Cataloguing Session's exercise demonstrates the pre-SIFT "Main Entry" cards (or shot-list records).

The style of catalogue entry on the cards used in the manual system is substantially as set down in the *Rules for Use in the Cataloguing Department of the National Film Archive 1960* (see below). The title of the newsreel (with issue number) is entered on the top line in upper case, followed by date (in parentheses) and the location number of the copy viewed. The cataloguing rules give no precise ruling on which date to use, but ideally release date. The description itself begins with the title on the film (or supplied title) in upper case. For silent news film, intertitles are underlined (on SIFT they are enclosed in quotation marks, as there is no underlining facility). The action is described with footage lengths in brackets or with timings for videotape. Observations such as nitrate damage, or missing sections, are noted after the description. The full length is given at the end, followed by donor information, notes where applicable, and the UDC tracings and personality references. The index cards (subject and personality) give title of the item, length and release date, and underneath in brackets the name of the newsreel and issue number.

Topical Budget

The NFTVA's monograph, *Topical Budget: The Great British News Film* (1992), tells the story of the newsreel and the part it played in the development of newsreel form and technique. A catalogue with subject-index of the news items is at present held on a word processing file and we hope to publish it in the near future. There is a printout available for public reference.

Part of the thinking behind the NFTVA's *Topical Budget* project was to see how newsreels might be catalogued outside the restrictions of existing cataloguing systems. In the unpublished catalogue to *Topical Budget* the records show the newsreel as a complete issue (number and release date) with individual items titled and described, missing items noted and explanatory notes where necessary. Two observations which arose from and were confirmed by this exercise are:

a) The original documentation of the newsreel, wherever available, is an essential guide when cataloguing a newsreel film. Newsreel should not be thought of as a record of an historical event in isolation, but as a film issued in a particular way on a certain day.

b) The importance of the release date. The date of the event can be very misleading. Not all news film can be dated in this way and some companies are dishonest about what they are showing. Release date seems the only sensible means of defining a news film and all newsreels had a release date – if a listing does not exist, then research must be undergone to create one, as we have done for *British Screen News*, for example.

Cataloguing rules

To a large extent we still use the *Rules for Use in the Cataloguing Department of the National Film Archive* (5th revised edition; 1960). These rules were drawn up before the advent of SIFT and before we acquired television on the scale which we now do. Modifications to the way in which data is entered have become inevitable but in essence the philosophy embedded in that slim volume remains. Many of the rules were incorporated into the *FIAF Cataloguing Rules for Film Archives* (1991) to which we also turn for guidance. We also use the *Anglo-American Cataloguing Rules* (2nd edition) for direction on form of name.

Users

The users of the Cataloguing Section of the NFTVA are many and varied – we are a national archive and the people who need to use us very much reflect that fact. They could be scholars writing a book who want to see film to enhance and verify their thesis; film and television researchers wanting source material for their programme-making and wanting to see what has already been made; or students tackling a whole range of subjects for which they need to see moving images to illustrate their theme; and, by no means least importantly, members of the public who saw a film or television programme many years ago which meant a lot to them and would like to see it again for personal reasons. All these people bring differing levels of knowledge and all must be catered for.

We would expect the film researcher or scholar to want to see a newsreel, but we do receive enquiries from the public who feel members of their family may have appeared onscreen at a particular event and want to verify their belief.

Information service

The Cataloguing Section at the NFTVA also acts as an information service and is the first port of call for anyone wanting to know what the NFTVA holds. I am told by visiting archivists that this is unusual. I understand many archives have a cataloguing team working in the background and a separate enquiry desk manned by people who did not prepare the cataloguing entry or view the film, but act as interpreters of the catalogues at second hand. We feel that it is essential that we work in the way that we do: if you have catalogued a film you tend to remember it, and the cataloguers have a enormous pool of knowledge which they are happy to impart to users. They also test daily if their cataloguing and indexing decisions work as they use the indexes which they have compiled themselves to answer enquiries – if you do not find something under your chosen search term, then you begin to question why. It is

important that the Cataloguing Section maintains a regular and lively contact with the users – in that way we are aware of the terminology people bring with them and can ensure that the terms we use in their indexing reflect contemporary usage and do not become a rather antiquated, formal list out of touch with reality.

Subject and personality card indexes

The researchers who visit us use the card indexes and subject lists themselves to find out what we have on a particular topic or person, but they inevitably need guidance from the cataloguers on how to get the best out of them – the system is not straightforward and I am constantly surprised by the skill and patience of people as they cope with the many and various sequences.

The card indexes which provide a subject approach to the collection carry minimal information: UDC (Universal Decimal Classification), title, series and date (transmission date for television). If the researcher needs more information (cast, credits and content details), they are asked to write down the title and date from the cards, and we will work with them finding the title on the computer (or, in the case of newsreels, the card indexes), where the full cataloguing entry is found. We also maintain a "personality card index" where films about or depicting a person can be found together, arranged chronologically. Again, for more information the user notes down the title and date, and then looks at the computer entry with the cataloguer. The colour of the cards indicates whether we have a shot-list for that title.

We are hoping to install an OPAC (Online Public Access Catalogue) in the Department in the near future. This is not intended to replace the dialogue between user and cataloguer which is essential to our work, but it will free the cataloguers from the more routine work of checking a researcher's long list of titles against our holdings. It will also offer the users an opportunity to be more independent in their searching. The usefulness of the OPAC will be limited, however, by the fact that there is as yet no way of searching by subject terms on SIFT.

Frequently researchers comment that they greatly enjoy the physical activity of browsing through the shot-lists on the catalogue cards, finding films which they wish they had known about when they made their last production, or coming across information which they store away for future research. This type of serendipity, the accidental discovery, is much more difficult to achieve on a computer system.

Technical information

The information on SIFT is not copy-specific. Details of the specific material on one title are held on a separate database, maintained by the NFTVA at the John Paul Getty Jr Conservation Centre at Berkhamsted, Hertfordshire, where the films and television programmes are held in the vaults and where the restoration and copying work is undertaken. These technical records are searched by title (with dates distinguishing between films of the same title), donor or location number. They contain no cataloguing details such as cast details, production credits or summary of content. Information on location numbers, the physical condition of the print, including when it was last tested for nitrate deterioration, the status (master or viewing), gauge, footage and so on, are all noted. Technical Records also hold

information on the physical movement of the film – for example, whether it is with Cataloguing for shot-listing or out on loan to an international festival. Technical Records can be accessed by Cataloguing and other access departments in the offices in London; there is no public access.

World Pictorial News no. 277: catalogue entry

For the purposes of this exercise the Archive's four cataloguers and two assistant cataloguers shot-listed the newsreel working on their own. The entry which we have submitted is a composite entry – not presented as an ideal or definitive entry even if such a thing were possible, but allowing comment on certain points. Although the entry is a composite one, it is an acceptable catalogue record which would be entered into our system.

We aim when shot-listing to record as objectively and concisely as possible what we see on the screen, while giving the user of that information something of a feel for the film's character – its structure, pace and emphasis. We always have to keep in mind our users, present and future, who will access that information. The shot-list serves as a substitute for seeing the film, and if a researcher can tell from our entry that the shot of the prime minister is too brief to be of use, or that the singer is not performing the song they want to hear, or that it is young girls who are being taught sewing in the classroom when they are looking at how boys were taught domestic skills, then they may not need to view the film, and the print will last a little longer.

We keep in mind the enquiries we have received in the past – if we have had a flurry of enquiries on children's entertainment during the first half of the century (and enquiries on the same theme do tend to come in batches), we may be tempted to describe the next Punch and Judy show in greater detail in anticipation of future enquiries; yet, we must also be aware of what future generations may wish to know and not to omit anything because it does not seem particularly important or interesting at the time.

There is a strong temptation when researching information (particularly on a newsreel) to write an history lesson into the shot-list in the light of facts discovered, dates ascertained or queried, the relationship of the film to other material in the collection, and so on. The temptation should not be resisted too strongly – such information is extremely valuable and can give the researcher a great deal of help. This type of detail, however, should be incorporated into the notes field at the end, not embedded in the shot-list itself, where it can be obtrusive and detract from the description of the film itself.

Having several cataloguers catalogue the same film confirmed what we always knew – the value of the collaborative effort. One cataloguer cannot be expected to be an expert in all things – each has his/her own areas of interest, scholarship, enthusiasm and experience, and when problems of identification and interpretation arise they can be called upon. It is of course not only cataloguers who make this type of contribution – for example, we have an authority on the city of Glasgow in our computer unit who can readily identify streets and buildings for us.

THE CATALOGUE ENTRY

WORLD PICTORIAL NEWS No. 277

Editor Charles R. Martin

[Release date August 1946]

Main title and credit (00.16).
PARIS PEACE CONFERENCE (00.20). LS over Seine to Eiffel Tower; closer view of Tower (00.26). Delegates cars pass along police-lined road; crowds behind barriers; MCU of crowd (00.33). A.V. Alexander alights from car (00.35). MCU and then CU of Clement Attlee (00.41). LS Luxembourg Palace (00.47). Delegates cross forecourt and enter palace (00.51). Arrival of Canadian delegation led by Mackenzie King (00.54). Russian (?) delegation arrive (00.59). Arrival of French delegates led by Bidault (01.04). HAS of parliament chamber, conference in progress (01.09). Shots of delegates from Australia, China, USA, Poland, India and Russia. HAS from rear of Bidault addressing the conference (01.34). He sits down to applause (01.39).
JUBILEE OF MOTORING (01.42). People arriving at Regent's Park, London for vintage car rally celebrating fifty years of the motor car (01.44). Scenes of the rally as cars pass by (01.59). LS of the royal box with King George VI and Queen Elizabeth watching (02.02). Brief shot of King Faisal II of Iraq in royal box, Stafford Cripps also in royal box (02.04). Rally passes royal box; includes the Grenville steam coach of 1875 (02.11). The royal box (02.18). Rally scenes (02.27). MCU of King and Queen (02.31). Camera follows truck carrying first car to exceed 200mph [Segrave's 'Sunbeam']; 'Ole Bill', (an omnibus used in World War I) and a Gaumont-British News van with cameraman positioned on top (03.01). View from mobile camera position of rally continuing down crowd-lined Piccadilly Circus (03.06).
SPORTS NEWS (03.10) Boxing match between Bruce Woodcock (GB) and Albert Renet (FR) for European professional heavyweight title held at the Belle Vue Stadium, Manchester. Medium and close shots of the bout (04.21). Renet falls in round six and gets up to count of eight (04.30). Renet knocked down again three times and takes the full count (05.13). CS of boxer on canvas (05.15). Victorious Woodcock corner (05.18). CU of Woodcock with raised gloved fist stands beside the defeated Renet (05.25). CS of Sydney Wooderson at start of Amateur Athletics Association 3 mile race at White City stadium (05.30). Various shots of the race, Wooderson overtaking Slykhuis in the final stages to win in a record time of 13 mins 52 secs (06.52). Comical bicycles of various sizes at Gervaise (?) track in France. Small girl on very large bicycle rides off; man on miniature bicycle; woman in pedal car which spins on the spot; a moving armchair and a motorised pram (07.45). Royal Corps of Signals motorcycle display in Austria before an audience of children. Rider stands on the shoulders of another rider on cycle; man sitting over front wheels rides cycle; man rides up ramp through burning archway; twelve men on one cycle; a pyramid made up of four cycles and nine men (08.27). Young children

in Vienna watching a Punch and Judy show put on by ex-soldiers; brief shot backstage of the glove-puppeteers; CU of faces of children showing fear and delight (09.21). THE END (09.34).

PAL. VHS 1/2" bw 9 mins 34 secs.

NOTES: Titles of individual items are also given in Arabic. There is commentary and music but no further background sound except for audience noise during the boxing match. WORLD PICTORIAL NEWS was a composite newsreel released by the Cairo office of the MOI. Most of the British newsreels covered the A.A.A. meeting for release 25 July 1946 and the peace conference, motoring jubilee and boxing match for release 1 August 1946. It is likely that Gaumont-British News is the source of the British items.

Subject entries

EIFFEL TOWER: Paris 725.91:944.361.1 (00.20:00.26)
LUXEMBOURG PALACE 725.17:944.361.1
PARIS PEACE CONFERENCE 944.361.1:327.7:341.38
940.53"1946"
MOTOR CARS (historic): Parades: Regent's Park
629.113(091):394.51:712.25:942.14[1]
PASSENGER COACHES - Grenville steam coach
629.1-45:629.1-81"1875"
MOTOR BUSES - Ole Bill 629.114.5"1914/18"
MOBILE NEWSREEL UNITS (vans with mounted camera)
629.114.4:77.044
MOTOR CARS (historic): Parades: Piccadilly Circus
629.113(091):394.51:942.13[1]
BOXING CHAMPIONSHIPS - European heavyweight - Woodcock v Renet 796.83.092.2
A.A.A. CHAMPIONSHIPS: Running - Three mile race
796.092.2:796.422
BICYCLES 629.118.3 (06.52:07.45)
MOTORISED PRAMS 629.111.4
ROYAL CORPS OF SIGNALS MOTORCYCLE TEAM: Display: Austria
629.118.6:358.236(42):791.6:943.6
PUNCH AND JUDY SHOWS 791.5

Note: All classification numbers will be reversed so, for example, there will be two subject cards prepared for Eiffel Tower:Paris - one under the number for Paris and the other for exhibition buildings.

Footage counts/timings, and reel numbers where appropriate, can be indicated on the subject index cards to help the researcher find their place within the shotlist more quickly and to help calculate how long a particular sequence lasts. For shorter films we would not necessarily do this.

Biographical References

ALEXANDER, Albert Victor 1st Earl Alexander of Hillsborough

ATTLEE, Clement	1st Earl Attlee, British Prime Minister
KING, (William Lyon) Mackenzie	Canadian politician
BIDAULT, Georges	French politician
ELIZABETH	Queen Consort to George VI
GEORGE VI	King of Great Britain
FAISAL II	King of Iraq
RENET, Albert	French boxer
SLYKHUIS, Wim	Dutch athlete
WOODCOCK, Bruce	British boxer
WOODERSON, Sydney C.	British athlete

OBSERVATIONS ON THE EXERCISE

PARIS PEACE CONFERENCE

Observations on the exercise

Paris Peace Conference

This caused problems of identification and we named only the delegates given in the commentary. It could be argued that anyone researching the Paris Peace Conference might be expected to know who the main delegates were, and to note that there were shots of delegates from China, Poland, India and so on would be sufficient to indicate whether that newsreel was likely to hold the required information. There is a point beyond which the amount of time spent on identification and other research is out of proportion to its value, and this could be considered to be such a case.

In fact we had previously shot-listed the event from *British News* No. 322, which carried the story and where the cataloguer had identified many other delegates and presumably spent a great deal of time doing so. Viaceslov Mihailovic Molotov, Andrei Yanuarievic Visinski, Dmitri Zakharavic Manuilsky, Pierre Schneiter, Maurice Couve de Murville, Hervé Alphand, Herbert Vere Evatt, Shih-Chieh Wang, Wincenty Rzymowski, Sir Samuel Ebenzer Runganadhan and Ato Aklilou Abte Wold were among those identified.

Most cataloguers noted the establishing shots of the Eiffel Tower. One cataloguer did not, arguing that "Paris is just Paris"; perhaps experience told him that we had better shots of the Tower from the same period, and therefore there was no need to record this in any great detail.

Jubilee of motoring

One cataloguer spotted Stafford Cripps (British statesman and Chancellor of the Exchequer at the time) among the royal party. Problems were encountered in identifying which car broke the 200 mph speed record – was it Malcolm Campbell's "Bluebird" or Segrave's "Sunbeam"? Research confirmed the latter.

Cataloguers recorded "Ole Bill" and the Grenville steam coach, which were noted in the commentary. The event was covered in *British News* No. 322, where cataloguers had identified and noted many more vehicles from a different film coverage.

One cataloguer noted that the statue of Eros in Piccadilly Circus was boarded up and that there was a Marx Brothers advertisement behind it.

Sports news

The identification of the French boxer caused difficulties. He was not listed in any of the reference books to hand and *Whitaker's Almanac* was not helpful. *Pathé News* listed the boxer's surname, but not forename. The problem was solved by a cataloguer visiting a nearby specialist sports bookshop and consulting the index of one of the books there – a clear example of the potential benefits of locating an archive's cataloguing section in the heart of a major city!

The correct form of name and spelling of the athletes, Sydney Wooderson and Wim Slykhuis, were verified in our personality card indexes and in reference books. We had spelt Wooderson's name incorrectly, in our card indexes, as Sidney. One

cataloguer recognised the location in the shots of the Royal Corps of Signals motorcycle display as Schönbrunn Palace Park. All cataloguers had trouble with the name of the track in France where the bicycle parade took place. It sounded like Gervaise, but neither that spelling nor near variants appeared in atlases or in a Michelin guide which a cataloguer consulted in a bookshop.

Punch and Judy

Interestingly, the female cataloguers described the expressions on the children's faces in much more detail than did the male cataloguers. Some cataloguers noted in the subject entry that the show took place in Vienna, others just left the entry as "Punch and Judy Shows", perhaps thinking that the location was not a significant factor.

Bicycles

Subject heading lists

SIFT regrettably does not as yet allow us to input subject information to the computer record, and there is no free text searching facility. Subject access to the collection is provided by a list of some 19 000 subject headings maintained on word processing files and printed out in entirety twice a year. This large list of headings has been built up over many years, and is added to by many cataloguers, without the benefit of a structured thesaurus controlling the vocabulary. Although there are "see" and "see also" references in the list to prompt users to look at other related terms the system is not ideal - there are inconsistencies and omissions. For example, there was no linking reference between the term "bicycles" and "cycles" and "motorcycles", which are also used as headings. The headings relating to bicycles in the subject-index are: Bicycle obstacle races, Bicycle polo, Bicycles: sports, and Bicycling: stunts.

A researcher wishing to discover what we hold on bicycles will look up that term in the list. There will be a UDC number by the side. They will be asked to write down the UDC number (not always easy, since some of the numbers are very long with complicated punctuation, which needs to be transcribed carefully because it is a filing device) and carry it with them to the catalogue cards which are arranged in UDC order. Entries for films which carry that UDC number and subject heading "BICYCLES" will be found together, arranged in chronological order. If the researcher then wants more information, he/she will write down the title and date, and the cataloguer will look it up on the database where the full entry, including credits, synopsis and shot-list (if prepared), will be found.

The researcher will not be able to tell until they see the shot-list on the computer that the bicycles in this story are comic cycles, not the conventional kind.

Example of information on subject cards

629.118.3:944
BICYCLES: France

c. August 1946 WORLD PICTORIAL NEWS NO. 277
(06.52:07.45)

Reference books used

John Arlott (ed), *The Oxford Companion to Sports and Games* (1975)
Clarence L Barnett, *The New Cyclopaedia of Names* (1954)
Encyclopaedia Britannica (1974)
Gilbert Odd, *The Encyclopaedia of Boxing* (1983)
Roberto L Quercetaini, *Athletics: a History of Modern track and Field Athletics* (1990)
Shell Book of Firsts (1974)
Slade Film History Register microfiche
Whitaker's Almanac (1946-48)

Time taken

The cataloguers took between 35 and 70 minutes to shot-list the newsreel, and between one and two hours to research names, events, dates, and so on, and prepare subject entries and name headings. 29 subject entry cards and eleven biographical reference cards were generated. An average of about 35 minutes was needed to type the shot-list into the computer. To this is added the time taken to type up the subject entry cards and the personality cards, checking and filing – say one hour. Therefore, that gives an average individual time of four hours to prepare an entry for a 10-minute newsreel item, which I think is fairly typical in the complexity of subject content. This illustrates well the amount of work and research needed for a "typical" newsreel and it is understandable that many archives have to live with large cataloguing backlogs.

A golden rule before embarking on any cataloguing work is always to check carefully that it has not been previously catalogued. Knowing that the Imperial War Museum has a complete run of *War/World Pictorial News*, presumably with accompanying documentation, we would have contacted them for information (particularly release date and source of material) concerning the film.

Using standards to catalogue newsreels

Harriet Harrison

Cataloguing newsreels is mostly about research. Newsreel cataloguers spend the largest portion of their time gazing at flickering images – peering at automobile licence plates, street signs or any other clue – listening to the same name over and over on a blurry soundtrack in the attempt to arrive at least at a guess as to its spelling, comparing still frames with identified photographs, and poring over newspaper indexes and articles.

Once the images are identified and we know the "who, what, where, when and why" of each story, most of our work on a newsreel is complete. Research time may be shortened considerably if we have access to appropriate documents, such as synopses, transcripts of texts, and cameramen's dope sheets, but the work is still highly labour-intensive.

Having completed the research, we must next organise the results, recording and presenting our information in a manner and order which is logical, concise and sufficiently consistent for ready comprehension by the archives' users – administrators, filmmakers and researchers – from a wide variety of disciplines. It is at this point that the question about whether or not to use common standards comes into play. To be perfectly honest, the use of common standards introduces another level of complexity into our work. Not only must cataloguers know their academic subjects, but also they must become conversant with tomes of rules, rule interpretations, authority files, intellectual access vocabularies and computer formats. For example, the standards used for the catalogue record appearing at the end of this essay were: *FIAF Cataloguing Rules for Film Archives*, *Anglo-American Cataloguing Rules (2nd edition)*, *Library of Congress Name Authority Files* and the *UNESCO Thesaurus*.

One can therefore see that cataloguing newsreels is an expensive exercise. Cataloguing just one issue of a newsreel series can require several hours of effort by highly skilled professionals. So why do we do all this? And what is a catalogue anyway?

In ordinary usage a catalogue is simply "a list; register, or enumeration of items". A bibliographic catalogue is a collection of document surrogates (records) which describe the discrete holdings of a particular institution or group of institutions – archives or libraries. Bibliographic catalogues inform users about the contents of document collections and assist them in locating materials within the collections which meet their needs – for information, reuse, in-depth research, or for entertainment.

Typically, each document surrogate contains sufficient information to identify uniquely the document it represents and to relate it to other documents in the collection in a variety of ways. The act of relating documents is termed "collocation" and can be carried out both literally and figuratively. Figurative collocation constitutes the user's point of entry – bringing together surrogates which are alike in specific

aspects according to the user's needs. Physical collocation is the end-stage of access, leading from the catalogue's document surrogates to the items themselves.

Film archives place particularly heavy reliance on catalogues, owing to the specific characteristics of film materials themselves. Because films are fragile, we need to prevent unnecessary handling; because films cannot be viewed directly, requiring instead a machine interface, and because they often lack the kinds of aids available to book users – indexes, tables of contents, prefaces, introductions and even title pages – we film archivists need to incorporate more sophisticated searching and selection tools into the document surrogate than do print cataloguers.

In order to achieve our goals as film archives – in order to acquire and preserve film materials, to study film as historical document and cultural artefact, and to disseminate film culture – we must catalogue our films and we must have access to them. In today's world we ought not only to have access to our own collections, but also we should possess a knowledge of what other film materials exist and where.

Because film cataloguing is so complex and expensive, and because it is nevertheless absolutely indispensable to the pursuit of our goals as film archivists, film cataloguers have sought ways of reducing costs by sharing information and expenses through cooperative cataloguing efforts. Experience in the library profession has shown and continues to demonstrate that successful cooperative cataloguing efforts require the application of common standards.

In choosing to adopt common standards, individual archives forsake a certain autonomy of action and assume the burden of standards assurance in order to reap the benefits, in effect, of increasing their pool of cataloguers to encompass not only their own staff, but also the cataloguers on the staff of all their collaborators. Standards enable this to happen. In effect, they function as a common language which fosters cooperation and facilitates communication.

The use of common standards likewise enables archives to take advantage of existing telecommunications technologies to build common databases. Over the Internetu, a cataloguing record created in one archive becomes immediately available for use in another. But the extent to which records created by one archive are found useful in another depends upon the extent to which they follow common standards. Types of standards used in cataloguing documents includes:

rules for bibliographic description;
rules for physical description;
rules for choosing points of access – people, places, corporate bodies, titles;
formats for the exchange of machine-readable data;
classification schemes for the hierarchical arrangement of human knowledge contained in documents;
thesauri or subject headings lists for specifying document content on a relational basis.

Designed specifically for use with film materials, the *FIAF Cataloguing Rules for Film Archives* offers standards for bibliographic and physical description, as well as for choice of access points. The *Rules* also provides guidance for writing summaries and recording story segment titles and lengths. Based on standards developed for

library materials in general, the records created according to the *FIAF Rules* are designed to fit into standard bibliographic computer communications formats. Rule prescriptions and standardised punctuation marks enable both cataloguer and researcher to rely upon the presence of particular types of information in particular sequences, thereby facilitating the comprehension of bibliographic and physical data even in unfamiliar languages. The newsreel example which follows this essay has been created following the *FIAF Cataloguing Rules*.

The forms of proper nouns (or names) appearing in the access points following the main catalogue entry have been formulated according to pre-existing rules designed by librarians, in this instance, the *Anglo-American Cataloguing Rules, 2nd edition.* To assure uniqueness, the names have also been checked against the *Library of Congress Name Authority Files*. Common agreement on form of name for access enables us to find names in combined film or book/film databases without having to double or treble (and so on) our searches.

To date, no truly satisfactory international standards exist for topical (as opposed to name) access by subject. For newsreel cataloguing this is particularly problematic, since access to intellectual content is our most common user request. Yet, given the task of sorting and arranging the whole spectrum of human knowledge, a lack of standards is not surprising. Of all the areas of cataloguing, the creation of standards for subject analysis, particularly on an international level, is the most difficult. Subject analysis, by its very nature, is somewhat imprecise. Each individual tends to view and analyse what he or she has seen in different ways and on different levels. Differences can be multiplied on a database within an international context of varying social, cultural, and linguistic circumstances. Since subject analysis, particularly for large collections of moving image documents, necessarily involves an effort to codify any and all areas of human life and thought, it is not surprising that the mere act of translating thesauri constructed within particular social, political and cultural contexts does not necessarily render them useful in other settings.

Factors of social, linguistic and cultural bias have led some librarians and information specialists to consider the use of classification schemes, such as the Universal Decimal Classification system (UDC), in preference to structured thesauri as potentials for language-independent cross-national subject access. The problem is, of course, that classification schemes have also been created within cultural contexts, and although some are widely used, their application - being also based in specific cultural and linguistic settings - is by no means consistent. Moreover, busy researchers and administrators often resist and resent the need for checking first in UDC's indexes and having to translate words into numbers before beginning their search of the catalogue.

For the purposes of this exercise, I chose the *UNESCO Thesaurus* as a possible structured-language term-based approach to subject analysis. Designed originally as a "list for indexing and retrieving literature in the fields of education, science, social science, culture and communication", the use of this thesaurus was not very satisfactory. In most instances terms lacked specificity; for example, no terms existed for "parades", "motorcycles", "baby carriages", "foot races", nor even for "track athletics". Terms for concepts such as "postwar pacification programmes" were simply non-existent. In addition, no mechanisms exist for revising and updating the thesaurus, an element essential for the maintenance of any truly viable thesaurus.

Frustrated by the complexities and ongoing expenses of more traditional subject access methodologies, some archivists have turned to information technology and to various permutations of free text searches as a means of providing subject access to their collections – in fact, my colleague Roger Smither will be looking at some aspects of free text searching in his own contribution to this session. Without wishing to prejudge his own conclusions, I should say that while this approach is increasingly powerful, combining Boolean logic, truncated word searching, dictionaries of synonyms, and other refinements, post-coordinated machine-assisted subject access has its own sets of limitations. Generally, the larger the fund of information such systems are required to search, the less well they perform. This drawback seriously limits their usefulness for internationally based cooperative efforts.

For the present, what is the solution? My own view is that combinations of classification schemes, nationally-supported subject thesauri and sophisticated computer searching technologies offer the best solutions to our problems. Taken together, these approaches can suggest numerous alternatives and combinations of alternatives in the design of search strategies. As cataloguers, we know that the hints we provide to the contents of our films – through whatever means we have the resources to provide – are essential to the proper use and exploitation of our collections.

WORLD PICTORIAL NEWS NO. 277 CATALOGUED AND INDEXED USING:
1. FIAF CATALOGUING RULES 2. UNESCO THESAURUS
3. NAME AUTHORITY FILES: Library of Congress.

Catalogue entry:

WORLD PICTORIAL NEWS. No. 277 / editor, Charles R. Martin. -- GB : Films Division, British Ministry of Information in Cairo [producer], 1946.

Video viewing copy (VHS); 1 cassette of 1 (10 min.); 1/2 in. : b&w, sd.

English language titles and sound track; news story titles in English and Arabic.

At head of credits: "From the Film Archive of the Imperial War Museum ; prepared for use at the FIAF Newsreel Symposium, Mo i Rana, Norway, 1993 ; by the Machine Room, 76 Old Compton Street, London W1V 5PA, England."

Commentator: [Patrick Acquilar].

Sources for credits: Production information from McIntyre, Ronald, Films without make-up. Cairo : R. Schindler, Publisher, p. 16-17; commentator for the series from Researcher's guide to British newsreels. [London?] : British Universities Film and Video Council, 1983, v. 1, p. 93 (not specifically identified with this issue of the newsreel).

Sound track has music and commentary; no original sound.

WORLD PICTORIAL NEWS is the successor to WAR PICTORIAL NEWS, also produced by the Films Division of the British Ministry of Information in Cairo.

Contents: **Paris Peace Conference.** Scenes from the opening of the Paris Peace Conference, July 29, 1946. Establishing shots of the Eiffel Tower; official limousines moving along a street; British and Canadian delegates entering the Luxembourg Palace; views of opening ceremonies presided over by French Premier and Foreign Minister, Georges Bidault, and of delegates (Australia, China, United States, Poland, India) seated in the Senate Chamber. Individuals identified are: British Prime Minister, Clement Attlee, British Delegate, A.V. Alexander, Canadian Prime Minister, MacKenzie King, and U.S. Secretary of State, James F. Byrnes (1 min., 23 sec.) -- **Jubilee of motoring.** A parade of "nearly 500 vehicles of all types and all ages" in Regent's Park, London in celebration of fifty years of the British motor industry. Scenes of crowds and the parade from various camera angles; views of King George VI and Queen Elizabeth and of their guest, King Faisal II of Iraq, in the reviewing stand. Narration highlights the Genville [?] steam car of 1875, the first car to exceed 200 miles per hour (Sunbeam, 1928), the First World War London bus "Old Bill", and a contemporary model mobile camera unit from Gaumont News. (1 min., 28 sec.) -- **Sports news: a.** Scenes of

the boxing match at Bellevue Stadium [?], Manchester, England between the British fighter, Bruce Woodcock, and the French fighter, Albert Renet for the European heavyweight championship, July 29, 1946; Woodcock wins by a knockout. Includes views of spectators (2 min., 14 sec.) **b.** Views of a three-mile foot race held at White City [?], London during the Amateur Athletic Association championships, July 20, 1946. British runner, Sydney Wooderson, set a new record of 13 min., 53.2 seconds [52 sec. in narration], narrowly edging out Dutch runner, W.F. Slykhuis, nicknamed the Flying Dutchman; includes views of spectators (1 min., 27 sec) -- **[Story title missing?].** Cyclists of all ages riding bicycles of various sizes and shapes around the Gevais [?] track in France. Among the more unusual vehicles shown are a motor-driven [?] armchair and baby carriage, and a small car which twirls on two wheels when a lever is turned (53 sec.) -- **[Story title missing?].** The Royal Corps of Signals demonstrates motorcycle riding in formation amidst the gardens of the Schönbrunn Palace, Vienna before a crowd of young spectators; special tricks include riding backwards, riding through a hoop of fire; twelve men on one bike, and a four-motorcycle, nine-man pyramid. The Neptune Fountain and the war-damaged Gloriette may be seen in the background (54 sec.) -- **[Story title missing?].** Puppeteers identified as ex-soldiers present a Punch & Judy show for young children, whose reactions of fear, wonder, anger and joy are studied by the camera. Location is identified as Vienna by commentary (53 sec.)

References: London times & Index, July-August 1946 ; New York times & Index, July-August 1946 ; Glaser, Josef. Schönbrunn Palace. Wien : Österreichische Staatsdruckerei, [1967]. 91-93 ; Ross, Frank X. Car racing against the clock. New York : Lothrop, Lee Shepard Co., 1976 ; NACO file, Library of Congress, Washington, D.C.

Access points:

Subject: 1. Paris Peace Conference (1946) 2. World War, 1939-1945. 3. Peace-making. 4. Bidault, Georges. 5. Attlee, C.R. (Clement Richard), 1883-1967. 6. Alexander, A.V. 7. King, William Lyon MacKenzie, 1874-1950. 8. Byrnes, James Francis, 1879-1972. 9. Tour Eiffel (Paris, France) 10. Palais du Luxembourg (Paris, France) 11. Automobiles. 12. Buses. 13. Trucks. 14. Commemorations. 15. George VI, King of Great Britain, 1895-1952. 16. Elizabeth, Queen, consort of George VI, King of Great Britain, 1900- . 17. Faysal II, King of Iraq. 18. Regent's Park (London, England) 19. Film cameras. 20. Boxing. 21. Woodcock, Bruce. 22. Renet, Albert. 23. Manchester (England) 24. Athletics. 25. Wooderson, Sydney. 26. Slykhuis, W.F. 27. Amateur Athletic Association. 28. London (England) 29. Bicycles. 30. Motor cycles. 31. Great Britain. Army. Royal Corps of Signals. 32. Schönbrunn Palace (Vienna, Austria) 33. Puppets. 34. Audience reaction. 35. Children. 36. Vienna (Austria)

Genre: 1. Newsreels.

Added Entries: I. Martin, Charles R. II. Acquilar, Patrick. III. Great Britain. Ministry of Information in Cairo. Films Division.

Access without cataloguing?: an experiment with text-retrieval

Roger Smither

It is a conspicuous feature of the contributions of the other live and proxy participants in the *World Pictorial News* cataloguing exercise that the time needed to view, research, catalogue and index this very run-of-the-mill 10-minute newsreel was quite astonishing. One participant has demonstrated that a total of four hours of staff time could be expended in this effort. The question briefly explored in this exercise is whether there is an alternative that can accelerate the process and still produce useful results.

The methodology with which I have experimented is one suggested to me by Steve Ricci of the UCLA Film and Television Archive, in the course of a conversation at the 1992 Montevideo FIAF Congress about how archives could cope with a massive intake of news coverage. Steve described experiments that he had been carrying out, which involved loading the text of the voice-over commentary for news material into a text-retrieval computer package. Text-retrieval differs from software developed specifically for cataloguing in that it does not impose any type of structure on the information stored: it accepts the data in free format. A text-retrieval programme is a piece of computer software that scans a text-file entered into the computer for some other purpose - typically, reports, letters, abstracts and so on, entered through a word-processing package. Ignoring a "stop list" of common words, the package indexes all the remaining words found in those files, and offers a variety of methods of hunting through its indexes to find the files - or the exact points in files - where a searcher will discover the word, or the combination of words, in which he or she is interested. This is the approach I have tried to emulate.

The newsreel that formed the basis of this exercise originates at the Imperial War Museum. Among the supporting documentation held by the Museum are transcripts of the commentaries, which are on typewritten sheets which also carry the release date and the name of the commentator. Title, issue date, some credits and some descriptive text: it is not exactly a full catalogue entry, but it is better than nothing. What are the necessary next stages?

The transcripts exist as unique copies, laminated and bound to protect the crumbling war-quality paper, and without supporting indexes, so they are not easily accessible. The first step, therefore, was to get the text from the transcripts into machine-readable form. Here - those who are worried about the replacement of human efforts by the robot will be pleased to hear - I can report a resounding defeat for technology. I first tried a wholly mechanised route: I fed a photocopy of the transcript through a computer scanner to see what a piece of optical character recognition (OCR) software called Omnipage could make of it. Omnipage looked at what was, admittedly, a rather unclear image for 45 minutes, and made nothing useful of it at all.[1]

I then gave the same photocopy to our extremely skilled and totally human departmental typist, Teresa Silk, who copied it onto our computer network through

the word-processing package Microsoft-Word (and used the in-built spell-checker on the result) in just fifteen minutes. It took me a further five minutes to check the entry, rearrange the headings a little, and copy the file to a different directory of my computer where I had the text-retrieval software package set up. It then took just two more minutes to read the new record into the database covered by that package.

I will at this stage admit that the latter stages of this exercise are more than a little artificial. The text-retrieval package I am using is a demonstration version only of a package called The Corporate Retriever (TCR), produced by QCOM Pty. Ltd. of Australia. I am using TCR because it is sufficiently portable for me to take to an event such as the Mo i Rana Symposium. A demonstration run with only a limited file size on the floppy disk drive of a portable machine will not give a completely accurate picture of the capabilities of text-retrieval. It does, however, provide some idea, so let me start by restating the time factor (Figure 1).

CATALOGUING AND INDEXING BY NORMAL METHODOLOGY.		PROVIDING ACCESS BY THE TEXT RETRIEVAL ROUTE.	
VIEWING AND RESEARCHING,		Finding and photo-copying transcript	5 mins
RECORD ENTRY,		Typing & checking	20 mins
SUBJECT ACCESS:		Entry into TCR	2 mins
TOTAL TIME:	4 HRS.	TOTAL TIME:	27 MINS

Figure 1.

Reducing the time for entry does not, however, help us very much if the extra access offered by the text-retrieval software does not provide the user with the type of assistance he or she needs. How useful is the text of the commentary?

One can begin by putting fairly simple questions to the software. The first item in the newsreel included footage of the British Prime Minister, Clement Attlee. Will a researcher be told this? Not if he or she just asks for "Attlee", because the reference in the entered text actually reads "Attlee's". This is the first useful object lesson in the main principle of text-retrieval – the need to think around the topic, and not straight at it. If the question is phrased using the system formula for "any continuation of the text", then the enquirer is told there is a reference, and may proceed to browse it. (Figures 2a and 2b.)

The system will also combine search terms, so that if we needed to find the fight between Woodcock and Renet, the right answer would come up. There are other ways in which research can be assisted. If our hypothetical enquirer needed to look for the Dutch athlete Slykhuis but was not sure how to spell his name, this particular system has an ability to match phonetic approximations – a facility that can be particularly helpful if you are operating in a world of unfamiliar languages or, as is the case with the young Iraqi King seen in the motoring item, if you are not sure which of a range of possible transliterations to look for when searching for a term from a language that does not use the Latin alphabet. (Figure 2c.)

The text entered into the system was the commentary for the whole newsreel: it is therefore possible for the computer to give an enquirer misleading information. If I were seeking film on diplomatic activities in Vienna, and merely asked for "Vienna and Conference", the system would offer me this film – it would find "Conference" in the first item and "Vienna" in the last. This is, of course, not quite the level of accuracy I would be hoping for. Under TCR I may limit my enquiry by saying that I am interested in the combination of "Vienna" and "Conference" but only if the two words were found not more than twenty words apart in the text. When asked in this mode, the system fails to find the non-existent Vienna Conference, but will find the actual Paris Conference if that question is put in the same terms. (Figure 2d.)

All the news so far has been at least moderately good, so let me redress the balance by putting the other side of the case. The other participants in this exercise have pointed out that their cataloguing has added identifications that are not made by the film itself: recognition of "the first car to exceed 200 mph" as the "Sunbeam" of 1928, for example, supplying the precise dates for events shown, or identifying the venue for the motorcycle display as Schönbrunn Palace in Vienna. Quite obviously, none of this information is available to anyone who only has the text of the commentary to go on. Researchers looking for Schönbrunn will not find it, even though this piece of film might be quite useful to them. They will not even be told that the Eiffel Tower appears in the footage of Paris – although they would be luckier with the Luxembourg Palace.

A more subtle problem is illustrated by the fact that the commentary does not offer access to the sequence of bizarre bicycles to anyone to whom only the word "bicycle" occurs. The commentary talks of "cycles" and of "bikes", but not of "bicycles". And a researcher who asks for "cycles" may find that he or she gets films other than those intended... (Figure 2e.) There is a similar problem with the fact that the fight between Woodcock and Renet is not described by the word "boxing"; neither is it actually stated that it is a "heavyweight" match. In the same way, the contest between Wooderson and Slykhuis is never called a "race". In these items the commentary uses the words "fight", "athlete", "Athletic" (in the singular) and "runners" (in the plural), so an enquiry would have to be cautiously phrased. As with "cycles" rather than "bicycles", a researcher having to spread the search too wide will be likely to find the system offering unwanted false matches – looking for "fight-" rather than "boxing" finds, not surprisingly in the collections of the Imperial War Museum, a large number of far more lethal conflicts than the Woodcock/Renet contest.

Such an exercise can tell us little about other aspects of a text-retrieval system – questions such as the speed of response are dependent on the size of the file and the precise nature of the computer hardware and software in real use. All it is possible to explore in this kind of brief demonstration is the positive and negative aspects of working with text-retrieval. What conclusions are we able to draw? We can say that, if an archive has access to scripts or accurate transcripts of newsreel commentaries, especially if they already exist in machine-readable form, then loading them into a text-retrieval system is obviously much quicker than cataloguing. In terms of retrieving information, text-retrieval on the resulting files offers a rough-and-ready solution to the problem of subject access. Since the computer software can only operate within the standards of information supplied by the newsreel itself, this

approach lacks precision as a tool for subject access, and requires both imagination and tolerance from its users. Such a methodology is certainly "better than nothing", and may therefore appeal to an archive with a serious imbalance between either cataloguing backlog or news material intake on the one hand, and staffing levels on the other. In terms of adequate record keeping and the provision of a full service to researchers, however, it offers no real substitute for an informed and systematic cataloguing and indexing approach.

Note

[1] In justice to Omnipage, it must be noted that neither the version of the software nor the hardware used for this experiment in early 1993 were of the standard available to the Museum subsequently: many of the papers submitted for this publication have been scanned at good speeds and with negligible error-rates by a more recent version of Omnipage running on a more powerful PC.

```
Search for documents

The Corporate Retriever - Text Retrieval System

Copyright (C) QCOM Pty. Ltd.

Demonstration version
Revision 4.45 Copy  501

Command : find Attlee
Search      1;There are no references
Command : find Attlee?*
Search      2;     1 reference in       1 document
Command : browse 1
```

Figure 2a.

```
A:\FILES\WPN-0277.DOC      WORLD PICTORIAL NEWS No.277
COMMENTARY BY:- Sgt. Fitchen
RELEASE DATE:-  26th August, 1946.


PARIS PEACE CONFERENCE

Paris, for the second time in a generation, is the mecca of peacemakers. As
after the first world war, so now are the political leaders of the nations
assembled in the French Capital to frame the Peace Treaty. Owing to Ernest
Bevin's indisposition, the British delegation - which includes Mr. A.V.
Alexander, is led by the Prime Minister. Mr. Attlee's diplomatic gifts now find
their greatest scope.

Mr. McKenzie King, veteran Canadian Premier, represents the senior Dominion at
the Luxembourg Palace - scene of the Conference.

French Premier Bidault, head of the host nation, presided, at the opening. Mr.
Byrnes led the American representatives.

Molotov, well-body-guarded as usual, leads for Russia.


back, next, up, down, top, keep, quit or end: end
```

Figure 2b.

```
Command : find Woodcock and Renet
Search     3;    4 references in     1 document
Command : concord

Document: 1 A:\FILES\WPN-0277.DOC
                                   WORLD PICTORIAL NEWS No.277
Woodcock versus Renet, for the European title. The Frenchman leads with his
Round six, Renet practically out on his feet took a count of eight.
Down again; this time for the full count. Woodcock was winner.

Command : find Sl{icku}s
Search     4;    2 references in     1 document
Command : concord

Document: 1 A:\FILES\WPN-0277.DOC
                                   WORLD PICTORIAL NEWS No.277
Wooderson drops back - threatened chiefly by No.15. It's Slykhuis, the flying
Englishman is in front. Slykhuis drops back. The tape is only a few yards in

Command : find F{is}al
Search     5;    1 reference in     1 document
Command : concord

Document: 1 A:\FILES\WPN-0277.DOC
                                   WORLD PICTORIAL NEWS No.277
Their Majesties the English King and Queen, accompanied by the young King Feisal

Command : end
```

Figure 2c.

```
Command : find Vienna and conference
Search     6;    5 references in     1 document
Command : concord

Document: 1 A:\FILES\WPN-0277.DOC
                                   WORLD PICTORIAL NEWS No.277
PARIS PEACE CONFERENCE
the Luxembourg Palace - scene of the Conference.
foreign Minister's conference earlier in the year. It was to a calm assembly
that the French Premier declared the Peace Conference open.
In Vienna, ex-soldiers are running a PUNCH AND JUDY show for kiddies whose

Command : find Vienna / 20 / conference
Search     7;There are no references
Command : find Paris / 20 / conference
Search     8;    2 references in     1 document
Command : concord

Document: 1 A:\FILES\WPN-0277.DOC
                                   WORLD PICTORIAL NEWS No.277
PARIS PEACE CONFERENCE
Paris, for the second time in a generation, is the mecca of peacemakers. As

Command : end
```

Figure 2d.

```
Command : find bicycl?*
Search      9;    5 references in      5 documents
Command : list
Search      1;    5 references in      5 documents
1  A:\FILES\UKY-0267.DOC (1 ref)
                          CATALOGUE - IMPERIAL WAR MUSEUM, DEPARTMENT OF FILM
2  A:\FILES\UKY-0242.DOC (1 ref)
                          CATALOGUE - IMPERIAL WAR MUSEUM, DEPARTMENT OF FILM
3  A:\FILES\GWY-1382.DOC (1 ref)
                          CATALOGUE - IMPERIAL WAR MUSEUM, DEPARTMENT OF FILM
4  A:\FILES\COI-0455.DOC (1 ref)
                          CATALOGUE - IMPERIAL WAR MUSEUM, DEPARTMENT OF FILM
5  A:\FILES\COI-0085.DOC (1 ref)
                          CATALOGUE - IMPERIAL WAR MUSEUM, DEPARTMENT OF FILM
Command : find cycl?* or bik?*
Search      2;   11 references in      7 documents
Command : concord

Document: 1  A:\FILES\WPN-0277.DOC
                                    WORLD PICTORIAL NEWS No.277
cycle manufacture - gone mad. Small girls on giant cycles -- large men on baby
bikes, in fact every variety of useful and useless invention.

Document: 2  A:\FILES\UKY-0519.DOC
                                    CATALOGUE - IMPERIAL WAR MUSEUM, DEPARTMENT
                                    OF FILM
     cycle could begin again post-war - the yard starts up again

Document: 3  A:\FILES\UKY-0347.DOC
                                    CATALOGUE - IMPERIAL WAR MUSEUM, DEPARTMENT
                                    OF FILM
     lessons, cycling) of a Girls' Club. The third girl is posted

Document: 4  A:\FILES\UKY-0295.DOC
                                    CATALOGUE - IMPERIAL WAR MUSEUM, DEPARTMENT
                                    OF FILM
     A cyclist, a despatch-rider, a woman motorist, a lorry
     cyclist had no rear light; the despatch rider was going too

Document: 5  A:\FILES\GWY-0819.DOC
                                    CATALOGUE - IMPERIAL WAR MUSEUM, DEPARTMENT
                                    OF FILM
     snows fall. The eternal, rhythmic cycle of the peasant's

Document: 6  A:\FILES\GWY-0125.DOC
                                    CATALOGUE - IMPERIAL WAR MUSEUM, DEPARTMENT
                                    OF FILM
     II. Japan beats Manchukuo in 10,000 metres cycle race in

Document: 7  A:\FILES\COI-0705.DOC
                                    CATALOGUE - IMPERIAL WAR MUSEUM, DEPARTMENT
                                    OF FILM
     nourishment than meat. A group of cyclists who have ridden
     will cycle home again that night, are shown in a country

Command: end
```

Figure 2e.

Documentation relating to *World Pictorial News* no. 277 in the Imperial War Museum Film & Video Archive

Having asked other archives to catalogue an item from the Imperial War Museum, it seems only fair to include an indication of the documentation and cataloguing of that item that would at present be available for a researcher working in the Museum's Department of Film itself. The following pages reproduce:

1 The Museum's own computerised catalogue record in the format usually seen by researchers using the archive, this being the display format used on screen and in printout.

2 The version of (1) used (under MODES data entry software) for input, showing the subject-indexing terms attached to each "story" in the issue.

3 The transcription of the original commentary referred to at the foot of the catalogue entry, this being an original transcript received with the film and now held in the Department.

(This transcript is the source used for the exercise described in **Access without cataloguing?**)

(1) DISPLAY FORMAT USED ON SCREEN AND PRINTOUT

WPN 277 GB, 26/8/1946 access status: UPU
WORLD PICTORIAL NEWS NO 277 (main)

B + W; 1 rl/s; 900 ft (10 mins); comopt
sound : English; titles : English; subtitles : Arabic

sponsor : Ministry of Information
prodtcn : World Pictorial News
film editor : Martin, Charles
commentary : Fitchen (Sergeant)

I. Paris Peace Conference.

Crowds watch delegates arrive. A V Alexander enters Luxembourg Palace, as do King, Bidault, Byrnes and Molotov. Camera pans over delegates at conference table - Chinese, Polish, Australian, Indian. Bidault addresses assembly.

II. Jubilee of Motoring.

Jubilee parade in Regent's Park. Vintage cars drive through crowds and past King, Queen and King Feisal of Iraq. Cars include Grenville Steam Car, first car to reach 200mph, 1946 models and "Ole Bill" bus. Mobile unit of Gaumont British News records events.

III. Sports News.

a. Boxing at Belle Vue Stadium, Manchester. European title fight between Woodcock and Renet shown at some length. b. White City Stadium - 3 mile race battled out between Sydney Wooderson and Dutchman, Slykhuis. c. Gervaise, France - cycle demonstration. People of all ages show "eccentric" bikes. d. Austria - display by Royal Corps of Signals of motorcycle riding. e. Children watch Punch and Judy show in Vienna.

copyright : Crown
*Series sequence: issue number 277 ends the main sequence of WAR/WORLD PICTORIAL NEWS as held by the Imperial War Museum. Catalogue numbers WPN 280 - WPN 302 and WPN 400 contain additional material, including special editions, duplicate issues and variant duplicates with added American stories, as well as two issues omitted from the main sequence. In alphabetically ordered listings this material will be found in appropriate places, but in numerically ordered lists a more random-seeming sequence is apparent.
*Copyright: while the Crown holds copyright of the complete film, title of the individual sequences, stemming from a variety of library sources, is held by a number of different companies
[English script available]

catalogued DAF : 9/1985

(2) DATA ENTRY FORMAT SHOWING INDEX TERMS ATTACHED TO EACH STORY

*FILMNO	WPN 277
*COPY	P 1/35/N
*TITLES	
*TYPE	main
*TITLE	WORLD PICTORIAL NEWS NO 277
*PRODUCTION	
*PDATE	26/8/1946
*COUNTRY	GB
*SPONSOR	Ministry of Information
*COMPANY	World Pictorial News
*PTEAM	
*ROLE:NAME	film editor : Martin, Charles
*CAST	
*ROLE:NAME	commentary : Fitchen (Sergeant)
*ACQUISITION	
*FROM	COI
*ACCESS	UPU
*COPYRIGHT	Crown
*DESCRIPTION	
*COLOUR	B + W
*SOUNDTRACK	comopt
*LANGUAGES	
*SOUND	English
*MAIN_TITLES	English
*SUBTITLES	Arabic
*NO_OF_REELS	1
*FOOTAGE	900 ft
*RUNTIME	10 mins
*CONTENTS	
*SHORTSUMMARY	I. Paris Peace Conference.
*ANALYSIS	
*CDATE	7/1946
*PERSON	King, William L MacKenzie
*PERSON	Bidault, Georges
*PERSON	Byrnes, James F
*PERSON	Molotov, Vyacheslav M
*PERSON	Alexander, Albert V
*OBJECT	delegations, international - political: Paris peace conference
*SITE	FR & Paris, Seine <Luxembourg Palace>
*FULLSUMMARY	Crowds watch delegates arrive. A V Alexander enters Luxembourg Palace, as do King, Bidault, Byrnes and Molotov. Camera pans over delegates at conference table - Chinese, Polish, Australian, Indian. Bidault addresses assembly.
*CONTENTS	

*SHORTSUMMARY	II. Jubilee of Motoring.
*ANALYSIS	
*CDATE	1946
*PERSON	George VI, King
*PERSON	Elizabeth, Queen
*PERSON	Feisal II, King of Iraq
*UNIT/ORG	GB.O & Gaumont British News
*OBJECT	journalism and record, British - cameramen
*OBJECT	ceremonies, British - event-related: jubilee of motoring
*OBJECT	transport, British civilian - bus: 'Ole Bill'
*OBJECT	transport, British civilian - car: Grenville Steam Car
*SITE	GB, England & London, NW <Regent's Park>
*FULLSUMMARY	Jubilee parade in Regent's Park. Vintage cars drive through crowds and past King, Queen and King Feisal of Iraq. Cars include Grenville Steam Car, first car to reach 200mph, 1946 models and "Ole Bill" bus. Mobile unit of Gaumont British News records events.

*CONTENTS	
*SHORTSUMMARY	III. Sports News.
*ANALYSIS	
*CDATE	1946
*PERSON	Wooderson, Sydney C
*PERSON	Slykhuis, Wim
*PERSON	Woodcock, Bruce
*PERSON	Renet, Albert
*UNIT/ORG	GB.A & Royal Corps of Signals
*OBJECT	recreation, British civilian - sport: boxing
*OBJECT	recreation, British civilian - sport: athletics
*OBJECT	recreation, French civilian - general: bicycle display
*OBJECT	recreation, Austrian civilian - theatre: Punch and Judy
*OBJECT	transport, French civilian - 2/3 wheel: bicycle
*SITE	GB, England & Manchester, Lancs <Belle Vue Stadium>
*SITE	GB, England & London, NW <White City Stadium>
*SITE	FR & Gervaise (?)
*FULLSUMMARY	a. Boxing at Belle Vue Stadium, Manchester. European title fight between Woodcock and Renet shown at some length. b. White City Stadium - 3 mile race battled out between Sydney Wooderson and Dutchman, Slykhuis. c. Gervaise, France - cycle demonstration. People of all ages show "eccentric" bikes. d. Austria - display by Royal Corps of Signals of motorcycle riding. e. Children watch Punch and Judy show in Vienna.

*NOTES

*NOTE — Series sequence: issue number 277 ends the main sequence of WAR/WORLD PICTORIAL NEWS as held by the Imperial War Museum. Catalogue numbers WPN 280 - WPN 302 and WPN 400 contain additional material, including special editions, duplicate issues and variant duplicates with added American stories, as well as two issues omitted from the main sequence. In alphabetically ordered listings this material will be found in appropriate places, but in numerically ordered lists a more random-seeming sequence is apparent.

*NOTE — Copyright: while the Crown holds copyright of the complete film, title of the individual sequences, stemming from a variety of library sources, is held by a number of different companies

*REFERENCES

*SHORTREF — English script

*CATALOGUING

*CATALOGUER — DAF

*RDATE — 9/1985

#

(3) TRANSCRIPT OF COMMENTARY

WORLD PICTORIAL NEWS NO. 277

COMMENTARY BY: Sgt. Fitchen RELEASE DATE: 26th August 1946

PARIS PEACE CONFERENCE

Paris, for the second time in a generation, is the mecca of peacemakers. As after the First World War, so now are the political leaders of the nations assembled in the French Capital to frame the Peace Treaty. Owing to Ernest Bevin's indisposition, the British delegation - which includes Mr. A.V. Alexander, is led by the Prime Minister. Mr. Attlee's diplomatic gifts now find their greatest scope.

Mr. McKenzie King, veteran Canadian Premier, represents the senior Dominion at the Luxembourg Palace - scene of the Conference.

French Premier Bidault, head of the host nation, presided, at the opening. Mr. Byrnes led the American representatives.

Molotov, well-body-guarded as usual, leads for Russia.

There was no need for undue optimism, in view of experience at UNO - and the foreign minister's conference earlier in the year. It was to a calm assembly that the French Premier declared the Peace Conference open.

JUBILEE OF MOTORING

Fifty years of motoring are commemorated in the British Motor Industry's JUBILEE PARADE in Regents Park, London.

Nearly 500 vehicles of all types and all ages formed a unique cavalcade ... Spectators applaud the gallant old-timers, some of whom were just a bit wobbly in the wheel.

Their Majesties the English King and Queen, accompanied by the young King Feisal of Iraq, watched [from] the Royal Pavilion as the long procession began - headed by the Grenville Steam Car of 1875 ...

One veteran follows another in proud array - the pioneers of the industry which still leads the world.

A landmark in speed records - the first car to exceed 200 M.P.H.

Later came the cars of today - 1946 models of all makes ... another flashback ... the famous London bus "Old Bill" hero of the First World War.

Forming a part of this great parade the old and the new our latest mobile unit records an event of which Britain's motor industry may well be proud.

SPORTS NEWS

Belle Vue Stadium, Manchester was crowded to capacity for the big fight, Woodcock versus Renet, for the European title. The Frenchmen leads with his right. Though outclassed from the start he gave a wonderful display of courage and stamina.

Round six. Renet practically out on his feet took a count of eight.

Again he was sent down.

Down again; this time for the full count. Woodcock was winner.

The White City London and Sydney Wooderson provide fans with the biggest thrill for years in the Amateur Athletic Association three mile championship. Eighteen starters; with British hopes centred on No.17.

Wooderson drops back - threatened chiefly by No.15. It's Slykhuis, the flying Dutchman. All eyes are on the speeding leaders. Now Wooderson has gone to the front. It looks like a two man contest between the Englishman and the athlete from Holland.

Wooderson lengthens his stride. The rest of the runners just don't matter - every eye is fixed on black-clad Wooderson. The gap vanishes - and the Englishman is in front. Slykhuis drops back. The tape is only a few yards in front - and a new 3 mile record in 13 minutes 52 seconds is set up. The shy little solicitor remains Wooderson the great.

At the popular Gervaise track in France recently, there was a demonstration of cycle manufacture - gone mad. Small girls on giant cycles - large men on baby bikes, in fact every variety of useful, and useless invention.

In the futility class this took the first prize ... perhaps it's really meant for dizzy blondes.

Heavy readers can now become mobile. There's a neat idea designed especially for parents with mechanically minded babies.

In Austria, the Royal Corps of Signals gives a display of trick riding before an enthusiastic audience of youngsters.

During the war these men were engaged as despatch riders and their duties demanded skill and courage.

Top performance in the display was the 12 men-on-one-bike act. And finally, the big pyramid.

In Vienna, ex-soldiers are running a PUNCH AND JUDY show for kiddies whose fathers have not yet returned home. Tears, smiles and large laughs from an enraptured audience.

The adventures of Punch still manage to excite every child's heart.

Operation Newsreel Project at the National Film and Sound Archive, Canberra

Ann Baylis

The Operation Newsreel Project grew out of the wish of Peter Broome of Twentieth Century Fox Australia and Ray Edmondson, Deputy Director of the NFSA, to preserve the Cinesound-Movietone collection of irreplaceable newsreel footage that spanned the period from 1931 to 1975. Many people had canvassed the possibility of a national project to preserve and catalogue the newsreels for over a decade before Peter Broome approached his principal, Rupert Murdoch, who agreed to finance what became known as the Operation Newsreel Project in 1988.

There are estimated to have been around 4400 newsreel issues produced between 1931 and 1975, with two companies each producing one a week for the Australian audience: *Cinesound Review* and *Movietone News*. However, as the original newsreels were drastically cut about in the intervening years, many soundtracks have to be regained from release prints, and, as many "oddly" re-compiled newsreels exist, we estimate that Project staff will have examined over 7000 cans of film by the time the formal Project is finished in 1995.

The newsreels were made on nitrate-based stock from 1931 to 1951, so that almost half of the Project is based around these nitrate newsreels. Cataloguing work has been spread over the whole 45 years of the newsreels, while the preservation work concentrates almost exclusively on nitrate-based newsreels and over 100 vinegar syndrome affected acetate-based newsreels from the 1950s - mainly soundtracks.

Most of the sound negatives from the twenty years of nitrate-based editions of *Cinesound Review* were destroyed several decades ago. *Movietone* newsreels were cut into individual stories for filing purposes. In both cases, over the years footage was often removed and reused many times as stock footage. The necessity to identify and restore each of these newsreels to its original format has slowed the rate of the preservation and accessioning of the newsreels.

Summary of the Australian newsreel experience

Screenings of programmes of actuality films were the forerunner to newsreels in Australia. Australian audiences were attracted to "news" stories and coverage of major sporting events, such as fights, football games, horse races and ceremonials, from the very beginning of cinema in Australia in 1896. The first government cinematographer was commissioned in Queensland and in 1899 recorded local events for posterity on Lumière stock. We are very grateful to Michelle Aubert and CNC Archives du Film for their assistance in preserving and making these films accessible once again. Newsreels were initially vehicles for news items relating to topical events such as wars, fires, floods and major catastrophes, and sporting events. Later, entertaining novelties such as beauty contests and animal stories were added.

Pathé Animated Gazette arrived in Australia in 1909. Local newsreels flourished from around 1911, with titles including *Spencer's Gazette*, *Australian* (later

Australasian) *Gazette* and *Williams Weekly*. With the coming of sound in the late 1920s, titles included *The Australian Talkies Newsreel*, (*Australian*) *Movietone News*, the *Herald Newsreel*, *Cinesound Review* and *Paramount News*.

The General Film Company of Australasia was formed in November 1912 to control the merged interests of West's Pictures (T J West), Spencer's Pictures and Amalgamated Pictures (Johnson, Gibson and J N Tait). In January 1913 the addition of J D Williams to The General Film Company of Australasia saw the formation of a new company which had both an exhibition wing – Union Theatres controlling 29 theatres – and a distribution wing, Australasian Films. The company immediately rationalised its newsreel production with the *Australasian Gazette* replacing the *Gazettes* of Williams, West and Spencer.

The *Australasian Gazette* was produced at Spencer's Rushcutters Bay studio and was issued weekly throughout Australia (and New Zealand) from 1913 to 1929. Each state's edition varied slightly with the inclusion of local items filmed by cameramen all over Australia. The *Australasian Gazette* used Spencer's trademark kangaroo in its logo – the use of a kangaroo as a logo for a newsreel was continued into the sound era by Greater Union's *Cinesound Review*. These silent newsreels fall outside the scope of the Operation Newsreel Project and are being preserved by the NFSA under its normal Nitrate Preservation Programme.

From September 1932 two "patriotic" newsreels survived: *Cinesound Review*, with its kangaroo logo, and *Movietone News* with its laughing kookaburras. They were fierce rivals until their merger in October 1970 to become the *Australian Movie Magazine* for just five years. This rivalry was fictionalised in Phil Noyce's 1978 feature film, *Newsfront* (see page 182). Colour television was late coming to Australia but helped to kill off the last of the newsreels.

Newsreels were generally shown around the country as supporting items to one or two feature films together with cartoons, advertising and short films. In addition to this type of screening, there were special newsreel theatrettes in each capital city. These ran 80-minute, non-stop programmes of newsreels and short films; patrons could stay as long as they liked. A new programme was run each week.

In later years Movietone produced a compilation retrospective newsreel for television, entitled *A Year to Remember*.

The Operation Newsreel Project

There are two sponsors of the Operation Newsreel Project: the Greater Union Group, which donated projectors and film quality checking equipment and other benefits in kind; and News Corporation, the international media conglomerate, which donated $A 3 million (approximately US$ 2.1 million) in cash. The cash donation was to cover the staff, equipment and preservation copying costs of the Project.

In addition to the cash and the equipment, both sponsors separately donated their physical newsreel libraries to the NFSA, while retaining the copyright. The copyright is controlled by their joint company, Cinesound Movietone Productions. This company continues to control all reuse of the material and exploitation of the copyright. The NFSA owns all copies (preservation and access) generated through the Project. As part of the Project agreement, the NFSA has the right to screen and use the footage for its own non-commercial purposes and to publicise the Project.

The donation consisted of some 4400 image and sound negatives and their original contents sheets. These were donated under the "Taxation Incentives for the Arts" Scheme, where tax relief is obtained for donations of significant heritage materials to public collecting institutions. The NFSA signed separate contracts with each sponsor, setting out the obligations of both parties. The sponsors and the NFSA agreed that:

- The physical libraries would be donated to the NFSA, while the sponsors retain copyright;

- The money and assistance in kind would be donated to support the Operation Newsreel Project;

- The NFSA would have absolute discretion in the administration of the Project;

- The NFSA would consult with the sponsors periodically to oversee the progress of the Project.

Operation Newsreel has the following targets: to preserve any decomposing acetate film (estimated at 200 reels) and as much of the nitrate-based half of the Cinesound and Movietone newsreel collection as could be repaired and copied during the five-year period; and to catalogue and make access copies of a certain proportion of the newsreel issues. A slow start to the Project, with correspondingly lower expenditure, has meant that the Project will effectively cover six years, from 1 November 1989 to 31 October 1995.

Project outline

The Operation Newsreel Project was set up to ensure the long-term survival and accessibility of the *Cinesound* and *Australian Movietone* newsreels by preserving and cataloguing as many of the 4400 newsreels as possible with the special funding over five/six years. Approximately 5500 cans of film that were donated form the basis of the Project. Around 2400 extra cans of newsreel footage previously held in the NFSA Collection are being examined and used to restore the original newsreels where items are damaged or missing. This particularly applies to soundtracks.

As part of the Project, time-coded video copies have been made to assist with the cataloguing and for access to the newsreels by researchers and programme makers. Regular publicity and promotional activities are undertaken on behalf of the Project by the Project Coordinator. These include screenings of the newsreels in the Greater Union chain of theatres.

Project history

Before the Project staff began the examination and identification of the newsreels, NFSA staff had to predict the likely outcomes of the Project. Without knowing the condition of the collection and the type of repair and restoration required, this proved

to be a very difficult task, and achievements have varied from the initial predictions. The Project donation has funded the salaries of Project staff, and the purchase of accommodation, equipment and supplies necessary for the cataloguing and preservation of the newsreels. These staff were hired on long-term contracts specifically to work on Operation Newsreel tasks.

Management and staffing

Management expertise in all areas of the Project has been contributed by the NFSA throughout the life of the Project. Project staff have been hired and trained by permanent staff in examination and identification of film, accessioning, film repair and cataloguing. Project and funds management, preservation copying, and staff training and supervision have mainly been the responsibility of non-Project staff.

Project staff have varied in number and now include: a coordinator who looks after publicity and promotional events; seven staff who accession, repair and identify films; one cataloguer; and six staff who do the preservation copying and quality checking. A telecine operator, who transfers the films to video, was paid for by the Project in the first three years and is now paid for by the NFSA.

The newsreels

Copies of many newsreels – in various formats – were already held in the NFSA Collection prior to the advent of the Operation Newsreel Project. They had been acquired over a period of twenty years from many sources, including private collections.

Many of the NFSA's own newsreels are composite release prints in varying condition. The Project donations are the original image and sound negatives or master positives of the newsreels that were stored by the copyright owners for many years in a brick warehouse in the Sydney suburb of Rozelle, near the harbour. The nitrate newsreels were stored in an air-conditioned vault. Because of the amount of reuse of the original negatives and the destruction of some of the sound negatives over time, the existing NFSA copies sometimes contain the best or only surviving image or sound.

Steps towards the preservation and cataloguing of newsreels

For the Operation Newsreel Project, examination and identification of the newsreels take place during the accessioning process, followed by repair and restoration through technical comparisons where necessary.

Accessioning

For the Project, accessioning means that for the newsreels:

- basic technical and intellectual data is entered into the MAVIS (Merged Audio Visual Information System) collection management system;
- the newsreels are technically examined, a condition report is made, and

then they are rewound to preservation tension;
- the newsreels are re-canned and stored in a climate-controlled repository.

Preservation

The *Cinesound* and *Movietone* newsreels each comprise from one to five segments (stories). The first step in preserving these newsreels was to identify each segment from the contents sheets and to accession them into MAVIS. Both intellectual and technical information is gathered together in the one system. At this point the segment titles, year of release and name of production company are entered onto the database, together with full technical information – whether black and white or colour, sound, silent or mute, type of soundtrack, length, completeness, positive or negative, and condition. Any treatment, such as mould removal, is noted at this stage.

Restoration and repair

Technical staff repair films prior to preservation copying and may use segments from different reels to restore the newsreel to its original format. Soundtracks may be taken from a release print where no negatives survive.

A single preservation copy is being made of each nitrate-based newsreel and of any decomposing acetate footage. So far, 150 acetate newsreels have been identified as suffering from vinegar syndrome – all from the 1950s. We have a theory that the newsreels made in the 1950s may be affected by vinegar syndrome because the processing chemicals were not completely removed from the films at the time.

Since the donated material has proved to be "cut around", with many missing images or soundtracks, existing NFSA copies have been used to fill in the gaps for 20% of material sent to the laboratory for preservation copying. Using the NFSA printing and processing laboratory is ensuring a high-quality result.

Cataloguing

Cataloguing is carried out for each segment or news item on the newsreel as if it were a discrete title, permitting the database to be searched at the segment level by Subject, Series and Name indexes (including commentators and participants). Summaries are written for each segment. As well as the usual cataloguing and general reference sources, the newsreel contents sheets and other production company information are used to verify the names of people and events appearing in the newsreels.

Video copying and access

During the Project some 1100 newsreels have so far been transferred to duplicating-format video and to time-coded VHS copies for ease of access by staff and researchers. Video copies are also used by cataloguers to view the newsreels for summary of contents and to identify people and significant buildings, ships, events, and so on.

Publicity and promotion

Over the last three years the Operation Newsreel coordinator's time has been spent largely on taking part in and generating promotional and publicity activities on behalf of the Project and the sponsors. There has been constant and consistently favourable publicity attached to the Project. A small publicity and promotional budget funded by the Project has been subsidised by the NFSA with the making of in-house video and audio compilations. These are used to promote the Project, the sponsors and the NFSA on television and radio, and as part of special events.

The first publicity event was in 1988, with the announcement of the Project by the Prime Minister Bob Hawke, together with Rupert Murdoch (News Corporation) and Ken G Hall (*Cinesound Review* producer) – Operation Newsreel is a Bicentennial Project. The work of the Project was launched by hot-air balloon over Canberra. This was the first of many such promotional events.

Recently, with the sponsors' permission, the NFSA released for sale a video compilation, *Newsreel Nostalgia*, containing six complete newsreels from widely varying years. This has also assisted in raising the profile of the Project, and income generated from these sales will be returned to the Project to fund further preservation work.

Logo and acknowledgment

For the Project an animated logo was designed and placed at the head of each newsreel. We also included a pre-title acknowledgment of the sponsors and the work of the NFSA. These appear at the beginning of all screening prints made for release by the Project and publicly acknowledge the contribution of the Project's two sponsors, News Corporation and the Greater Union Group.

The Last Newsreel

With the approval of the sponsors, the NFSA initiated a project with the Australian Film, Radio and Television School to produce *The Last Newsreel*. This was the symbolic end of the newsreel era, being formally the last issue of *Cinesound Review* and *Australian Movietone News*. *The Last Newsreel* was made in the style of the *Cinesound* and *Movietone* newsreels as a salute to the early newsreel-makers. It has been screened in many cinemas throughout the country.

Conclusion

Operation Newsreel has been a very satisfying NFSA project with its own unique identity and an education in the art of project management. We knew that it would be difficult to assess time frames and predict outputs for preservation of the films, as the true size and nature of the restoration task would only become apparent once the examination was under way. We believe that for any similar project, it is essential that an understanding be reached as to the expected project outcomes. The task is far larger than originally believed, as we have taken on the examination of all known

copies of the newsreels to establish the best copies from which to preserve these important historical documents.

Staffing

A dedicated team of committed and enthusiastic staff has developed with the Project. Some of these people will secure permanent jobs with the NFSA, but some will choose to leave at the end of the Project. We will be sorry to lose these dedicated staff. Staff have identified strongly with the Project, and it has required care to ensure that they also identify with the NFSA.

Projected outcomes

During the life of the Project we now expect that all newsreels will be identified and accessioned into the national collection, while around 35% of the titles will be catalogued. An estimated 55% of the nitrate newsreels will be restored and preserved, and approximately 70% of all titles will be transferred to video. The decomposing acetate films (estimated 200) will have been transferred to new stock, and there will remain over 1000 nitrate films requiring preservation copying.

After the formal Project is finished, restoration, repair and preservation copying of the remaining nitrate newsreels will continue at a reduced rate as part of the NFSA's normal Nitrate Preservation Programme.

The NFSA is very grateful to its sponsors, News Corporation and the Greater Union Group, for their support. Without them, the preservation of a very significant part of Australia's history – the newsreels – would not have been possible, and we would have run the risk that Australia's newsreel heritage would have gradually disappeared completely.

* * *

The early history of the newsreel in Australia included in this essay is based on published research by Graham Shirley and Chris Long. My thanks to Helen Tully, Meg Labrum and Ray Edmondson for assistance during the writing of this essay.

Israeli newsreels in the Steven Spielberg Jewish Film Archive Collection

Marilyn Gold Koolik

In his essay, "The Newsreels: the Illusion of Actuality", Nicholas Pronay quotes the American wit Oscar Levant's description of a cinema newsreel as a "series of catastrophes ended by a fashion show".[1] During the time two staff members of the Spielberg Archive, Hillel Tryster and Wendy Luterman, were working on our newsreel collection, and I myself was looking at some of the items they were viewing, Levant's phrase kept returning to me – if it was not a series of catastrophes then it was a string of ceremonies closing with a camel race in Beersheba, or a progression of factory openings ending with a dog show in Tel Aviv.

The question that we asked ourselves many times while analysing this footage was: is this really "news"? This is a legitimate question in the era of CNN. The concept of "news" is being redefined with the advent of more and more sophisticated information-gathering technology. There was another question which occurred to me while looking at the newsreels. This is undoubtedly heresy to admit before a FIAF audience, but at times I did wonder whether it was worth all the money and effort to preserve what seemed the most absolutely frivolous film footage. The answer, of course, is yes – this is what we, as film archivists, are required to do. Any document or artefact in any form from the past contributes a distinct perception of our history. This is particularly true of moving images. In considering newsreels as historical records, it must be remembered that they are only part of a larger mosaic of documentation – newsreels provide us with selected sights and sounds of our past. In order to complete the picture, the historian or scholar must turn to books, periodicals, newspapers, documents, and so on.

As the director of an archive with limited funds and a small staff, I had another decision to make regarding our newsreels: whether we should invest the enormous amount of time and effort required for researching, cataloguing and publishing the information about this collection. My decision was that we should, but with a condition. The material had to be analysed in such a way that as much factual information as possible would be obtained from these visual documents. The newsreels had to function as more than just nostalgic films which provided us with some amusement. Obviously, newsreels can provide us with very significant information and I will shortly explain the methodology our staff used in their research.

Newsreels in the Spielberg Archive

The Spielberg Archive has the world's largest collection of newsreels produced in Israel – beginning with footage released in the 1920s and including the last newsreel, released in 1971, when television (which began broadcasting in 1968) was firmly established. A number of these newsreel series are videotape copies of the 35mm original film which are held in other institutions. Before briefly describing some of

the chronology of newsreel production in Israel, I would like to mention two series in the Archive's holdings which are a less common use of the newsreel format. In discussing these I suppose I am bending the definition of what a newsreel is from the classic "before-the-feature-shown-on-a-regular-basis".

In the decade following the establishment of the State of Israel in 1948, there were great waves of immigration to the country of Jews from all over the world. The authorities responsible for the integration of these immigrants decided to use film as a tool in educating them about their new national identity. They commissioned one of the local newsreel companies to produce a monthly programme comprising segments from the regular weekly newsreels that the company was releasing to the cinemas. The main problem of course was language, since the immigrants did not understand Hebrew. New soundtracks in a number of languages were made for the selected newsreel footage. Produced and screened to immigrant groups during the 1950s and early 1960s, this large collection of newsreels in Portuguese, Polish, French, German, Spanish, Yiddish, English and easy Hebrew is housed in our archive. Their soundtracks are not the same as the original newsreel soundtracks, and this makes for some rather complicated cataloguing problems.

The other example of an unusual newsreel series is that released by the kibbutzim (uniquely Israeli rural communal settlements established along socialist principles). Before the introduction of television to Israel, these communities were rather isolated. They established a film company which circulated from one kibbutz to the next the latest documentaries and newsreels which they had produced. Of course, this was news basically relevant only to these communities – a new tractor was delivered here, a cow was born there, this man won the orange picker of the year award. It was news of a very specific nature, but it certainly reflected the life of a particular group at a certain time in the history of the country. In essence, these newsreels functioned in the same way as the theatrical newsreel – they brought current events to people through the medium of film. The kibbutz movement has deposited all their newsreel material, plus many documentaries, with our institution.

The pioneer of filmmaking in Israel was Ya'ackov Ben-Dov. He opened a studio in Jerusalem in 1919 and produced films until 1932. He then sold his business because of lack of funds to buy sound equipment. Virtually all Ben-Dov's films were commissioned and paid for by the Zionist organisations functioning in Mandatory Palestine. According to written documents, Ben-Dov made various attempts at producing newsreels during his career. However, little of this footage is extant today. It is Ben-Dov who is credited with releasing the first newsreel in the country. Ya'ackov Ben-Dov's films are owned by and were preserved from the original nitrate stock by the Spielberg Archive.

In the early 1930s, Baruch Agadati, one of Israel's important pre-State filmmakers, set up a studio in Tel Aviv. Agadati was a rather flamboyant, bohemian individual, who not only directed films, but also painted and was perhaps most famous for his dance. Agadati is important in Israeli cinema history for two reasons. He was the first local filmmaker to release a feature-length sound film. In addition, he brought the aesthetics of cinema to local filmmaking. Agadati was one of the first to realise the artistic potential of the medium and his footage of the landscape is quite extraordinary. Agadati also tried to produce a newsreel series without great success and only made a few issues. The Spielberg Archive purchased the Agadati films from

the family of the filmmaker in 1979 and also preserved this collection from the nitrate.

Another pioneer of Israeli cinema, Natan Axelrod, began releasing newsreels, which he called *Carmel*, in 1935. Axelrod's importance is that he produced his newsreels on a regular basis from 1935 until 1956 with a break during the years 1941 to 1945, during which he was unable to obtain film stock. In 1981, the government of Israel purchased the Axelrod film collection from the family and deposited it in the State Archives. This consisted of approximately 3000 cans of nitrate films, part of which were the Carmel Newsreels. In the mid-1980s, as an intermediary preservation step, the Israel State Archives arranged a telecine transfer of the nitrate Carmel Newsreels to U-Matic videotapes, resulting in 57 hours of material. I use the word "material" very specifically. What became apparent after this video transfer was that the Carmel Newsreels had been cut apart and were mainly without accompanying titles or soundtracks. In fact, there were no Carmel Newsreels as they were screened in the original. What remained was essentially 57 hours of newsreel footage. In 1990, an agreement was made between the Israel state archivist and the President of the Hebrew University, representing the Spielberg Archive. The state archivist agreed to deposit copies of the Carmel Newsreel videotapes with our institution on a number of conditions, one being that the Archive was obligated to catalogue this part of the Axelrod collection.

In the late 1950s, Natan Axelrod sold his newsreel business to Herzliyah Studios, Israel's largest film studio, which had opened in the early 1950s and is known today as United Studios. The Studios continued producing biweekly newsreels, renamed Carmel-Herzliyah, from 1957 until 1971. Another studio, Geva, also began releasing biweekly newsreels in the 1950s, alternating at the theatres with Carmel-Herzliyah. In the 1980s, United Studios bought out Geva, including their holdings. The studios made a telecine transfer of all the Carmel-Herzliyah and Geva newsreels from the original 35mm to U-Matic videocassettes. An archive was set up at United Studios under the direction of Miriam Gross, and the newsreels – approximately 800 – were made available for research and duplication. In 1990, a contract was signed with United Studios whereby VHS copies of the Carmel-Herzliyah and Geva newsreels were deposited at the Archive.

Newsreel cataloguing at the Spielberg Archive

The cataloguing and research carried out on the newsreels at the Spielberg Archive is entered into the computerised catalogue of the Archive which is part of a larger database (ALEPH) of the Hebrew University and the Jewish National and University Library. ALEPH is an on-line database which is linked to the Internet, and therefore the Archive's catalogue can be accessed from virtually anywhere in the world. During the time the Axelrod newsreels were being analysed, a decision was made that the information would also be published in book form as there was a tremendous interest in our research. In 1992, the Spielberg Archive published *Israel Newsreel Collection: Volume I, 1932-1956*, edited by Wendy Luterman and Hillel Tryster. This is the first part of a planned three-volume series. Volume I covers the early newsreels of Ya'ackov Ben-Dov and Baruch Agadati, and Natan Axelrod's newsreel work from

1935 to 1956. Volume II will cover Carmel-Herzliyah, and Volume III the Geva newsreels.

I would like to return to the methodology used by the staff to catalogue our newsreel collection, and to give a specific example of different approaches possible in describing visual material. In 1938, the port of Tel Aviv opened to passenger ships. It was an important occasion attended by many officials and dignitaries. The event was filmed by Natan Axelrod and appears in Carmel Newsreel 126 of 14 February 1938. Approximately two minutes of footage is extant. One way of analysing this footage is simply to describe what is seen onscreen:

1. The harbour
2. Waving flags
3. Menachem Ussishkin speaking
4. The crowd
5. Moshe Shertok speaking
6. Lights at the port, city hall and in the streets

This is an entirely correct shot-listing of what is shown; however, it really does not tell us very much about the event. What is historically important is the people that attended the celebration. The Archive staff spent a great deal of time and effort, an exercise in intellectual detective work, in determining who exactly appears in the footage. Thus, the description of this event in the Archive's catalogue is as follows:

> Menachem Ussishkin and Moshe Shertok (Sharett) speak at the opening of the Tel Aviv Port for passenger ships. Yitzchak Ben-Zvi, Eliezer Hoofien, Rabbi Moshe Avigdor Amiel, Rabbi Ben Zion Uziel, Yisrael Rokach, Yitzchak Gerstenkorn, Dov Hoz, Rabbi Yitzchak Herzog, Yitzchak Gruenbaum, David Remez and actor Paul Muni are also present.

It is this analytical approach to the *contents* of the newsreels – extracting as much factual data as possible – that makes the information about the newsreel collection at the Spielberg Archive a valuable historical resource. The introductory material to the printed catalogue includes two essays written by the editors. The first explains the library methods used for cataloguing, and the second is a biographical summary of the careers of the pioneer filmmakers. As they were researching the newsreels, the editors realised the importance of additional information about the people that appear. As they point out in their introduction, "a number of the many personalities seen and identified in the newsreels are well-known, [but] their early careers are not always as well remembered and many others achieved only a transient local prominence. To supplement the mention of their presence in the newsreels, a glossary of 221 of these personalities was compiled...dates of birth and death and important relevant career information are covered". This biography in the printed catalogue adds an historical context to these newsreels, making them infinitely more useful for reference.

Being part of a university has an advantage for the Archive staff in doing research on the newsreels, as they have access not only to the resources of the university library with its excellent collection of old encyclopaedias, photo albums, lexicons, newspaper morgues, and so on, but also to the historians and professors on the academic staff who come to view the material and assist in identification of the

people, places and events. As the Archive is also affiliated with the Central Zionist Archives, the staff of that institution also provided invaluable assistance.

Another decision regarding the publication of our newsreel information in the form of printed catalogues was to try an experiment with computer technology. In Volume I, a computer diskette was included in an envelope in the back cover of the book. The diskette contains the text of the catalogue in ASCII and functions as an indexing tool in place of a subject-index. The data on the diskette can be transferred to any word processing programme or search programme through its import function. The free text can be searched by word. In addition to the text of the book, analytical keywords have been added after each newsreel. These keywords consist of abstract concepts and related terms not found in the text itself, so as to facilitate searching. A list of the keywords is found on the last page of the catalogue. This experiment has proved successful and will be the format used for the subject-indexes in Volumes II and III.

Conclusion

As a result of the successful efforts of the Spielberg Archive to gather the newsreels produced in Israel, the Institute of Communications of the Hebrew University offered a graduate seminar course on the history of local newsreel production. Students came to the Archive and viewed endless hours of footage resulting in excellent scholarly papers. This was perhaps one of the greatest satisfactions for the staff and myself, proving that newsreels, if approached in a certain way, could provide not only many laughs, but also material for serious academic research into the history, sociology and politics of Israel in that period.

In deciding which of the early newsreels to present, there was really very little choice. I would have liked to have screened a Carmel Newsreel of Natan Axelrod, as these are probably the best known of our newsreels outside Israel. However, as we have seen, they have been dismembered and do not exist as they were originally produced. I chose to present the first sound newsreel produced by Baruch Agadati's company, AGA Film, in 1934. It is four minutes long, completely intact, including titles, and covers one news item that was a catastrophe at the time – a flood in the city of Tiberias.

Today, newsreel footage is predominantly used by documentary filmmakers or news organisations who scan the frames and incorporate bits and pieces to fit the subject of whatever programme or item they are producing. Rarely are the items seen in their entirety as they were screened in days past. The old newsreels, so similar regardless of where they were made, and their wonderful escapist material – the bathing beauties, races, sports events – delivered with typical high-tension narration, are painstakingly being preserved and catalogued in film archives all over the world.

Note

[1] Nicholas Pronay, "The Newsreels: the Illusion of Actuality", in Paul Smith (ed), *The Historian and Film* (Cambridge; London; New York; Melbourne: Cambridge University Press, 1976): 113.

Newsreel contracts of the Bundesarchiv-Filmarchiv

Karl Griep

This essay deals with "newsreel-contracts". This means neither the contracts of employment of newsreel cameramen (although these contracts could be very interesting in the evaluation of the cameramen's output) nor the contracts of newsreel distributors (which could also be interesting), but the contracts between the Bundesarchiv-Filmarchiv and newsreel companies.

During the conference, especially during the two days of the symposium, I was happy to hear that some of our colleagues have also made attempts to cooperate with newsreel companies, to clarify their relationships with them, following our common task to preserve these newsreels and make them available for users. Preservation and availability are of course the main interests of archival institutions, not only of film archives, but also of archives in general. Ann Baylis's contribution in particular has confirmed for me the value of describing the situation in Germany.

In 1988 a law about archiving was passed in Germany: the Bundesarchiv-Gesetz. This law gives the Bundesarchiv the responsibility of preserving our cultural heritage, including films as far as they are of federal origin. Because the Bundesarchiv also has the obligation to collect additional historical sources, including audiovisual documents and especially documentaries and newsreels, and because, according to the contract of the "Kinematheksverbund" (the association of the Stiftung Deutsche Kinemathek, the Deutsches Institut für Filmkunde and the Bundesarchiv-Filmarchiv), the Bundesarchiv-Filmarchiv is the central German film archive, we have the right and the obligation to ask our financial administrators to fund preservation work in the area of newsreels as well. Although they never do this to a satisfactory degree, archiving newsreels is for obvious reasons an important part of our activities.

The benefits that come from the availability of newsreels in film archives have been dealt with by earlier contributions, which have raised interesting questions, regarding the specific character of the newsreel-user and the types of access such users apply for. Thanks to these contributions, I would like to concentrate on other items of this field. And in order not to widen the field too much, I would also like to bypass detailed remarks on the specific history of newsreel in Germany – although these two topics are of course very important, not least for the content of a possible agreement between an archive and a newsreel production company.

The interest and the responsibility of an archive are mainly to preserve, describe and document the specific heritage for the use of the public, so that every interested person or group can have access to the material without endangering its survival. The interest of a commercial company is to make money, and newsreel producers are no exception to this rule. To fulfil this task, even with the exploitation of older materials, the customer has to be served with materials that are in good condition. If somebody else – an archive, for example – is willing to organise and take on some of the work that is necessary to serve the customer, this will reduce companies' costs and raise their income. All our relations with commercial companies, even if they are

producing works of art, are influenced by these basic interests. Newsreel producers, being "news merchants", fit very well into this pattern.

Transit Film GmbH

The first newsreel contract which the Bundesarchiv-Filmarchiv signed was with Transit Film GmbH. In fact, it covers more than newsreels, dealing also with documentaries, but a very large proportion of the material covered is newsreel material, among which *Die Deutsche Wochenschau* is the most important.

As in many other European countries, the newsreel history of Germany began shortly before the First World War and then shrunk afterwards. In the Weimar period (between the end of the war and the Fascist period beginning in 1933) many newsreel firms were founded but went bankrupt very quickly. The concentration process began in those years, and continued later in the 1930s by Goebbels, no longer for commercial reasons, but for political propaganda. In other words, the legal rights to German newsreels and most documentaries were owned by the Third Reich, and this was still the case at the end of the war in May 1945. For many years nothing happened.

In 1949 the Federal Republic was founded and decided to take over the "heritage" of the Third Reich. This meant a great deal for the newly founded state in terms of inherited debts and guilt; naturally, what could be done was little in contrast to the burdens of the innocent victims of the Nazis. Without a doubt it may be stated that no one even thought of film copyrights when this decision was taken. Sadly, feature film rights in general could not be redefined after the war: they were woven inextricably into the web of the Ufa production company. These rights were later allocated to a specially created foundation, the Friedrich Murnau Stiftung. With newsreels and documentaries it was not that problematic: they had been produced for years by Ufa itself, and remained state property. Nearly everything that was state property in Germany at the end of the war as far as film copyrights are concerned is under the control of Transit Film GmbH. Transit has been selling the commercial rights of Ufa materials since the late 1950s.

Leaving aside the very many details of negotiations that lasted over many years, this material came under the responsibility of the Bundesarchiv-Filmarchiv. In the meantime it was also established that the Bundesarchiv-Filmarchiv allocated the right to exploit these materials to Transit. In this context it is very important that Transit is a private firm. The significance of this comes from the fact that they do not have to hand the money they earn directly over to the Ministry of Finance, even though Transit is wholly owned by the Federal Government. Because they are working under the rules and obligations of a private company, they can reinvest their income – for example, into film preservation.

We put this money towards equipment for our archive – for example, a printer, a moviola, whatever seems to be sensible at a certain time, is paid for with these resources. Although this seems to be an extraordinarily good arrangement, as it is of course, I have to point out that in our experience the exploitation of a newsreel series does not pay for all the costs of the preservation of the entire series. You must take into account that it is only the part of the collection that is used that makes the money. In most cases, the used part is not the dog show or other curiosities, it is not

even so much the sports: it is mostly politics and among that mainly the big events. So if you calculate the balance sheet, you will find that you are mostly "in the red". Let me sum up my first example:

- The newsreels of the former "Deutsche Wochenschau GmbH" are owned by the Federal Republic.
- The materials and the copyrights came to the Bundesarchiv-Filmarchiv. The Bundesarchiv-Filmarchiv has given the right to exploit these materials commercially to Transit Film GmbH on the basis of a contract. This contract gives Bundesarchiv-Filmarchiv the possibility to reinvest parts of the net income of Transit into preservation work. The user comes to the archive, sees the material and decides what he/she wants. Then a contract is made between Transit and the user to supply that material. The user pays licence fees to Transit, the duplication fee to a private laboratory and administration fees to the Bundesarchiv.
- The benefits of this situation are: the archive is aware of every step of the process, the user can order any format or system that private industry can supply, and Bundesarchiv-Filmarchiv can derive benefit from the licence fees.

The second and the third examples deal with newsreel material produced in the Federal Republic after the Second World War.

Deutsche Wochenschau GmbH, Hamburg

In postwar German newsreel history, as far as West Germany was concerned, the Federal Government sponsored newsreels from the middle of the 1950s until 1978. I mention the role of sponsor, because within the rules of the sponsorship it was laid down that every company that produced a newsreel and received this sponsorship had to give one print of every edition to the archive. The print is better than nothing, it is something you can rely on, but only to a certain extent. You at least have some material, which in most cases may be duplicated, even if "only" a projection print. For all its benefits, however, a print is nothing compared to the original negative, and we should make every effort to get hold of the original negative, especially if the film was produced in the postwar acetate period. So by different means the Bundesarchiv-Filmarchiv undertook to collect the negative materials of newsreel series under its responsibility.

West German postwar newsreel history began with *Welt im Film* in May 1945, a US/UK re-education tool for the German population of their respective zones of military government. The early history of *Welt im Film* has been covered by Roger Smither and others. I can therefore concentrate on the developments that began in January 1950, just a few months after the foundation of the two states in Germany in September 1949.

In January 1950 the regular newsreels began to appear again in West Germany. Among them was *Neue Deutsche Wochenschau*, produced in Hamburg by "Deutsche Wochenschau GmbH, Hamburg". This name reminds us of the war period, but the links between the old newsreel and the new are too few to mention, since they really had nothing to do with one another. This production firm was owned wholly by the Federal Republic and some people joked that it was just installed to avoid the

necessity of creating a new Ministry of Propaganda. In 1950 it began to produce newsreels. Deutsche Wochenschau GmbH in Hamburg took over *Welt im Film* and later produced its successor, *Welt im Bild*. Other newsreels series coming up later were the postwar *Ufa*, later called *Ufa-dabei*, and *Zeit unter der Lupe*. Throughout this period they produced two newsreels at a time for the most part. This lasted until 1978 when sponsorship ceased and they immediately stopped producing newsreels.

I regard this as an interesting example to add to that of the Transit contract, and it might be useful to other FIAF members to hear how we managed to get hold of this material. Deutsche Wochenschau GmbH of Hamburg produced until 1978 and kept everything to itself all the nitrate of the early years (in West Germany nitrate was in use until 1957, although it largely disappeared in the mid-1950s). All the nitrate from the beginning and the acetate material produced during the following years was kept in Hamburg. The supervising institution was the Presse- und Informationsamt der Bundesregierung (Press and Information Agency of the Federal Government).

Everything changed in 1978. The sponsorship for newsreels stopped, production ceased, and the Presse- und Informationsamt decided to sell Deutsche Wochenschau GmbH, Hamburg. A newly founded company bought everything, including production equipment, paper documents, the positive materials, negatives and dupes, and – last but by no means least – the rights. At the last moment the Bundesarchiv-Filmarchiv just managed to arrange a renegotiation of the terms of the sale, with the result that the rights were not transferred in perpetuity to the purchaser. Instead, they were given the exclusive right to exploit the material for a period of ten years. The materials themselves were also given to them, like a loan for the period during which they were going to exploit these newsreels.

Fortunately, there was a clause in this contract which allowed it to be prolonged for a period longer than ten years, although it could then be terminated if one partner wished to do so three years in advance. We then pinpointed some details that convinced another part of the Federal Government, the Ministry of the Interior, that the Press and Information Agency should terminate the original contract. Eventually, another contract was made, but this time with the Bundesarchiv-Filmarchiv. A period of another ten years of commercial exploitation was agreed, but now the original negatives are in the archive and the non-commercial rights remain with us as well. The prints and some duplicate materials stay in Hamburg for their exploitation.

The conditions governing the exploitation of these materials are quite reasonable now, and the percentage of the net income which comes back to the Bundesarchiv-Filmarchiv is higher than before. So again we have a "spare purse", an extra wallet: as well as the one in Munich, we now have this one in Hamburg, and we try to use them well. For example, what we needed most urgently during recent years were new vaults for nitrate material. With the help of this money we were able to buy some special containers, and store in them our nitrate materials from Koblenz, on an old missile base. To sum up the second example:

- again the newsreels of the Deutsche Wochenschau GmbH, Hamburg, *Neue Deutsche Wochenschau*, *Welt im Bild*, postwar *Ufa* and some others are owned by the Federal Republic. The negatives and the copyrights have been transferred to the Bundesarchiv-Filmarchiv.

- For commercial exploitation, the positive materials and the commercial rights are allocated to a private firm, a direct successor of the original production firm, on the basis of a finite contract. The financial results of the exploitation are reinvested into film preservation.
- Preservation and non-commercial use is carried out by the Bundesarchiv-Filmarchiv.

Fox tönende Wochenschau

The third example also comes from the postwar production period. The name "Fox" means a great deal to many people. Fox distributed German newsreels before the war and from 1950 onwards. They began in the silent period and continued with sound materials, ending in 1939. Fox was always a private firm under German law: the money came from the United States, but it was a German company. They began again the very same way in 1950. Twentieth Century Fox of Germany, with its headquarters in Munich and Frankfurt, produced its newsreel from January 1950 until 1978, a date already significant in the newsreel history of West Germany.

Fox tönende Wochenschau, incidentally, was the only newsreel released in postwar Germany that was on a completely commercial basis, without any government involvement; it is therefore very interesting for historians and archivists. Naturally, they possessed everything: materials and rights. When they closed down in 1978 they kept their material in order to store it away, at first somewhere near Munich, and later in the Frankfurt area.

By demonstrating how users obtained access to pre-war Fox newsreels in our archive exclusively under observance of Fox copyrights, we were able to convince Fox's Frankfurt headquarters that the Bundesarchiv-Filmarchiv would be a reliable partner. We started talking about what could be done about their postwar newsreels. It ended with a contract which says that Fox deposits all its materials – the complete collection – at the Bundesarchiv-Filmarchiv. They retain their commercial rights and exploit the collection with the help of the Bundesarchiv-Filmarchiv. Non-commercial rights are transferred to the archive for the length of the contract. The archive is entitled to use these materials for its archival purposes, which means preservation and documentation and so on, and it is entitled also to allow access to users, although of course the copyright holder has to agree to any special use of the materials.

We do not earn a fortune from this arrangement: on the contrary, we invest taxpayers' money in preserving these materials. On the other hand, we did not spend a single Pfennig to acquire these materials, and I think that is worth a great deal.

As an institution operating under government supervision, we have detailed regulations imposed on us concerning the use of our collections. I should particularly mention the regulations covering our fees, in which one article says: if there is film or another archival item which is going to be exploited commercially by its copyright holder, but which has previously been preserved by the archive using its own money, then the archive is entitled to charge the copyright holder up to 50% of the money that has been spent on preserving that item. This is a bargaining tool that is available to us, and we are pondering at the moment how to negotiate with "Fox" on this issue. A summary of this third example is as follows:

- Bundesarchiv-Filmarchiv holds the materials and the non-commercial rights, according to the deposit contract. The benefit of the contract is on both sides.
- The private company has the materials kept in good storage conditions without payment; if occasionally a commercial deal comes up, it is necessary only to make an invoice and pay a part of the income as preservation fee.
- The benefit for the archive and the public has been to take over an entire newsreel collection without any actual financial burden, to be able to proceed in documentation and preservation work without any external influence, and finally to be able to handle rights for non-commercial use as the relevant user requires.

Der Augenzeuge and *Blick in die Welt*

After the previous examples, I have two more possible contracts on my list, but these last two have not yet been finally worked out. I am here referring of course to the two remaining great and important newsreels we have in Germany.

The first is *Der Augenzeuge*, which was the newsreel of the Soviet zone and turned into the regular newsreel for East Germany, with a total of more than 2000 editions.

The other is *Blick in die Welt* which was the newsreel of the French occupation zone. *Blick in die Welt* was sold and is now under private ownership. We are in negotiation with the owner, and both parties would agree on a relationship following the model of the "Fox" contract. However, there remains one specific question. The owner of *Blick in die Welt* is claiming: "If I would terminate the contract, then I want to have back all the material on every title in this series of newsreels, including the material preserved by Bundesarchiv-Filmarchiv", including the new acetate master materials and any additional newly made prints. We are not willing to agree to this.

Concerning *Der Augenzeuge*, Wolfgang Klaue and I have discussed this at length and are in agreement on the main points: the newsreel must be preserved and it has to be accessible to the public. We just do not know yet what kind of model will ultimately be appropriate.

Conclusion

So far, these have been the models or examples of our experiences concerning newsreel contracts. They have some advantages, most of which have been mentioned, but there are also dangers. Chief among these is the hint of the problems we have with *Blick in die Welt*, and the negotiations I mentioned indicate the nature of the danger. Fox as well could terminate their contract and withdraw the material from us before we have completely preserved it. Having their own interests in mind, they would not be wise if they did so, but they might. In fact, they have begun to exploit their material by means of video, and claim to be more rational by doing so, but they have not taken account of the amount of documentation required for this material.

Although there are these dangers, I think, taking into account the experiences of the last years, that we have on the whole done well by signing these contracts, and I would just like you to think about these examples. I hope they have been useful to you and will help you try to find your own way in archiving your national newsreel series.

Cataloguing of the holdings of *Austria Wochenschau* (1964-82) in the Österreichisches Filmarchiv

Josef Schuchnig

Beginning on 11 November 1949, the newsreel *Austria Wochenschau* released a new edition every Friday. During the 1960s there were in fact two editions each week: one released as *Austria Wochenschau* with news mainly of internal Austrian concern, and one with the title *Weltjournal* with more international coverage. The last issue – number 7/82 – was shown in cinemas in February 1982.

The Österreichisches Filmarchiv holds the negatives of *Austria Wochenschau* from 1964 onwards. The material held for each year's issues is complete as to picture- and sound-negatives. Some issues from earlier years have also been collected from various sources, but these are not covered by the cataloguing project that is the subject of this essay. Viewing copies are held by the production company, which is part of the Bundespressedienst (Federal Press Service) – in other words, a government agency.

Since the collection was complete from the first issue of the year 1964, it was as early as 1973 that the Österreichisches Filmarchiv began its first project to catalogue the newsreel holdings of the period 1964-73. Since detailed descriptions of the contents were handed over with each issue, it was not necessary actually to view the approximately 1000 reels; this represented an enormous saving of time. This project was extended in 1982 to include the cataloguing of the issues from 1974 to 1982.

Each issue of the newsreel was described using approximately 30 headings. When it was subsequently found that a heading had been used only once or a few times, such terms were grouped under a broader collective term. On the other hand, when it was found that a single heading was being used very many times, it would be subdivided into narrower specific terms. Thus, the general heading of "sport" is used only for generalised reports or analyses, specific events being entered under the heading for the appropriate sporting discipline. Furthermore, these heavily-used terms are supplied with full cross-references, either at the start or at the end of the list of references.

General terms such as "awards" or "exhibitions" were also introduced. These mean, for example, that it is possible to find a particular art exhibition under the name of the artist, under the name of the location of the exhibition, or under the particular form of art exhibited (painting, graphic arts, and so on).

The second part of a heading (a descriptive term or phrase) will often act to suggest a related term which can be used to extend the search.

Although several colleagues contributed to the building of the catalogue, a particular event can be found through these systems of cross-reference despite the fact that identical or similar events may have been identified by different terms. Few problems have been encountered with geographical or personal proper names (spelling errors included). As a rule, the reason for the citing of a proper name is also included – see the example of "Kreisky" below.

Each heading was written on an index card, together with the newsreel issue number, and filed alphabetically. There are 30 000 such cards for the first catalogue and approximately 11 000 for the second. The process of alphabetical sorting helped to correct a large proportion of the potential mistakes – missing forenames could be supplied, titles checked and corrected, and so on. Events which had continued over a long period could during this process be "rationalised" onto a single card. When the forename of a person was not known, this was indicated by the abbreviation "N.N." (nomen nescio).

Events depicted are assumed to have taken place in the year of the newsreel issue, unless the text explains otherwise. Moreover, if historical film material or coverage of specific past events is included – as is often the case in issues which present compilation stories – the annotation "archive" or "archival material" is added in brackets.

The complete card index was transferred by typists onto DIN A4 paper, in three columns per page. Strict alphabetical ordering was observed, filing letter by letter (i.e., ignoring spaces between individual words in a heading). Two examples of these pages (217 and 382) are reproduced below.

The methods used by us in this project twenty years ago would certainly not make sense today, because of the enormous amounts of time and the copious paperwork required, compared to the possibilities now available through computerisation. For us, however, this form of cataloguing was a first attempt to gain experience in this particular field.

Krasnojarsk
Pipeline
WJ 25/69

Krasnojarsk
Wasserkraftwek
WJ 44/64
WJ 6/69

Krasnoschekow
Motocross
WJ 48/69

Krassl, Peter
Skirennen
Saalbach
AW 4/65

Kraus, Dr.
Neurochirurgie
WJ 40/64

Kraus, Josef
Nordischer
Skilauf
WJ 8/65

Kraus, Walter
Wiener
Städteskitage
AW 7/69

Krausbar, Manfred
Boot für Olympiade
AW 31/72

Krausbar, Manfred
Rudern
AW 38/69

Krause, Heinrich
Künstlerhaus
WJ 30/65

Krauß'sche
Dampftramway
Museum
AW 49/72

Krawtschenko
Damen-Gymnastik-
Wettbewerb
Budapest
WJ 2/64

Krebs
Kobaltkanone
AW 33/68

Krebs, Dr.
Kundendienst
im Rathaus
AW 5/72

Krebse
San Polo di Piave
AW 32/69

Krebsforschung
WJ 16/67

Krebsforschung
Wien
AW 27/66

Krebshaus
Graz
AW 30/69

Kreihsl, Rainer
Hohe Warte-Bad
Neubau
AW 4/72

Kreiskolbenmotor
AW 4/67

Kreisky, Dr.Bruno
WJ 45/64

Kreisky, Dr.Bruno
Abflug nach
Ägypten
WJ 11/64

Kreisky, Dr.Bruno
Amtsnachfolger
AW 23/66

Kreisky, Dr.Bruno
Angelobung
AW 18/70

Kreisky, Dr.Bruno
Angelobung der
Regierungsmitgl.
AW 46/71

Kreisky, Dr.Bruno
Außenminister
AW 25/64
AW 39/64

Kreisky, Dr.Bruno
Außenminister
Schostakowitsch
AW 7/65

Kreisky, Dr.Bruno
Baudouin, König
AW 40/71

Kreisky, Dr.Bruno
Bauernsturm
AW 39/70

Kreisky, Dr.Bruno
Begrüßung amerik.
Studenten
AW 30/70

Kreisky, Dr.Bruno
Bijedic, Ministerpräs.
AW 30/70

Kreisky, Dr.Bruno
Brandt-Besuch
AW 23/72

Kreisky, Dr.Bruno
Budapest-Besuch
AW 15/73

Kreisky, Dr.Bruno
Bundeskanzler
Parteitag der SPÖ
Villach
AW 18/72

Kreisky, Dr.Bruno
Burgenland
WJ 44/70

Kreisky, Dr.Bruno
Diplomatenseminar
AW 32/65

Kreisky, Dr.Bruno
Ehrenzeichen für
Journalisten
AW 15/71

Kreisky, Dr.Bruno
EWG-Abkommen, Brüssel
AW 31/72

Kreisky, Dr.Bruno
EWG-Reise, Rückkehr
AW 10/72

Kreisky, Dr.Bruno
Gehaltserhöhung der
Öffentl.Bediensteten
AW 37/71

Schokoladefabrik
Bludenz
AW 26/69

Schol
5000 m Lauf
AW 34/65

Schollander, Don
AW 43/64
AW 33/66

Scholz, Dr.Gottfr.
AW 32/64

Schornstein
höchster
WJ 20/69

Schornstein-
Sprengung
Bundesheer
AW 31/69

Schornstein-
Sprengung
London
WJ 5/69

Schornstein-
Sprengung
St.Ägyd/Neuwald
WJ 31/69

Schostakowitsch
Wien
WJ 7/65

Schottenkirche
Wien
WJ 27/69

Schottenmeister-
Altar
500 Jahre
WJ 27/69

Schottland
Nationalmonster
WJ 33/69

Schottland
Nationalspiele
WJ 38/68

Schottland
Textilindustrie
WJ 40/66

Schrage,
Renate u.Dieter
Keramik
WJ 15/64

Schranz, Karl
Chamonix
WJ 1/64

Schranz, Karl
Chamrousse
WJ 8/68

Schranz, Karl
Davos-Skirennen
AW 8/65

Schranz, Karl
FC-Antel, Kaprun
AW 28/65

Schranz, Karl
Fußball-Länder-
kampf d.Skiasse
AW 27/72

Schranz, Karl
Hahnenkammrennen
AW 5/65 AW 4/70
AW 5/66 AW 4/72

Schranz, Karl
Hochgurgl
Tiroler Ski-
Meisterschaften
AW 51/67

Schranz, Karl
Innsbruck
Olympiade
AW 7/64
WJ 1/64
WJ 6/64

Schranz, Karl
Italien (Ski-WM)
AW 8/70

Schranz, Karl
Kandahar
AW 4/65
AW 12/66
AW 6/69

Schranz, Karl
Kaukasus (Slalom)
WJ 34/67

Schranz, Karl
Killy, Jean-Cl.
AW 7/66

Schranz, Karl
Lanersbach
AW 52/66

Schranz, Karl
Lauberhorn
AW 3/65 AW 3/69
AW 4/66 AW 3/70

Schranz, Karl
Lienz, Zellersfeld
AW 52/64

Schranz, Karl
Megeve
AW 7/66

Schranz, Karl
Partenen
WJ 10/67

Schranz, Karl
Sapporo, Rückkehr
AW 7/72

Schranz, Karl
Sapporo, Verabschiedung
durch Jonas, Franz
Bundespräsident
AW 7/72

Schranz, Karl
Schwaz
AW 10/66

Schranz, Karl
Skitraining
AW 49/71

Schranz, Karl
Sportlerehrung
AW 25/64

Schranz, Karl
Sportpressefest
AW 43/69 AW 37/71
AW 42/70 WJ 43/69

Schranz, Karl
Wien, Empfang
AW 8/64

Schranz, Karl
Wien, Stadthalle
AW 17/69

Schraubensalto
WJ 38/64

Newsreels in the Finnish Film Archive

Timo Muinonen

The history of newsreel production and distribution in Finland is very similar to that of Scandinavia in general, The Netherlands or Ireland, as described by other essays in this collection. From the early years, 1906-20, a few items have been saved – for example, some reels of industrial film, a couple of foreign reports of our Revolution and War of Independence, and a Finnish Film Archive compilation with the title *Kuvia Suomen Suuriruhtinaskunnasta* (Pictures from the Grand Duchy of Finland).

The first Finnish newsreel production was made by Kurt Jäger of Taide-Filmi in 1925-26. All 42 weekly issues have been lost. According to our censorship records, other newsreels in distribution at this time (up to 1934) were foreign-produced, mostly by Ufa and Paramount.

The true start of the Finnish newsreel took place in 1934: at first silent with intertitles, and subsequently from the end of 1935 with sound – although up to the start of the 1960s speech and music were always post-dubbed rather than live. The pioneer was Suomi-Filmi (Su-Fi), founded in 1926, from whose production many documentaries have been saved. Other early productions by TOP-Filmi (based in Viborg, with a very large output, including commercials) and Karhu-Filmi have been totally lost.

The war period (1939-45) saw a growing number of both private and Army newsreels. Production was tentative during the "Winter War" (1939-40), but during the period 1941-45 there was a very large output, both by private producers and by the Army Information Office. The nitrate holdings of the latter are still over two million metres! The Army newsreels have all been copied to 16mm sound film stock, and all rights belong to the Film Archive of the Army.

Newsreel production was subsidised in a variety of ways between 1933 and 1964; on occasions so too were foreign documentary productions. This led to the most fertile period of the newsreels, particularly in the early 1950s.

The introduction of colour film into newsreels at the start of the 1960s still could not enable them to compete with television. The delivery of news by film was far too slow, even though the producers moved to more obviously entertaining topics such as sports, social "high life", consumer information, and so on, or allowed themselves to be used as a tool for political movements. Several production companies in debt to the laboratories were bankrupted or incorporated into Suomi-Filmi, the leading film laboratory at that time.

Today almost all the newsreel films are located either in the Suomen Elokuva-Arkisto/Finnish Film Archive (SEA), which houses all nitrate, and/or in the Finnish Broadcasting Company (FBC), where several hundred are also on broadcast-quality video. Broadly, the rights of all companies linked to Suomen-Filmiteollisuus (S-F), by far the largest fiction film producer in Finland, belong to the FBC, as do the television rights of Suomi-Filmi, the second largest in fiction production, but the largest and most important in terms of documentary and newsreel material, including

the many companies merged into it. The film rights of these companies belong to the SEA.

This situation may well be confusing for the foreign researcher and easily leads to the SEA and the FBC each not taking responsibility. The main reason is naturally the imperfect state of the documentation, and the need to cross-check from one collection to the other in response to every single enquiry.

Cataloguing in the Finnish Film Archive

Our cataloguing is based on the software Minisis and, where newsreels are concerned, is divided between three separate databases:

filmdb	filmographic information – titles, credits, censorship, etc.
tekndb	the film and video material held for each title
sisadb	the contents of the film

The collections department is responsible for the physical materials, which are divided into the following categories:

O	black and white original and preserved copies, now including approximately 15 000 titles
OC	colour originals, now approximately 7000 titles
Magnetic and Optical soundtracks	
SL & YSL	access copies, now comprising some 22 000 titles

Requests for viewing or loans always come to this department, which means there must always be a staff researcher available who either knows the content behind each title or can search through the surviving old catalogues of several companies.

The cataloguing department is responsible for the filmographic and contents databases, but are busy enough just keeping up with current production. Where newsreels are concerned, we have some 600 handwritten descriptions of contents which we are just beginning to read into the contents database using optical character recognition (OCR) software.

This situation has led to a price list for our services, under which our customers must be prepared to pay 200 FIM (cUS$ 40) per hour for the work of the staff researcher if the request lists only the topics to be looked for. In addition, the customer must pay copyright fees which vary according to the use proposed, and an access fee of 2000 FIM (cUS$ 400) per reel when using an archival duplicate negative for any film for which we do not have an access copy.

Searching newsreels in the Finnish Film Archive

When a Finnish or foreign researcher describes only the topics he or she wishes to look for, our staff normally have to go through the following search procedure. Knowing the likely production companies and the material that survives, they will normally search the technical database; very often they will also have to search our old manual cards (because originally the information now separated into the technical

and filmographic databases was all on one card); also the UDC (Universal Decimal Classification) cards, which are no longer filled in as part of the cataloguing procedure; and perhaps the producers' own catalogues. It may sound strange that a technical card is the basic research tool, but it works well when the titles are appropriate to the contents.

It is often necessary to think of a different approach and not to use the obvious question, although even this will not ensure successful research. This is shown in different ways by the two examples below:

Example 1: Beauty contests in newsreels
A search for "beauty contests" produced only seventeen items. It is important, however, to remember that such contests are often described as being to find "Miss something". Searching in the technical database for "MISS#" produced 78 items, of which a fiction film *Miss Eurooppaa metsästämässä* (Hunt for Miss Europe) accounted for fifteen; Finnish commercials provided six; and foreign documentary or fiction films provided nine. We were therefore left with 48 Finnish references to "Miss Finland", "Miss Europe", "Miss World" or "Miss Universe", although only fifteen of these were from the newsreels.

Example 2: Agricultural fairs in Finland
A search for the stem "MAATALOUS#" (the beginning of a number of words in the Finnish language all relating to agriculture) yielded 79 items. Searching more specifically for "MAATALOUSN#" (which would restrict the former search to a group of words including those for "agricultural fair" but also those for "women farmer" or "young farmer") produced 45 items. Of these, seven were inappropriate, leaving 38 to do with "agricultural fairs". Unfortunately for the purpose of this demonstration, none of the 45 items found by the second search was in newsreels. We know from experience that scenes from short documentaries are often identical to those included in newsreels, and that many newsreels did cover agricultural fairs, but at present finding those newsreels can be done only by guesswork or by prior knowledge.

Newsreel production in Finland

The nitrate film duplicating project has catalogued at least the newsreel series listed below. The number of issues produced was calculated in cooperation with the television archive of the Finnish Broadcasting Company in 1983.

Suomi-Filmin Uutiskuvia (Suomi-Filmi News Pictures), Nos 1-15, 1934-35 – 15 found.
Suomi-Filmin Uutiskuvia (Suomi-Filmi News Pictures), Nos 1-18, 1939-40 – 9 found.
Kuvia Sota- ja Kotirintamalta (Pictures from the War and Home Front), Nos 1-15, 1940 – 15 found.
Production: Suomi-Filmi, which is still in existence. Shorts rights 1926-64: held jointly by FBC and SEA.

Finlandia-Katsaus (Finlandia Report), 1943-64 – ca 700 found.

Production: Finlandia-Kuva 1945-58, later wholly owned by Suomi-Filmi. Foreign inserts from the United States, England, France, Germany, and later the USSR and its allies.

Filmi-Sepon Lyhytkuva (Filmi-Seppo Short News) - 554 found.
Filmi-Sepon Katsaukset (Filmi-Seppo Reports) - 196 found.
Filmi-Sepon Filmiuutiset (Filmi-Seppo Film News) - 30 found.
Filmi-Sepon Maailman Kuvastin (Filmi-Seppo World Mirror) - 10 found.
Production: Filmiseppo (its predecessor in the 1930s known as Tamko). Now owned by FBC.

Lii-Filmin Katsaus (Lii-Filmi Report), Nos 1-484, 1951-63 - 478 found. Includes also foreign, mostly US, inserts. Pure nitrate preserved; mixed nitrate/acetate still being processed.
Lii-Filmin Lyhytkuvat (Lii-Filmi Short News) - 215 found.
Lii-Filmin Urheilukatsaus (Lii-Filmi Sports Report) - 169 found.
Lii-Filmin Uutta ja Parempaa (Lii-Filmi Newer and Better) - 72 found.
Lii-Filmin Viikonvarsi (Lii-Filmi Happened This Week) - 62 found.
Lii-Filmin Näyttelyt (Lii-Filmi Fair Reports) - 41 found.

SF-Lyhytkuva (S-F Short News), 1956-62 - 213 found.
SF-Katsaus (S-F Report) - 54 found.
SF-Urheilukatsaus (S-F Sports Report) - 66 found.
Production: Suomen Filmiteollisuus. Owner: FBC.

Itkosen Jälleen Uutta (Itkonen Something New), Nos 1-167, 1947-61 - 166 found.
Itkosen Lyhytkuvat (Itkonen Short News) - 77 found.
Production: Filmi-Kuva/Veikko Itkonen. Nitrate duplicated in SEA.

Aho & Soldan Lyhytkuvat (Aho & Soldan Short News) - 115 found.
Suomi-Katsaus (Finland Report) Nos 1-15, 1939-40 - ?.
Production: Aho & Soldan, only fragments preserved in SEA. Copyright: Claire Aho.

Puolustusvoimain Talvisodan Katsaukset (Finnish Army Winter War Reports), Nos 1-8, 1940.
Puolustusvoimain Katsaus (Finnish Army Reports), Nos 1-86, 1941-44 - 86 found. Some reels copied in SEA, all duplicated in 16mm, all rights held by Army Film Archive.

Ajan Kuvastin (Mirror of the Time), Nos 1-73, 1955-61 - ?.
Production: Kanson Elokuva, later Allotria-Filmi. Closely linked to the Social-Democrat Party and the trade unions. Television rights: FBC.

Olympia-Katsaus (Olympic Report), Nos 1-8, 1952 - 8 found.
Production: Olympia-Filmi, founded (on equal shares) by S-F and Su-Fi for the Helsinki Olympic Games, of which both also made a long documentary. Television rights: FBC; film rights: SEA.

Fennada-Katsaus (Fennada Report), Nos 1-17, 1952-57 – 17 found.
Irregularly published for cultural events. Series not completely preserved. Owner: FBC.

Filmiuutiset (Film News), Nos 11-44, 1952-53 – ?.
Production: Filmiveli. Partially preserved. Owner: FBC.

Viikon Varrelta (Through This Week), Nos 1-83, 1956-59 – ?.
Urheilu-Uutisia (Sports News), Nos 1-8, 1956-59 – ?.
Production: Olle Åkerblom. Partially preserved. Material in SEA.

In addition, there are more than 200 newsreels from various companies held in the television archive of the FBC and in the SEA, as well as about 400 French and 500 German newsreel items. The foreign material has not yet been catalogued. SEA administers copyright within Finland because the original prints were acquired "with all rights" by the importing companies. In total, the foregoing amounts perhaps to some 4300 newsreels.

Issues of newsreel cataloguing at the Israel Film Archive

Amy Kronish

The most important collection of newsreels documenting the pioneering efforts of the Jewish people during the British Mandate Period is the Natan Axelrod Collection of Carmel Newsreels. Produced during the years 1935-58, this collection was purchased by the Israel State Archives in the 1970s. During the 1980s the collection was transferred to a public body, the Center for the Preservation of Israeli Film, in order to begin preservation. Later, an agreement was signed recognising the Israel Film Archive as solely responsible for the physical preservation of the collection and for the sale of footage from it – a responsibility in which the cataloguing of the material clearly plays an essential part. All the materials were transferred to our vaults, and these newsreels can be studied and purchased at the Israel Film Archive. Our thanks go to Germaine Ford de Maria, whose major donation in memory of her husband, Reginald Ford, has made the physical preservation of this collection possible.

When this collection was obtained a number of striking problems regarding cataloguing came to light, including the controversial reconstruction of original newsreels from cannibalised material, and the cataloguing of newsreel stories which were never incorporated into newsreels screened in the cinemas.

Natan Axelrod and newsreel production

Although he was not the only pioneering filmmaker in British Mandatory Palestine, Axelrod was the major producer of newsreels of the period. He emigrated to Palestine in 1926 at a time when the embryonic Jewish state had no real film industry. Before opening his own company, he photographed and developed newsreels for Yerushalayim Segal's Moledet Company (1927-34). Axelrod subsequently started his own company, Carmel Productions (1935-58), which produced the only newsreels which appeared in cinemas, and he systematically documented the pre-State period. Operating on a shoestring budget, he created a laboratory/studio in two wooden shacks and mixed his own chemicals. Nicknamed "Eat Your Heart Out, Hollywood!", this studio later became known as Carmel Films. Axelrod worked as his own producer, camera operator, laboratory technician and even voice-over narrator.

Since the establishment of the State of Israel in 1948, two other major newsreel producers began to function regularly – Geva and Carmel-Herzliyah. During the 1950s, *Geva Newsreels* were produced by the Geva Film Studio, directed by Mordechai Navon and Yitzhak Agadati. *Carmel-Herzliyah Newsreels* were established during the mid-1950s (when Axelrod signed a partnership agreement with the Herzliyah Studios) and continued to be produced until 1970. Ownership of both these collections is retained by United Studios.

Carmel Newsreels by Natan Axelrod

Carmel Newsreels focused on the re-establishment of Jewish settlement in Palestine, draining of the swamps, irrigation of the land, the development of Tel Aviv, and the cultural life of the Jewish state in the making. Every significant aspect of the growth of the Yishuv and the establishment of the State of Israel is represented in the collection.

The Natan Axelrod Collection contains 400 000 feet of visual material and 125 000 feet of sound. Due to the fact that there is no laboratory facility in Israel which can print from nitrate film or from warped and shrunken material, the entire collection was processed in the laboratory at CAP in Paris, with the cooperation of the Service des Archives du Film of the Centre National de la Cinématographie (CNC) at Bois d'Arcy. Our thanks go to Michelle Aubert for her continued assistance and support.

The Natan Axelrod Collection		(in feet)
Carmel Newsreels		
Series I	1935 - 1941	111 592
	1942 - 1948	16 950
Series II	1948 - 1953	93 825
	1954 - 1958	53 163
Features and documentaries		62 000
News reports not included in final newsreels		61 364
Moledet Newsreels		
	1927 - 1934	13 246
Sound		125 000

The Israel Film Archive is preparing a series of three books which include the cataloguing and shot-listing of the entire collection. The first volume is already available.[1] A sample entry from this volume is attached.

Issues of cataloguing the Natan Axelrod Collection

Although he was obsessed with documenting the growth of the Jewish settlement in Palestine, Axelrod was working with very limited resources. One of the ways in which he raised money was to charge commercial companies, such as large factories, for producing a "news" story on their industrial enterprise. Therefore the collection includes newsreel stories on, for example, citrus-packing plants, the dairy industry and a tour of a pharmaceutical factory. In addition, Axelrod saved money by physically cutting footage out of his newsreels for clients. His methods created the following cataloguing problems:

- Compilation reels
When Axelrod serviced a major film producer or footage buyer, he prepared reels of footage by subject-matter. These reels include fragments which have been literally cut out of their original place in the newsreels. There is a great temptation to attempt to rebuild the original newsreels by physically re-editing them together. Although we have refrained from this, we have tried wherever possible to reconstruct the correct placement of the fragments for cataloguing purposes. These reels have been named *Carmel Footage* for cataloguing purposes.

- Documentation of the authentic newsreels
A small number of newsreel items were sold to clients without copying them in the laboratory. As a result, these items are completely missing from the collection. For historical purposes a decision was made that the catalogue should reflect the original state of the newsreels at the time of production, and therefore these items have been catalogued. This often creates problems for the footage buyer, who might become frustrated when he/she sees that a specific newsreel story no longer exists physically as part of the collection.

- Cannibalisation of footage
Axelrod reutilised footage from his own collection in the production of new newsreels. For example, in 1940 a founder of the town of Gedera, which was established in 1885, celebrated his 80th birthday. The newsreel of 15 June 1940, which commemorates the birthday, includes footage from the newsreel of January 1935 which featured the 50th anniversary celebration of Gedera. As with the compilation reels, it was decided not to rebuild the newsreels, but rather to let the historical process speak for itself. Therefore the material has been catalogued where it appears in the 1940 newsreel, with a note explaining that its source is from 1935.

- News reports not included in newsreels
In addition to the newsreels which were distributed to cinemas, the Axelrod Collection contains hundreds of unused newsreel stories. These stories include pieces censored by the British Mandatory Government, and stories which were pushed out of the newsreels simply because of limitations of space. Because many of these are unfinished stories and therefore without titles, the identification of people and places has proved a challenging task. For cataloguing purposes, these unused newsreel stories are called *Additional Carmel Productions*.

- Sound
Before the Axelrod Collection was deposited in the vaults of the Israel Film Archive, it was handled by a public body specially established for this task: the Center for Preservation of Israeli Film. Much of the collection was transferred by this body to videotape for research and cataloguing purposes. The Center made a decision to transfer only original sound. All the voice-over narration was left for a later project. In fact, when this body ran out of funding, the reels of nitrate sound were still left in the vaults of the CNC Archives du Film and in those of the Israel Film Archive.

Most of the cataloguing of the newsreels to date has been done without taking advantage of the sound. Although the newsreel picture seems to be more historically

authentic than the voice-over narration, we have decided to try to rebuild this entire collection, combining sound and picture, so that it can be researched and viewed in its original state. Therefore, we are preserving with the same dedication and investment of resources the soundtrack of this collection. All the sound elements have been preserved in recent years and have proved extremely valuable in the cataloguing process.

Note

[1] Amy Kronish, Edith Falk and Paula Weiman-Kelman (eds), *The Nathan Axelrod Collection, volume 1* (Trowbridge: Flicks Books, 1994).

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Sample computerised cataloguing entry

■ **CARMEL NEWSREEL I-159** · October 29 1938
Aviation in Palestine including the building and flying of gliders, and the servicing of propeller aircraft at Afikim. Stunning aerial photography of the Jezreel Valley, the Sea of Galilee, the Jordan Valley, Nahalal, Tower and Stockade settlement and Tel Aviv.

□ PART A: TITLE: PIONEERS OF THE AIR IN PALESTINE, MUSIC BY M. WILENSKY, *THE SONG OF AVIATION*, LYRICS BY LEA GOLDBERG (274')
כותרת: ככוש האויר בארץ ישראל, מוסיקה: מ. וילנסקי, מילים: שיר התעופה, לאה גולדברג. (21)

1 Young men working on gliders (mid, 36).
2 Young men building gliders (long, 97).
3 An engineer supervising construction (mid, 103).
4 The glider, with one young man aboard, is pulled along by a rope and then takes off (long, 118).
5 Hangar at Afikim, Aviron Co., servicing planes. Ben Ya'akov standing next to one of the technicians (mid, 140).
6 Continuing work on planes (mid, 156).
7 Tsur (Zuckerman), the first director of Lod Airport, servicing a plane (mid, 162).
8 Planes on runway (at Afikim) (long, 180).
9 Assembling wings (long, 194).
10 Fuelling the plane. Plane ready for take-off. Man spins propeller (by hand) and the plane takes off (long, mid, 274).

□ PART B: AERIAL VIEWS OF THE JORDAN VALLEY, THE SEA OF GALILEE AND NAHALAL (390')
1 Aerial views (song begins here) (long, 113).
2 Scenery, pilots in planes (Tsur is one of the pilots) and titles:
TITLE: EMEK JORDAN כותרת: עמק הירדן
TITLE: LAKE OF GENNESARET [sic] כותרת: ים כנרת וסביבתו
TITLE: NAHALAL כותרת: נהלל
3 View of train. The Jezreel Valley, Nahalal (long, 213).
4 Coastal plain. Plane landing (mid, long, 245).
5 TITLE IN HEBREW: ON THE WATCH כותרת: בשמירה
6 Plane taking off for defence purposes, to establish contact with Tower and Stockade settlements. The plane circles above a watch-tower.
7 Woman, with binoculars, on watch-tower. Message dropped from plane, picked up and read by a man (291).
8 Repeated aerial view of previous scenes, with addition of titles and good aerial footage of Tel Aviv (390).

Programme of the FIAF Newsreel Symposium

These pages are reproduced from the printed papers circulated at the Symposium, and do not necessarily reflect the actual sequence of events in Mo i Rana where, for example, the papers in Sessions 3 and 4 were rescheduled because of the travel commitments of several of the participants.

49th FIAF CONGRESS Mo i Rana, 27 May–3 June 1993

Symposium "Newsreel collections in film archives"

□ Tuesday 1 June, Municipal Cinema and Theatre.

9.00-10.30 · 1st session: "Where are the newsreels?"

▪ Introduction
Wolfgang Klaue, Berlin
Roger Smither, Imperial War Museum, London

▪ "The Mirror of the World" – a compilation film on early Norwegian newsreels

▪ Researcher's guides to newsreel collections – British experience and European plans
Jim Ballantyne, British Universities Film and Video Council

▪ American newreels and the Hearst collection
Michael Friend, Academy Film Archive, Beverly Hills

▪ Preservation of newsreels at the National Archives
William T Murphy, National Archives, Washington

▪ Some comments on newsreel collections in Latin America
Paulina Fernandez Jurado, Fundación Cinemateca Argentina, Buenos Aires

▪ The International Newsreel and News Film Association
Pierre Fannoy, Secretary General, Belgium

10.30-11.00 · Break

11.00-12.30 · 2nd session: "The newsreel experience"

▪ News before the newsreels
Michelle Aubert, Service des Archives du Film, Bois d'Arcy

■ Popularity of the newsreel – the Netherlands experience
Bert Hogenkamp, Stichting Film en Wetenschap, Amsterdam

■ Local topicals in Scotland
Janet McBain, Scottish Film Archive, Glasgow

■ Newsreels for children
László Lencsó, Hungarian Film Institute and Film Archive, Budapest

■ Working in newsreels
Jan Alfred Løtvedt, Bergen

12.30-14.00 · Lunch at Meyergården Hotel

14.00-16.00 · 3rd session: "Newsreels and history"

■ The voice of reconstruction – the Norwegian postwar newsreel as history of a mentality
Bjørn Sørenssen, Department of Drama, Film and Theatre, University of Trondheim

■ Irish newsreel – an expression of national identity?
Sunniva O'Flynn, Irish Film Institute, Dublin

■ Usage of newsreels in history teaching
Jan Anders Diesen, Regional University College, Lillehammer

16.00-16.30 · Break

16.30-18.00 · 4th session: "Newsreels and history"

■ Using newsreels for compilation films – a filmmaker's experience
Knut Erik Jensen, film director, Tromsø

■ Whose pair of eyes?
Jerry Kuehl, programme maker, London

■ Newsreels: skim milk or cream?
Paul Spehr, Motion Picture, Broadcasting, and Recorded Sound Division, Library of Congress, Washington

■ Research into newsreel problems and methods
Jan Åsmund Jakobsen, historian, Oslo

□ Wednesday 2 June, Municipal Cinema and Theatre.

9.00-10.30 · 5th session: "Cataloguing of newsreel – practice and theory"

Harriet Harrison, Cataloguing Commission President, Library of Congress, Washington
Roger Smither, Imperial War Museum, London
Ann Baylis, National Film and Sound Archive, Canberra

10.30-11.00 · Break

11.00-12.30 · 6th session: "Archive experiences – collection, preservation, usage, handling of newsreels"

■ Preservation of newsreels
Dr Henning Schou, Preservation Commission President, National Film and Television Archive, Berkhamsted

■ National Film and Sound Archive: Operation Newsreel
Ann Baylis, Canberra

■ UCLA Film and Television Archive: newsreels and the university – whose history is it?
Steve Ricci, Los Angeles

■ National Film and Television Archive: "Topical Budget" – the great British news film
Clyde Jeavons, London

12.30-14.00 · Lunch at Meyergården Hotel

14.00-16.00 · 7th session: "Archive experiences – collection, preservation, usage, handling of newsreels"

■ Steven Spielberg Jewish Film Archive: Israel Newsreel Collection
Marilyn Koolik, Jerusalem

■ Bundesarchiv-Filmarchiv: newsreel contracts at the Bundesarchiv-Filmarchiv
Karl Griep, Berlin

■ Österreichisches Filmarchiv: experiences with the index catalogue of the *Austria Wochenschau*
Dr Josef Schuchnig, Vienna

■ Newsreels in the Finnish Film Archive
Timo Muinonen, Helsinki

16.00-16.30 · Break

16.30-18.00 · 8th session: Panel discussion

Programme for the screenings of newsreels and newsreel-related films

49th FIAF CONGRESS Mo i Rana, 27 May–3 June 1993

Symposium "Newsreel collections in film archives"

□ Tuesday 1 June, Municipal Cinema and Theatre. 21.00-24.00.

1. NORSK FILMINSTITUTT

Mo i Rana in newsreels
- Annual Newsreel 1950: Celebration of King Haakon's birthday
- Nr. 38/1954: Opening of the Meyers trade centre
- Nr. 39/1954: Preparations for the start of the iron production
- Nr. 35/1955: First production from the iron factories
- Nr. 9/1959: Transport of a huge ice block to Africa

Introduction: *Nils Klevjer Aas*

2. DANISH BROADCASTING CORPORATION, HISTORICAL ARCHIVES

- King Christian IX with the royal family in Bernstoff Castle 10 September 1899:
  the first Scandinavian newsreel
- Fredensborg 1900. Christian IX with his family in the garden
- Helsingor. Christian IX and Tsar Nicolaj II
- Bellevue. Arrival of Queen Alexandra of Great Britain
- Helsingor. Christian IX receives Empress Dagmar and King Edward
- Copenhagen 1910: Bjornstjerne Bjornson's funeral procession
- Schleswig-Holstein: Referendum 1920
- Two short newsreel items: *The sofa bicycle*, *Ole Olsen's touch*.

Introduction: *Ole Brage*

3. IMPERIAL WAR MUSEUM

- From *Welt im Film* (25 April 1947)
  In its 100th edition, the newsreel produced for screening in the British and American Zones of occupied Germany portrays itself.

- *Cameramen at War* (1943)
Compiled by Len Lye and the Realist Film Unit for the Ministry of Information, the film pays tribute to the cameramen of the newsreel companies and the service film units.

- *Invincible?* (No. 2 from the series *Into Battle*) (1943)
A British propaganda film in which the confident assumptions of a Vichy French newsreel offer easy targets for irony.

- *Germany Calling* (1941)
The famous re-editing (by C A Ridley) of footage from *Triumph des Willens* to the tune of the "Lambeth Walk", released by the MOI through the newsreels.

Introduction: *Roger Smither*

4. LIBRARY OF CONGRESS

- "Actuality" films. Five examples from the Paper Print Collection
- *Thomas A. Edison at Home and Work, Ft. Myers, Florida* and *Thomas A. Edison at His Bench* (Fox Movietone News, c. 1930).
Both the edited version and the original unedited camera footage will be shown.

Introduction: *Paul Spehr*

5. NATIONAL FILM AND TELEVISION ARCHIVE

"TOPICAL BUDGET" - THE GREAT BRITISH NEWS FILM (1911-1931)

1915 WITH A SKIRMISHING PARTY IN FLANDERS
World War I "topical" with faked war scenes. Photographed by F W Engholm.

1918 THE DELIVERANCE OF LILLE BY HAIG'S MEN
World War I. The British Army marching into Lille.

1921 CUP 1921 GREATEST EVENT IN FOOTBALL HISTORY
English football cup final (Tottenham Hotspur v. Wolverhampton Wanderers).
1921 THE FOOTBALL CUP FINAL 1921
"Pirate" version shot by rival newsreel company Gaumont Graphic.

1922 CIVIL WAR IN IRELAND
Fighting in Dublin.

1922 MAN WHO VOWS TO KILL THE 'KILL-JOYS'
Anti-prohibitionist J W Glenister.

1922 WHO WILL BE THE NEW BRITISH FILM STAR?

1922 (FILM STAR AT STOLLS)

1922 AMAZING TRIUMPH OF NEW BRITISH FILM STAR
Competition to find a film star from the British public.

1927 DEEDS - NOT WORDS
Mussolini and Fascisti in Rome.

1922 MEN WHO FILM THE WORLD FOR YOU
The newsreel cameramen on film.

1926 FIXING FIDO'S FACE
Cute animal story.

1924 KING OPENS EMPIRE EXHIBITION
The Wembley exhibition opened by George V.

1926 AQUATIC FROLICS
Bathing beauties at Blackpool.

1926 BRITAIN'S FIRST GENERAL STRIKE
Great Britain on strike.

1926 ENGLAND'S GLORIOUS VICTORY
Cricket: England v. Australia (England win).

1927 PASSING SHADOWS
A total eclipse of the sun. Photographed by Frank "Taxi" Purnell.

1930 THE FREEDOM OF THE HILLS
"Ramblers" rebel in Derbyshire.

1925 TOPICAL BONZETTE
Parody of the *Topical Budget* newsreel by Adrian Brunel, starring Bonzo the cartoon dog.

Introduction and commentary: *Clyde Jeavons*

□ Wednesday 2 June, Municipal Cinema and Theatre.

21.00-24.00

1. NORSK FILMINSTITUTT

- Examples of regional newsreels from Bergen, Stavanger, Hamar (Norway, 1920s).

Introduction: *Nils Klevjer Aas*

2. NATIONAL ARCHIVES, WASHINGTON

- George Bernard Shaw Interview. Fox Movietone News. 1927
- Republic Steelworkers Strike. Paramount News. 1937
- San Francisco Dockworkers Strike. Fox Movietone News. 1936
- Victory Over Japan. Paramount News. 1945
- Memorial Day Ceremonies and Iraq Regent in Washington. Universal Newsreel. 1945.
- End of Congressional Hearing on Communism in Hollywood. Paramount News. 1947.

Introduction: *William T Murphy*

3. *Newsfront* (Australia, 1978)

producer David Elfick *production company* Palm Beach Pictures/New South Wales Film Corporation/Australian Film Commission *director, script* Phillip Noyce *cinematography* Vincent Monton *editor* John Scott *music* William Motzing *art direction* Lissa Coote, Larry Eastwood *cast* Bill Hunter, Gerard Kennedy, Angela Punch, Don Crosby, Wendy Hughes, Bryan Brown, John Ewart, Chris Haywood, John Dease.

Newsfront concerns the high point and decline of the Australian newsreel business, centring on the rivalry between two companies, Cinetone and Newsco, one Australian-owned, the other run by an international organisation. This loosely parallels the situation which existed in Sydney in the 1940s and 1950s.

Introduction: *Ann Baylis*

List of participants

49th FIAF Congress, Mo i Rana, 27 May-3 June 1993. Symposium "Newsreel collections in film archives".

Adamopoulos, Theodoros · Tainiothiki Tis Ellados, Athens
Adolfsson, Inga · Cinemateket/Svenska Filminstitutet, Stockholm
Antonsen, Kari · Nasjonalbibliotekavdelinga i Rana, Mo i Rana
Apeland, Nils · Det Norske Filminstitutt, Oslo
Arnhoff, Roger · Nasjonalbibliotekavdelinga i Rana, Mo i Rana
Aubert, Michelle · Service des Archives du Film/CNC, Bois d'Arcy
Ballantyne, Jim · British Universities Film & Video Council, London
Baylis, Ann · National Film and Sound Archive, Canberra
Beauclair, René (& wife) · Cinémathèque Québécoise, Montreal
Benard da Costa, João · Cinemateca Portuguesa, Lisbon
Berger, Jürgen · National Film Theatre, London
Bergh, Inger · Nasjonalbibliotekavdelinga i Rana, Mo i Rana
Bertetto, Paolo · Museo Nazionale del Cinema, Turin
Billing, Kjell · Det Norske Filminstitutt, Oslo
Björnsson, Gudmundur Karl · Kvikmyndasafn Íslands, Reykjavík
Blotkamp, V F (Hoos) · Nederlands Filmmuseum, Amsterdam
Boarini, Vittorio · Cineteca Comunale, Bologna
Brage, Ole · Danmarks Radio, Copenhagen
Bramsen, Michele Bo · interpreter, Oslo
Bratsberg, Reidar · Det Norske Filminstitutt, Oslo
Chen Jingliang · Zhongguo Dianying Ziliaoguan/China Film Archive, Beijing
Chu Bong Il · National Film Archive of DPRK, Pyongyang
Claes, Gabrielle · Cinémathèque Royale/Koninklijk Filmarchief, Brussels
Costa, José-Manuel · Cinemateca Portuguesa, Lisbon
Dalton, Susan E · National Center for Film and Video Preservation/American Film Institute, Washington
Daudelin, Robert · Cinémathèque Québécoise, Montreal
Diesen, Jan Anders · Oppland Distrikt Høyskole, Lillehammer
Dimitriu, Christian · Lausanne
Dubois, Colonel · Etablissement Cinématographique et Photographique des Armées (ECPA), Ivry
Egeter van Kuyk, Robert · Audiovisual Archive RVD, The Hague
Erhardt, Erwin F · Thomas More College, Cincinnati
Fannoy, Pierre (& wife) · Association Internationale Presse Filmée, Brussels
Fernandez-Jurado, Paulina · Cinemateca Argentina, Buenos Aires
Ferrari, Cristina · Cinemateca Uruguaya, Montevideo
Ferrer Andrade, Guadelupe · Cineteca Nacional, Mexico
Francis, David · Motion Picture, Broadcasting, and Recorded Sound Division/Library of Congress, Washington

Friend, Michael · Academy Film Archive, Beverly Hills
Garbisu, Oscar · Cinemateca Nacional, Caracas
Gaustad, Lars · Nasjonalbibliotekavdelinga i Rana, Mo i Rana
Gautier, Catherine · Filmoteca Española, Madrid
Giménez, Anton · Filmoteca de la Generalitat de Catalunya, Barcelona
Gines Esparza, José · Filmoteca de la Generalitat Valenciana, Valencia
Goldman, Nancy · Pacific Film Archive, Berkeley
Grant, Ronald · Cinema Museum, London
Griep, Karl · Bundesarchiv-Filmarchiv, Berlin
Hansen, Karin · Det Norske Filminstitutt, Oslo
Harrison, Harriet · Library of Congress, Washington
Hartvigsen, Ivar · Nasjonalbibliotekavdelinga i Rana, Mo i Rana
Hernandez Mantellini, Ingrid · Biblioteca Nacional, Caracas
Hogenkamp, Bert · Stichting Film en Wetenschap, Amsterdam
Holst, Jan-Erik · Det Norske Filminstitutt, Oslo
Horak, Jan-Christopher · Film Dept./Eastman House, Rochester
Hur, Jin-Hoi · Korean Film Archive, Seoul
Iversen, Kjetil · Nasjonalbibliotekavdelinga i Rana, Mo i Rana
Jacob, Livio · Cineteca del Friuli, Gemona
Jacobsen, Jan Åsmund · Universitetet i Oslo, Oslo
Jeavons, Clyde · National Film and Television Archive, London
Jensen, Knut Erik · Norsk Rikskringkasting, Tromsø
Jiing, Ray · Film Archive, Taipei
Johansen, Tedd · Norsk Rikskringkasting, Oslo
Jørgensen, Arild · Det Norske Filminstitutt, Oslo
Khameneipour, Freydoun · Film-Khane-ye Melli-e Iran, Teheran
Khoshneviss, Mohammad H · Film-Khane-ye Melli-e Iran, Teheran
Kidd, Betty · National Archives of Canada, Ottawa
Klaue, Ursula · Berlin
Klaue, Wolfgang · Honorary Member, Berlin
Klevjer Aas, Nils · Det Norske Filminstitutt, Oslo
Konlechner, Peter · Österreichisches Filmmuseum, Vienna
Koolik, Marilyn · Steven Spielberg Jewish Film Archive, Jerusalem
Krautz, Dr Alfred · Project: Cinematographers, Berlin
Krautz, Joris · Berlin
Kronish, Amy · Israel Film Archive, Jerusalem
Kubelka, Peter · Österreichisches Filmmuseum, Vienna
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Kulseth, Brynjar · Nasjonalbibliotekavdelinga i Rana, Mo i Rana
Lange, Helfrid · Nasjonalbibliotekavdelinga i Rana, Mo i Rana
László Lencsó · Magyar Filmintézet/Filmarchivum, Budapest
Libertini, Angelo · Cineteca Nazionale, Rome
Lidell, Barbro · Cinemateket/Svenska Filminstitutet, Stockholm
Liu Dong · Zhongguo Dianying Ziliaoguan/China Film Archive, Beijing
Løtvedt, Jan Alfred · Bergen
Løvberg, Ragnar · Det Norske Filminstitutt, Oslo
Lucien, Oscar · Cinemateca Nacional, Caracas
Lukow, Gregory · National Center for Film and Video Preservation/American Film Institute, Los Angeles
Magliozzi, Ronald S · Film Dept./Museum of Modern Art, New York

Mathes, Emilia · Tainiothiki Tis Ellados, Athens
Matoniemi, Timo · Suomen Elokuva-Arkisto, Helsinki
McBain, Janet · Scottish Film Archive, Glasgow
Montesinos, Captain · ECPA, Ivry
Monty, Ib · Det Danske Filmmuseum, Copenhagen
Moulds, Michael · FIAF Periodicals Indexing Project, London
Muhn, Hae-Ju · Korean Film Archive, Seoul
Muinonen, Timo · Suomen Elokuva-Arkisto, Helsinki
Murphy, William T · Motion Picture, Sound, and Video Branch/National Archives, Washington
Myrbakk, Anders · Nasjonalbibliotekavdelinga i Rana, Mo i Rana
Myrstad, Anne Marit · Nasjonalbibliotekavdelinga i Rana, Mo i Rana
Nieto, Jorge · Fundación Patrimonio Fílmico Colombiano, Bogotá
Nilsen, Per · Nasjonalbibliotekavdelinga i Rana, Mo i Rana
Nissen, Dan · Det Danske Filmmuseum, Copenhagen
O'Flynn, Sunniva · Irish Film Archive, Dublin
Ohba, Masatoshi · National Film Center, Tokyo
Okajima, Hisashi · National Film Center, Tokyo
Opěla, Vladimír · Národní filmový archiv, Prague
Orbanz, Eva · Stiftung Deutsche Kinemathek, Berlin
Pak Sun Tae · National Film Archive of DPRK, Pyongyang
Pakalnina, Laila · Riga Film Museum, Riga
Pannaggi, Tito · Det Norske Filminstitutt, Oslo
Pedersen, Arne · Det Norske Filminstitutt, Oslo
Piątek, Waldemar · Filmoteka Narodowa, Warsaw
Planas, Enrique · Filmoteca Vaticana, Vatican City
Prado, José María · Filmoteca Española, Madrid
Ricci, Steven · UCLA Film and TV Archive, Los Angeles
Rochemont, Guy-Claude · Cinémathèque de Toulouse, Toulouse
Rosembaum, Lise · interpreter, Oslo
Rosen, Robert · UCLA Film and TV Archive, Los Angeles
Sæternes, Asle · Nasjonalbibliotekavdelinga i Rana, Mo i Rana
Sætervadet, Torkell · Det Norske Filminstitutt, Oslo
Santana Brito, Rui · Cinemateca Portuguesa, Lisbon
Schou, Henning · National Film and Television Archive, London
Schuchnig, Josef · Österreichisches Filmarchiv, Vienna
Smither, Roger · Film Dept./Imperial War Museum, London
Snellingen, Helle · interpreter, Oslo
Sørensen, Bjørn · Universitetet i Trondheim, Trondheim
Spehr, Paul C · Motion Picture, Broadcasting, and Recorded Sound Division/Library of Congress, Washington
Steen, Tormod · Nasjonalbibliotekavdelinga i Rana, Mo i Rana
Torvsund, Arne · Nasjonalbibliotekavdelinga i Rana, Mo i Rana
Trouveroy, Béatrice · FIAF Secretariat, Brussels
Trouveroy, Yves · Brussels
Trujillo Bolio, Iván · Filmoteca de la UNAM, Mexico
Trull Ortiz, Inma · Filmoteca de la Generalitat Valenciana, Valencia
Turolla, Luigi · Cineteca Nazionale, Rome
Walls, Andrew · Nasjonalbibliotekavdelinga i Rana, Mo i Rana
Wi, Ok-Hwan · Korean Film Archive, Seoul

The International Newsreel and News Film Association

Pierre Fannoy

I am the Secretary General of the International Newsreel Association (Association Internationale de la Presse Filmée), known since its creation in 1955 by its initials, INA. Since 1991 we have added a second 'N' to this abbreviation (for the addition of "News Film"), in order to avoid any confusion with the French Institut National de l'Audiovisuel, although the latter is of much more recent origin than our Association.

News films date from the birth of cinema in 1895: they were then known as "bande d'événements" or "topicals". The United States and France were the first countries to produce and distribute this aspect of film programming which holds a mirror up to life and current events, and which achieved its greatest success between 1935 and 1965.

To share a personal anecdote: when I was a trainee with the Polygoon newsreel company in The Netherlands in 1946, we found an original film which showed the coronation of Queen Wilhelmina in 1898. This film had been shot on unperforated 100mm film stock, and was copied frame by frame to 35mm stock at the Polygoon laboratory. Research revealed that it was an American who created this first news film.

Well before the Second World War newsreel companies, as well as sending cameramen around the world, began to exchange material – such exchanges being regulated by contracts between the participants.

In 1954, following a Belgian initiative, a first group of newsreel producers decided to create the International Newsreel Association. Thirteen newsreel companies representing eight countries met in Brussels for INA's Constituent Assembly and lodged its statutes in Geneva, where the Association's headquarters is still located.

Over the next ten years, 110 production companies joined the Association, including producers not only from the USSR, the United States, China, Japan and Latin America, but also in the new states in Africa, conscious of the impact of the moving image on the development of their peoples...

INNA meets each year in a different country, as the guest of one of its members. The General Assembly determines the regulation of exchanges, rights relating to distribution, retention and exploitation, and the necessary accommodations to new technologies for dissemination, such as television, videocassette, CD and CD-I, and cable.

Each year the General Assembly chooses an Executive Council comprising a President, three Vice-Presidents, each from a different continent, and a Treasurer. It also appoints the Secretary General. In 40 years there have been a Belgian Secretary General appointed at the Constituent Assembly, three French Secretaries General in the following 33 years, and a Belgian for the last four years.

The majority of newsreel producers are in one way or another directly dependent on their governments, or are subsidised, while remaining relatively independent.

Some are in private hands, but are still obliged, in order to remain in production, to rely on sponsorship without giving themselves wholly to advertising.

If the newsreels in some countries became a tool for propaganda, the obligations which a member had to fellow members, from whom they benefited by exchange and to whom they provided material, would strongly diminish this inclination, which the Association also inhibited by simple criticism. Newsreels traditionally adhere to standards and rules of accurate and objective information, without recourse to demagogy or censure.

Each newsreel producer maintains its own film library, in the exploitation of which it retains complete rights for as long as it respects the statutes and internal rules of the Association: these rights apply equally to material acquired by exchange and to material of their own production. In rulings formulated by General Assemblies and agreed by all, questions of rights, assignment of rights or transfers to other companies are settled, or are reserved for decision at the next General Assembly. The Association actively concerns itself with protecting the rights of its members, and with the misuse or piracy of news stories. The Legal Adviser of our Association, a member of the Belgian Conseil Supérieur de l'Audiovisuel, collects details relating to the application of law to audiovisual matters from all over the world to ensure the compatibility of INNA's regulations with national jurisdictions.

Cinema newsreel production has unfortunately ceased in many countries. There are still 32 active members, including Belgium, where there is weekly distribution to cinemas of one or more reports, no longer as news but in the format of a magazine. If many countries have stopped the distribution of newsreels, some continue to make 35mm film of the most important happenings in those countries. These reports add to their film libraries, but most importantly they ensure the survival of these pictures, and thus of the nation's heritage, through the use of 35mm. Everybody knows that only negative film will endure – for several centuries, according to Kodak – unlike recordings on video, which are lost completely after some ten years on average, and lose their colour even earlier than that.

Other producers remain active through making short subjects for television, and above all through the exploitation of their film libraries, in which they retain their rights for as long as they remain members of INNA, in accordance with rules which they have themselves drawn up in the course of the Association's 40 years of existence.

Many films and television programmes based on archival actuality film are being planned or are in production. The International Newsreel Association is currently supporting the computerisation of a worldwide index to newsreel archives. This database will be made available to all users, and will be open to consultation by modem. I should note that the computerised database started for the film libraries of INNA members will later encompass such other types of material as documentaries and features, particularly for the use of television companies.

The International Newsreel Association will in the future devote itself not only to the maintenance of its archives in the best possible conditions, but also to the continuing production of archives for tomorrow and the widest possible opening-up of this historic heritage. The Association welcomes any applicant adhering to its objectives.

Whose pair of eyes?

Jerry Kuehl

Let me start with the text for my address. It comes from a *Universal Talking News* dope sheet held by the Imperial War Museum, and reads as follows:

> Cameraman: R. Noble.
> Date: 6.6.42.
> Story: Activity at the front in the Western Desert.
> Length: 600 feet.
> Note. These shots are disjointed and have no immediate connection with each other. I find that when in the very front line it is impossible to build up or follow through a complete story, the situation is far too fluid and when under constant shell fire and continual bombing it is impossible to ask units to stunt shots to build up a story, the only way to do this is to stay in the back areas, and then, none of the action shots are genuine. Some shots of enemy bombing at dusk, hope this is O.K. had red filter on when they came over, and had no time to change. Also shots of enemy bombers directly overhead and tracers passing. [...]
>
> Few shots as requested of myself inspecting shrapnel hole in wing of car and looking at puncture, and rubbing sand off the Press sign that is on the front of my truck.

We shall return to Ronnie Noble later. Let me try the following questions. How many of you have seen a complete newsreel? Or a complete newsreel in a commercial theatre? How many of you have, in your opinion, a large number of newsreels in your archive? How many of you have appeared in a newsreel? (We already know that Henning Schou appeared in the very last newsreel made in Australia.) How many of you have made a film (I include use of camcorders)? How many of you have made a commercially exhibited or transmitted film? How many of you have been, or would like to be, a professional camera operator? How many of you have written and published a book or article?

I am now going to give you a quiz. Do you recognise the following names: Georges Méjat, Al Mingalone, Al Gold, Deon DeTitta, James J Seeley, Wong Hai Sheng, Franz Bastanier, Alexander Schneiderov, Johnny Peters, Peter Hopkinson, Norman Mailer, Jürgen Hellman?

* * *

I am a visual historian and, like Molière's Monsieur Jourdain, I was that for many years before I realised that was what I was. What visual historians do is ask questions about the past to which the answers are best found by starting with moving images. We ask three questions in particular: What did it look like? How did it move? And (after about 1930, except for experiments) what did it sound like?

If you just want to know what it looked like, you have photographs. The Library of Congress has four million. If you want to know how it moved, you can go to a stage play – that will show you. Or you can build a working model. If you want to know how it sounded, for over a century it has been possible to have recordings which will give you a reasonable likeness. But if you want to ask all these questions at the same time, you must go to moving images.

But there is a problem with moving images. If you are an oral historian – a French oral historian, for example – you have about 40 million sources. If you are an American oral historian at any one time – let us suppose now – you have about 225 million. Some people will not talk to you, so you cannot count the whole population. Some people have speech defects, some people are too young to have learned to speak, but everyone else, if they are prepared to cooperate, is a source for you. Even if that is only one percent, you still have over two million US sources. If you are a print historian, you have even more. The invaluable Paul Spehr has told me that with a margin of error of five million or so there are about twelve million books in the Library of Congress, so there are between seven and seventeen million books. If you count printed documents or photographs of all types, there are about 50 million items.

Let me tell you how many newsreel cameramen there are – I cannot. I have tried to calculate the number, and some of you have had me try to extract this information from you in the course of this Congress. My best guess, if you take the period from 1895 until about 1960, is that the number of camera operators who worked, who did their job, who exercised their trade, cannot have been more than quarter of a million worldwide. That really is extraordinary.

We learned this morning that, as an educated guess, the French had 300 motion picture cameramen in the field at the end of the First World War... France is a visually sensitive country, and the policy of the French military was relatively enlightened in this respect. The English certainly did not have more, the Russians had considerably fewer and the Germans about the same. You can make your own educated guess about how many soldiers were in the field at the end of the First World War, and how few of them were behind cameras. I can only repeat my astonishment that no one appears to have drawn the blood-chilling conclusions from that type of simple statistic that I do, which is that – here I come to the title of my talk – if we want to look into the past, we are dependent on a very, very small number of eyes.

We know the type of people these eyes belong to, because one of them was kind enough to talk to us today. These early newsreel operators have many things in common, and the early ones in some cases left their memoirs. Later ones tended not to want to, but what they did have in common was that they were all physically immensely courageous, curious, ingenious people. The good ones had what we call square eyes. They could frame on the run, as the people who did the Hindenburg filming did. But one thing they tended not to do – and there is a very good reason for this – was to concern themselves with broad historical issues and perspectives, and with deep social analyses. It was not their job. Their job was to get films back to their editors in time to make the twice-weekly newsreel editions or, in less privileged countries, the once-weekly edition.

Let me now begin to give you the answers to the quiz. Georges Méjat was the camera operator who filmed the assassination of the King of Yugoslavia in 1934. He is widely and wrongly believed to have filmed the moment of the impact of the bullet, but if you look carefully at this celebrated film you will find that, as in so many cases, he did not have his camera running at the moment when "it" actually happened.

Al Mingalone, Al Gold, Deon DeTitta and James J Seeley were the lads who did the Hindenburg. They worked for various companies. Their story is admirably written in Raymond Fielding's excellent book about the American newsreel, *The American Newsreel 1911-1967*. The basis of their success is that they had square eyes and kept turning.

Wong Hai Sheng is the Chinese freelance camera operator who filmed the Chinese baby squalling in the tracks of the railway station in Nanking after the Japanese bombing raid in 1937. It is just *the* symbol, before the Second World War, of the senseless horror of war. Franz Bastanier is quite different: he is the Wehrmacht cameraman who filmed the advance in southern Russia towards Stalingrad, in colour. Alexander Schneiderov is the Soviet cameraman who filmed all the many people who were the first to raise the red flag over the Reichstag in May 1945.

Johnny Peters is the only cameraman to have made a full-length documentary of the Vietnam War commissioned by an American television station. Peter Hopkinson is the only Western cameraman to have filmed the operations of the United Nations Relief and Rehabilitation Administration (UNRRA) in the Soviet Union after the Second World War. These people are anonymous, and I think you will agree that they ought not to be – any more than the great descriptive journalist *writers*, such as Norman Mailer.

Ronnie Noble, with whose dope sheet I started this talk, not only is that very honest cameraman who uttered from the Western desert his cry from the heart about how impossible it is to film modern warfare. This, alas, is the same Ronnie Noble who some years later was executive producer of *Grand Strategy*, a BBC television series which was intended to be a spoiling operation directed against Thames Television's *The World at War*. Because he did not have sufficient time and staff, he included in a programme covering the evacuation of Dunkirk a remarkable sequence in which the Royal Navy managed to field (if that is the right word) an aircraft carrier. The only aircraft carrier the British had at that time was in the Mediterranean, but then I think probably his experience in the Western desert must have taught Ronnie Noble to despair of getting anything right about wars.

My point is that the material which is entrusted to archivists is precious beyond belief because, although there are other sources of factual material – for example, the rushes for these newsreels, amateur films or films made by travelogue-orientated camera operators, all these sources which I would not deny – the eyes through which we see the things of the past are *these* eyes. For the first 70 years of the history of cinematography (things changed after 1960) the eyes through which we see visual history are the eyes of Deon DeTitta, Johnny Peters and their peers.

Finally, Jürgen Hellman is the camera operator from Frankfurt ARD who filmed the visit of FIAF to the vaults of the Norwegian National Library last Friday. Your fate for future generations, historically speaking, is in his hands.

Postscript: a higher awareness for newsreels

Wolfgang Klaue

Mo i Rana, 80 km south of the Arctic Circle, location of a new branch of the Norwegian National Library, including a film storage and restoration centre, late May 1993, close to Midsummer's Night. I felt relieved when I left the darkness of the screening room after the last film programme of the FIAF Newsreel Symposium and went out into the bright night. After some time relaxing, critical reflections began. Was the theme "Newsreel Collections in Film Archives" justified and had the debate been of interest? Were at least some of the goals achieved? Was the symposium of value for FIAF and for individual archives? Which follow-up activities should be considered? Like a sensitive actor I gauged the audience response. I was pleased with comments such as "the best symposium FIAF ever did", and shocked by one opinion that it was "a great catastrophe".

Customers discover archives particularly before jubilees. The end of a millennium knocks loudly at the doors of archives. The cry from the audiovisual media for visual documents of the past century is getting louder, and newsreels are understood as the most authentic of visual sources. Hundreds of compilations reflecting even the smallest historical event are in preparation. Newsreels have become the main source for visualising the 20th century. The demand for access to newsreels – and consequently the pressure on archives – is growing. This actual situation was an important motivation for introducing the subject of "Newsreel Collections in Film Archives".

Another reason was of similar importance: the place, role and recognition of non-fiction material in FIAF member archives. FIAF started in the 1930s as an international organisation for the collection and preservation of film as an art form. The consequence of this approach was an initial focus on the archival handling of feature films together with (usually in a very selective sense) experimental and documentary film. The wide range of non-fiction films – from the advertising, scientific, educational, industrial and instructional genres, and from newsreels – was undervalued and neglected by FIAF. The creation of a higher awareness of film as historical document, of the specific implications in collecting, preserving and cataloguing such material was another motivation for the Newsreel Symposium in Mo i Rana.

Many theoretical problems were only touched on at the symposium and not deeply discussed: newsreels, propaganda and politics; the manipulation and falsification of newsreels; censorship and self-censorship in newsreel production; "Quellencritic" – the critical analysis of sources – as applied to newsreel; a commitment to the preparation of an international directory of newsreel collections; the usage of newsreels in and by archives themselves. All these were subjects which the discussions in Norway left unexplored or at least unresolved.

There are indications that the Newsreel Symposium has been recognised as a starting point for further studies, debates, exchanges of information and other

activities on non-fiction collections in film archives. It should be in the interests of archives to compile worldwide information on newsreel collections: gaps in national preservation programmes could thus be identified and, we hope, closed. It should be in the interests of archives to introduce a methodology for cataloguing and indexing newsreel that will make possible the straightforward exchange of information. It should be in the interests of archives to draft a "Quellencritic" of newsreels, providing a tool for users on the identification of authenticity, manipulation, falsification, and so on.

Not all the wishes, plans and dreams that Roger Smither and I had for this symposium could be realised. Limitations in funding, too short a period for preparation and, it must be admitted, the geographical location of Mo i Rana all had an impact on the participation in the symposium of delegates from outside the archive world and on the envisaged dialogue between newsreel makers, newsreel archivists and newsreel users from around the world.

To make this observation is not to ignore or belittle the great help that the symposium did receive, especially from two sources. The Norsk Filminstitutt in Oslo generously supported the participation of newsreel experts, historians, television and filmmakers from Norway itself, and thus ensured that, for the "home country" at least, this problem was not significant: papers by these participants make a significant contribution to this book. The Lauritzen Foundation in Stockholm made a generous financial contribution which greatly facilitated the symposium itself and which continues to assist in the present publication. Such professional success as the symposium enjoyed is due in large part to these two supporters.

This publication will provide a reminder for those who were in Mo i Rana of some of the topics discussed in the perpetual daylight of a far northern summer and an impression of those topics for people who were not present. It will also hopefully enrich the debate and research on the role of newsreels in society and contribute to concepts of archivism in which film as art and film as historical document are of equal importance.

Panel discussion

The final session of the Symposium took the form of a discussion of issues raised or overlooked in the preceding two days, led by a panel of participants from former sessions of the Symposium. The following summary is based on the recording of the discussion, but has been edited to reduce its length and to clarify some of the points raised.

Included in the panel were the two organisers of the Symposium, Wolfgang Klaue, who chaired the session, and Roger Smither. The remaining members of the panel were the following speakers from previous sessions: Janet McBain, Jerry Kuehl, Bert Hogenkamp, Bill Murphy and Pierre Fannoy. To initiate the discussion, each of the panel members was invited to make a brief statement of his or her own response to the Symposium.

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Janet McBain commented on the value of the Symposium in providing an insight into the size of the worldwide problem of newsreel preservation. One important lesson was the need for shared information: one archive might be holding newsreels of interest to others, and information on each other's holdings should be more widely available between archives. She spoke also of the very strong sense of the validity and historical worth of the cinema newsreel as a source of evidence that had emerged in the Symposium.

Jerry Kuehl discussed the special responsibility of archivists to take care of their newsreels. An historian dealing with paper documents has many sources to read and must reconcile many different views of the same topic. A newsreel, even one incorporating the work of several different cameramen, provides only a single document and a single view. If the newsreel is lost, then the historian loses all the document that there is. Speaking as a producer, he expressed alarm at the gulf between the theoretical capability producers would in the future have to use newsreels in programmes, and the funding that would be available to enable such programmes to be made. An estimate of the costs today of producing a series such as *The World at War* of the 1970s would be somewhere between US$ 70 and 75 million: nobody would put up this sort of money. The paradox therefore was that as archivists made newsreel material more accessible, producers would be less able to afford it.

Bert Hogenkamp spoke as an historian: interest in film on the part of historians could be traced to the 1950s, and its early focus, helped by such places as the Institut für den Wissenschaftliches Film in Göttingen in a tradition continued by Nicholas Pronay and others, had been on newsreels. This early use had perhaps been naïvely willing to treat newsreels as not needing to be interpreted as carefully as other

documents. A continuing forum for historians interested in newsreel and other genres of film was IAMHIST (the International Association for Media and History), which held conferences every two years. He hoped for closer relations between historians and archives in the future.

Bill Murphy wished to air three topics not adequately explored in the Symposium itself:
(1) The importance of out-takes. Edited newsreel stories are just the tip of the iceberg: the vast bulk of material in archives and newsreel libraries consists of out-takes and other unused material, sometimes in the ratio of ten or twenty to one. Out-takes could be less subjective as historical evidence than edited stories, and offered the historian more scope for original research.
(2) The need to study a newsreel over a sustained period. It was important not to limit the focus to individual stories – the relating of story to story within and between issues of a newsreel, and the systematic collection and study of newsreels over a long period of time: this was what gave them their greatest research value. Excellent work had been done by historians such as Nicholas Pronay in the United Kingdom, Raymond Fielding and Daniel Leab in the United States, and others in IAMHIST. These were signposts or guidelines for future academic use of newsreels.
(3) The continuing importance of newsreels during the early years of the television era, especially when the chaotic nature of early television production and of early television archiving is borne in mind. The value of newsreels for research and documentary production did not cease when the television era started – it continued well into the 1950s and early 1960s.

Pierre Fannoy welcomed the contact that the Symposium had established between FIAF and INNA and the interest of the subject-matter. He would report to the forthcoming INNA meeting in Wiesbaden, and encourage its members to continue shooting in 35mm film to build the archive of tomorrow.

Wolfgang Klaue picked up on a topic raised by Janet McBain – the need for information about newsreel holdings. The first discussions of the Newsreel Symposium at the Montevideo Congress in 1992 had included the need to work on a worldwide directory of newsreel collections. As he had already reported, this project had not yet received sufficient funding, but still remained as a goal. The intention would be to provide information about newsreel collections both inside and outside FIAF archives, compiling data which was easily available and would not require extensive research: the newsreel series held, production period of that series, production company, an indication of the completeness of the holding and the level of cataloguing, the rights holder, and the identity of the archive supplying the information. All the information would be centrally collated, to produce just the sort of international sharing of information that Janet had spoken about. Publication would be in English; Saur had expressed interest in publishing such a directory, but there were other possibilities, especially if the Bundesarchiv was able to support the project. At the moment, the project could only be described as pending, but it should not be overlooked in the discussion.

The discussion was then opened to the floor, and the following topics were raised.

Tedd Johansen congratulated FIAF on the Symposium, the contents of which would also be of great value to television archivists and producers. He stressed the importance of continuity with television archives. Not only did television take over from newsreels the regular production of news reports, and not only do broadcasters still make regular use in their programmes of newsreel material from other archives; many archives in FIAT, including his own also hold and preserve newsreel material – Norsk Rikskringkasting has newsreels produced from 1941 until the start of television in 1960. He acknowledged the problem that many television archives are not open to outside researchers.

Clyde Jeavons referred to Wolfgang Klaue's remarks on the need to improve and continue the exchange of information, and invited Jim Ballantyne to comment on the prospects for the British Universities Film and Video Council's work on the British and European scene to be expanded to worldwide coverage.

Jim Ballantyne spoke of the need to secure funding for such a vast project, and to ensure the highest level of cooperation from people in all countries. An important step that could be carried out on a national level was the compilation of further listings of individual countries' newsreel holdings: he had been struck by how easily Timo Muinonen's listing of Finnish newsreels could be reformatted to produce a poster on the model of BUFVC's chart on British newsreels published with the *Researcher's Guide to British Newsreels*. A worldwide project would be a daunting task, but BUFVC would be willing to give it what support it could.[1]

Timo Muinonen mentioned aspects of newsreel cataloguing not stressed in the 5th (Cataloguing) Session. The first was the need to indicate the presence or absence of original sound, which was a detail not noted by most of the participants in the demonstration. The second was the importance of having the ability (which is not always easy with modern computer systems) to return to a catalogue entry to add information not apparent to the original cataloguer, but discovered subsequently or supplied by a researcher, either about the details of a particular story or concerning the history of a whole newsreel.

Roger Smither accepted the validity of both points. The Film Department of the Imperial War Museum had tried to implement procedures to make it easy for researchers to submit corrections or additions to the catalogue. It was more difficult to absorb into computer records for individual films history relating to the production or distribution of whole series.

Chris Horak spoke of the value of the Cataloguing Session: as the head of an archive, he felt that the session had for the first time demonstrated to him the scale of the work required of cataloguers and the need for it (despite the cost). He commented on the different cataloguing standards apparent in the demonstrations, and the importance of the Cataloguing Commission's work to resolve these differences.

Karl Griep stressed the importance of preserving and providing access to original documentation, as well as to the films themselves. Shot-lists could help identify material filmed by the newsreel company itself, or that acquired from another producer. On the subject of out-takes, he suggested discussion with researchers and producers of what would make the use of such material easier. Mention of out-takes also raised the issue of prioritising preservation objectives as between out-takes and complete newsreels - in a prevailing atmosphere of budgetary cuts, clarification of priorities was essential.

Wolfgang Klaue commented that there was no general answer to the problem of inadequate budgets or preservation priorities. He reminded the session of Paul Spehr's anecdote illustrating the value of arguments based on preservation of newsreels in getting through to budget holders who are not always impressed by arguments based on the artistic merit of cinema: this story duplicated experiences of his own. This did not, of course, mean that only the historical argument should be used - it depended on the specific decision-makers concerned, and would vary from country to country.

Jerry Kuehl returned to the topic of declining quality in television history which he categorised as a downward spiral: shrinking budgets meant that less money would be available for researchers and therefore less time would be spent on research, however good an archive's catalogues were. This meant that increasing reliance would be placed on what was already known to "experts" rather than on what could be found by original research.

Paul Spehr spoke of the need for public awareness of the levels of funding required for preservation. Speakers at the Symposium had indicated that many important newsreel collections remained in private hands, and not all of them had yet been guaranteed adequate preservation. FIAF could mount a worldwide campaign to raise awareness of this problem. Specifically in the United States, the Librarian of Congress had been instructed to prepare a report for Congress on the state of film preservation in the United States: he (PS) would on his return urge that this report make the case for newsreel preservation as strongly as possible. "Operation Newsreel" in Australia, as described by Ann Baylis, provided an encouraging model for a pattern of cooperation between commercial and archival interests.

Karl Griep said there was a current attempt to review the 1980 UNESCO Recommendation for the Safeguarding of Moving Images, and that FIAF members should put pressure on their national governments to support the recommendation.

Wolfgang Klaue welcomed the contact between FIAF and INNA symbolised by the presence of M Fannoy. The contact between film archives and newsreel libraries should be continued, at a national level as well as at a federation/association level, because it was important to have goodwill and confidence on both sides of the relationship between newsreel producers and archives. A variety of models for national contacts (or even contracts) had been offered.

Michelle Aubert spoke first of the desirability of having FIAF, FIAT, INNA and IAMHIST collaborate in the drafting of a document on newsreel preservation to be addressed to UNESCO, perhaps in the context of the Centenary of Cinema. She then offered an update on the position of newsreels in France, where the collections were largely in private hands (Pathé News, Gaumont, INA). The archive was working with Pathé and Gaumont to improve preservation work on their material – the companies were happy to collaborate in newsreel preservation, because such material had a demonstrable market. By negotiation, she could exchange assistance in preserving newsreel material for a commitment to preserve fiction material, especially early fiction. She also raised the question of archives' recompense for such collaborative preservation work, suggesting that archives should seek to be rewarded by a 50% share in the revenue earned by the collection holders from the preserved film, not simply by payment of some or all of the preservation costs.

Wolfgang Klaue suggested that the international initiatives mentioned by Karl Griep, Michelle Aubert and himself should be pursued by the new Executive Committee.

Timo Muinonen returned to the subject of original documentation which had been raised by Karl Griep: no such material survived in Finland for newsreel companies which, on going bankrupt, had burned their papers.

Wolfgang Klaue said that lost records unfortunately constituted a common problem, well-known also in Germany where the majority of documentation had probably been lost. The priority could only be to preserve what could be or had been saved.

Clyde Jeavons entered a plea for the technically correct usage of newsreel (and other archive) film. Archivists were in a daily battle with producers and others over respecting the integrity of original material, using every weapon from contractual clauses to threats to withhold future help, but still the problem persists. It was therefore much to be regretted that some of the illustrative material screened in Mo i Rana (especially some of the video transfers) had fallen into the same traps of frankly inadequate technical presentation in terms of running speed, framing, and so on. He acknowledged the pressures under which the Symposium had come together, but still felt it important that FIAF should set and observe the standards it expected others to follow. The promulgation of standards was an area of action for the Programming and Access Commission. He also felt that the value of extending a Symposium covering such an important subject over two full days had been clearly demonstrated, and that this was a point for attention in planning future FIAF Symposia.

Jerry Kuehl acknowledged the criticism of incorrect usage as applied to television productions, alluding to producers who felt that archive film did not look "old" unless it was transferred at the wrong speed and so on; he fully shared the sense of outrage voiced by Clyde.

Tedd Johansen affirmed his interest in the subject, and hoped the Symposium marked just the beginning of discussion of newsreels and their usage. He suggested that the

Symposium would have benefited from the inclusion of examples of the end product - there should have been a contribution by a producer talking about specific experiences in the making of a programme or series based on newsreels in archives and a screening of the result.

Chris Horak endorsed Clyde Jeavons's comments and congratulated Wolfgang Klaue and Roger Smither for organising what he considered to be one of the best FIAF Symposia in years. He added his voice to the opinion that the Symposium had demonstrated the value of allowing two full days so that a subject could be explored in appropriate depth. He regretted the absence of time for discussion during sessions: this type of summary discussion at the end of a symposium had its value, but there should have been opportunities for discussion of the specific topics raised in the various suggestions.

Wolfgang Klaue sought to conclude the panel discussion by noting that, as might have been expected, it had raised more questions than answers. He agreed that more dialogue with users of newsreel footage would have been useful: it had been hoped that such a dialogue would take place at the Symposium, and he suggested now that another symposium specifically on access - policy, methods, conditions and so on - would be a worthwhile project for a future year. Another possible topic for a symposium would be archive handling of out-takes - not to consider cataloguing alone (and not to be limited to actuality film out-takes): areas for discussion could include selection, access and so on. Other useful lessons for FIAF from the Mo i Rana Congress and Symposium were the value of contacts with outside organisations, the interest in discussing the more abstract philosophical or ethical dimensions of film archiving, and the value of spending more time on professional matters and less on the Federation's administrative work.

Clyde Jeavons agreed with the final point of Wolfgang Klaue's remarks, and noted that the Executive Committee would be looking at the pattern of future congresses. He then proposed that the Symposium should be repeated (or a comparable event staged) outside the forum of FIAF. To say that archives should open up dialogue on topics such as access with users in an open forum was quite a bold remark in the FIAF context. Was FIAF ready for such a challenge? He felt the answer was yes, and the time to present FIAF's concerns to a wider audience was now.

Ann Baylis commented on the Australian experience, where NFSA had indeed sent a team to Australia's state capitals to discuss with users their level of satisfaction or dissatisfaction with the services provided. The experience strongly indicated the need for strength among the participants in such a travelling team as the comments could be quite trenchant; in addition, users disagree with each other about what they want from archives.

Jerry Kuehl offered the support of FOCAL, the Federation of Commercial Audiovisual Libraries, to the organisation of a newsreel conference outside FIAF.

Erwin Erhardt commented that it would have been useful to hear from historians who had successfully researched newsreel material, as such contributions could help train newcomers to the field.

Hisashi Okajima observed that no Japanese newsreel had been screened in the Symposium, and apologised for its absence. As an anecdotal comment on the problems of finding appropriate staff and resources for the important job of cataloguing newsreel, he mentioned that a former head of the Film Center, Toshinori Fukuma, a modestly self-proclaimed bureaucrat who had always deprecated his own level of knowledge not only of history in general, but also of film history, had after his retirement from the post of Chief Curator volunteered to work on research into wartime newsreels. This was because he had heard at one point a young archivist who had not even recognised the Emperor on his white horse! In Japan there exists a huge informational gap between pre-war and postwar generations concerning the war: the best staff for cataloguing material from this period are those who actually lived through it, who might easily be found now but not later.

Wolfgang Klaue concluded the session by thanking all who had attended, all who had participated in the Symposium, and all who had helped to organise it. He especially thanked the hosts, the Norsk Filminstitutt, and their colleagues in Mo i Rana, and his fellow coordinator, Roger Smither.

Note

[1] Since the Symposium, the BUFVC has, in consultation with Wolfgang Klaue, approached a number of potential funding agencies to secure support for a project of this type. The approaches have not so far met with any success, but the project remains an active one.

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1976	Mexico	Latin American Cinema: Reality and Fiction
1977	Varna	The Influence of the Soviet Silent Cinema on World Cinema
1978	Brighton	Cinema 1900-1906
1979	Lausanne	Independent and Avant-Garde Cinema at the End of the Silent Era
1980	Karlovy-Vary	Post-War Animation (1945-1959) *and* Problems of Selection in Film Archives
1981	Rapallo	Europe and the "White Telephone" Film (1935-1940) *and* The Preservation of Colour Films
1982	Oaxtepec	Forgotten Cinema of Latin America *and* Which Future for the Past? Keeping Cinema Alive
1983	Stockholm	Archiving of the Moving Image in the 21st Century *(jointly with FIAT, the Fédération Internationale des Archives de Télévision/International Federation of Television Archives)*
1984	Vienna	Film and Cinema in Central Europe from 1895 to 1914 *and* The Importance of Non-Industrial Film within our Cultural Heritage
1985	New York	The Slapstick Symposium *and* The Technicolor Process of Colour Photography
1986	Canberra	Computer Applications in Film Archives *and* Technical and Ethical Problems in Film Restoration
1987	Berlin	Archiving the Audio-Visual Heritage *(jointly with FIAT and IASA, the International Association of Sound Archives)*
1988	Paris	French Silent Cinema in the World
1989	Lisbon	Behind the Screen – Catalogues and Filmographies *and* Rediscovering the Role of the Film Archives: to Preserve and to Show
1990	Havana	The Ibero-American Film of the 1930s, 1940s and 1950s *and* Film Archiving in Developing Countries
1991	Athens	Independent Cinema and Film Archives *and* Video in Film Archives
1992	Montevideo	The Origins of the Cinematographic Language in Latin America *and* Programming in Film Archives

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NEWSREELS IN FILM ARCHIVES

A Survey Based on the FIAF Newsreel Symposium



Edited by Roger Smither and Wolfgang Klaue

Newsreels have become increasingly important to historians, programme-makers, researchers and others in providing precious actuality footage of a specific event, custom or personality.

This volume brings together some 30 essays and other contributions on the subject of the newsreel from international members of the Fédération Internationale des Archives du Film/International Federation of Film Archives (FIAF) and other experts. Based on papers delivered at the 1993 FIAF Symposium "Newsreel collections in film archives", the book provides a stimulating and wide-ranging discussion of and documentation on the history, preservation, cataloguing and particular appeal of this valuable yet vulnerable part of moving image heritage.

Roger Smither is Keeper of the Imperial War Museum Film and Video Archive and a long-standing member of FIAF's Cataloguing Commission. He has edited the *Imperial War Museum Film Catalogue, Volume 1: the First World War Archive*, also published by FLICKS BOOKS (1994). He has written widely on the cataloguing of films and museum objects and the application of computers to the process, and on the historical background to the films in the Imperial War Museum collection.

Wolfgang Klaue is the former Director of the Staatliches Filmarchiv der DDR in Berlin, and an honorary member and past President of FIAF. He has edited several books on the history of documentary film (from *Cavalcanti* in 1962 to *Dokumentarfilm in Indien* in 1988), and has compiled on behalf of FIAF the manual *Filmcataloging* (1979) and the *World Directory of Moving Image and Sound Archives* (1993).

Front cover picture: a crew of the Dutch Polygoon newsreel interviews Hollywood star Jeanette MacDonald on the roof of the Carlton Hotel, Amsterdam, 1933. (Polygoon Archive Collection, Hilversum)
Back cover picture: The Deliverance of Lille by Haig's Men, October 1918: citizens of Lille as excited by the presence of the newsreel cameraman as by their liberation. (Imperial War Museum, London)

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