

DEUTSCHE KINEMATHEK

Report 1971 - 1972

1. Organization

The past year was filled with work in connection with the legal and practical transformation of the Deutsche Kinemathek from a registered association into a foundation under civil law by the Land Berlin.

As per April 1st, 1971, all activities and all the material funds of the Registered Association were transferred to the Foundation. The Statutes of the Foundation define the tasks and aims of the Deutsche Kinemathek as follows:

"To illustrate by documents the development of the German and foreign film and to collect, to preserve, and to present to the interested public all relevant records (films, publications, posters, photos, documents, and technical equipment, to extend and deepen the interest in and appreciation of the film medium, and, especially, to further the scientific and pedagogical discussion of the film and its effects on society, "

The first consequences of the transformation are an increase of the annual budget from 165.000, - DM in 1971 to 250.000, - DM in 1972, and to 400.000, - DM in 1973, and the increase of the number of the personnel from 6 employees in 1971 to 9 employees in 1972. Dr. Heinz Rath - s a c k was appointed director of the Stiftung Deutsche Kinemathek as from April 1st, 1971. The Foundation has taken over the following executive members of the staff: Mr. Robert S c h e u e r (administration and information), Mrs. Helga B e l a c h (filmhistorical collections), and Mr. Heinz D e g n e r (technical department, film stocks, and film preservation. In addition, Mr. Gero G a n d e r t (documentation, film showings, lectures, and other events) and Mr. Peter S c h u l z (film collection) have joined the staff of the Deutsche Kinemathek.

2. Activities

In connection with the reorganization of the Deutsche Kinemathek, the enlisting and examining of the stocks of films and other documentary material had to be considered first, but also, in December 1971, the acquisition of the "Mamis collection", one of the most comprehensive private collections known in our country, comprising more than 1000 historical films - positives as well as negatives - filmtechnical equipment, books and other printed matter.

The collections of the Deutsche Kinemathek showed the following quantities per December 31st, 1971 :

		of which new acquisitions in 1971
5.000	films (number of items registered in the stock book), among them	1.800
	2.400 films longer than 2.400 m	570
	336 negatives	
	650 silent films not yet identified	
170.000	stills	60.000
6.000	posters	1.000
19.000	film programmes	5.000
9.000	documents concerning film architecture (drafts, sketches, figurines)	150
11	models of film scenery	
1.700	censor' s certificates from the years 1908 to 1945	100
110	historical film devices (cameras, projectors, forerunners, and accessories from the years 1895 to 1935) and	
100.000	items of the collections of pictures and texts (pressbooks, advertising advices, leaflets concerning film titles and persons), 500 sound records (cylinders for phonographs, grammophone records of shellac, sound tracks), and 250 sheets of film music, among these 19 complete works of music for films - scores and music arranged for the piano.	

The acquisitions came, above all, from two sources:

(a) the "Mamis collection", the purchase money for which, amounting to 380.000, - DM, had to be secured from grants. This called for considerable efforts from the staff of the Deutsche Kinemathek, as the sum had to be provided for from extra-budgetary funds.

The "Mamis collection" comprises, besides filmtechnical equipment and documentary material, thirteen groups of films, among them early American and French films, newsreel material, German films from the classical period, but also from the time from 1945. Upon an initial encounter with the material, the following titles can be mentioned: "Die Fächermalerin" (Rudolf Meinert, 1913), "Das schwarze Los" (John Gottowt, 1913, with Alexander Moissi), "Sonnenhof" (Emil Leyde, Austria, 1918, with Fritz Kortner), "Das Kaviarmäuschen" (Gerhard Dammann, 1919), "Brennende Grenze" (Erich Waschneck, 1926), "Die heilige Lüge" (Holger-Madsen, 1927), and "Sonnenstrahl" (Paul Fejos, Austria, 1933, with Annabella and Gustav Fröhlich) and

(b) films, stills, and film programmes taken over from the Deutsche Film- und Fernsehakademie.

The increase of our stock by an average of 50 per cent within one year made it necessary to think over and plan anew the internal work and to develop a new conception and system for the preservation of the materials - not only of the films but also of the posters, stills etc.. In connection with this, measures for dust-free preservation and airconditioning in the rooms where the materials are kept have been initiated. With the increase in personnel, the pre-conditions have been provided for the cataloguing of all collections. Preparatory work has been done in connection with the exhibition "Filmarchitektur", through the listing of the drawings and documents concerning film architecture and the identification of a number of items with the assistance of the art directors and designers themselves or their former colleagues.

In 1971, the Deutsche Kinemathek arranged "Schöpferische Filmarchitektur", an important exhibition presenting works from the collections of five wellknown German art directors and designers which are in the possession of the Deutsche Kinemathek, namely Otto Erdmann (who, inter alia, worked under Paul Leni), Emil Hasler (under Fritz Lang and Josef v. Sternberg), Robert Herlth (under F. W. Murnau and Reinhold Schünzel), Erich Kettelhut (under Fritz Lang and Paul Czinner), Franz Schroedter (under Carl Froelich and Richard Oswald), and models by Hermann Warm for "Caligari".

In connection with this exhibition, two publications "Schöpferische Filmarchitektur" (No. 23 of the series of publications edited by the Deutsche Kinemathek) and "Rudolf Bamberger - sketches from his life and work" (No. 18) were completed. (Rudolf Bamberger was a film- and theatre art director of the twenties and brother of the film director Ludwig Berger.)

Two of the exhibitions of 1970 were shown abroad - "Caligari and Caligarismus" in Casablanca and "Richard Oswald" in Vienna.

3. Public Relations

While it is intended to cooperate with the association "Freunde der Deutschen Kinemathek" in the presentation of films from our archive to a wider interested public in their film theatre, called "Arsenal", additional scientific seminars will be arranged by the Deutsche Kinemathek, meant, above all, for students, pedagogues, and publicists who want to study the film medium and work with it.

Thus, the Deutsche Kinemathek, in their first seminar, will try to make a start in developing theoretical and methodical rules for a didactic approach to the film medium. This seminar will be conducted by Dr. Klaus Kreimeier, expert on documentation, and will take place from April 19 to June 14, 1972. Its subject will be "Fanck - Trenker - Riefenstahl. The German Mountain Film and its Effects". Eligible participants are pedagogues, youth leaders, journalists, and students, the so-called "multipliers" who will extend their experiences to other groups of society, though outside participation will also be welcome.

The seminar is devoted to three important German film directors and to a genre of films of a specific notion.

So far, the films by Arnold Fanck (born 1899), Luis Trenker (born 1892), and Leni Riefenstahl (born 1902) have not been examined with regard to their common aspects. Nature who, in the mountain films, appears as a superhuman, dramatic personality reflects the relations between society, culture and civilization in Germany at a time of serious economic and political crises. The dialectics of these films not offering a solution - as pointed out by historians like Kracauer and Rotha - are the subject of this seminar.

It is planned to arrange for further opportunities for intensive work in week-end classes for special groups - lawyers, pedagogues, medical doctors and others to whom the film medium may be useful in their daily work. It is also intended to keep in touch with those who have taken part in such classes, in order to secure a lively discussion and continuous training.

In 1971, the number of films lent out to universities and schools, special classes, filmclubs, and F.I.A.F. members amounted to 430.

The information service concerning legal questions (copyright etc.) and the distribution of films has again increased in size.

4. F.I.A.F. Relations

Looking back on the work done during the past year, we wish to thank all F.I.A.F. members for their kind and valuable cooperation.

March 1972

Dr. Heinz Rathsack