

## FIAF Report 2010

## Deutsche Kinemathek – Museum für Film und Fernsehen

## 1. Aquisitions of the Year

## 1.1. Films

A total of 1.364 elements were acquired and archived, of which 100 can be used for non-commercial distribution. 863 are masters and went into appropriate storage, 257 were declared archive copies and went into long term storage. 40 titles were on a professional video support and were treated as masters as well.

## 1.2 Film related collections

As every year, a great number of film related items (photos, posters, textiles, production papers, scripts, press-kits, machines, costumes, etc) were acquired, many of which supplement existing collections. To mention just a one highlight: We acquired the rights for the photographs of Horst von Harbou who photographed most of Fritz Lang films in Germany.

## 1.3 Library

1817 books were newly aquired, 229 periodicals subscriptions, 15 newspaper subscriptions, 232 new festival catalogues, 2.141 new single issues of periodicals and 16.678 press clippings were added to the library holdings. In total, the library now offers 80.143 books and bound volumes of periodicals, mostly available on open stacks, many of them registered for circulation.

## 2. Progress and Problems in the Field of Preservation

## 2.1 Films

2 TB of data were copied from film into files for preservation as well as access purposes, a total of 13.426 m were copied film to film for making new viewing prints. The technical inspection of the film collection revealed material for 51 titles (75 reels) to be too deteriorated for any further use, hence they had to be destroyed.

## 2.2 Film related collections

Digitization of photographs continued. The original compositions of

Gottfried Huppertz for the Fritz Lang movies "Nibelungen" and "Metropolis" were digitized.

### 2.3 Library

72 periodicals and books were bound.

## 3. Cataloguing – Documentation – Research

### 3.1 Films

About 1.300 films and more than 5.000 videotapes, DVDs, and video files were catalogued and newly added to the databases. Consolidation of the data within the databases continued at a fast pace and we hope to finalize this in 2011 in order to migrate into one newly conceived database in Collective Access, which will also govern workflows that are still managed traditionally at this point. 650 films were lent out to film clubs, communal cinemas, universities, and FIAF members. 422 films and 374 videotapes and DVDs were viewed by visitors. The free-hand consultation of DVDs in our library as well as the consultation of the over 3.000 programs available on internal online systems in house remains uncounted – museum visitors have free access while they visit us and we don't keep books about the use at this point.

Although we consider 2010 a successful year in terms of re-organizing our workflows, cleaning up databases, and combing through collections in order to separate important items from unimportant ones, the backlog of material in the archive is still growing. The technological change and the collapse of film companies and laboratories results in situations where we are often faced with a "take it or leave it" deposit option at short notice – and at this point we take the material rather than leave it, in order not to miss films that might otherwise be irretrievably lost. We expect this challenge to remain with us for some years to come.

### 3.2 Film related collections

The databases currently contain more than 86.000 film titles and 19.000 names with 86.430 files to films, 26.333 film scripts, 34.000 files of photos and 39.000 scans to films and persons. Searches are possible via film titles or the names of people for archival material in the archive. The files of all archives can be consulted by staff and visitors via a central server structure. Preparations for uniting the numerous databases in a new structure that will

facilitate research are still under way. The collection of film related materials dealt with approximately 109 visitors, plus a great number of internal inquiries.

In addition, 718 archival items were made available for 37 exhibitions in Germany and abroad.

### 3.3 Library

All newly acquired materials have been catalogued, as well as a sizeable amount of titles formerly in closed stacks. The library had 5.278 visitors. The library catalogue was integrated in the catalogue of the regional library network (Kooperativer Bibliotheksverbund Berlin-Brandenburg) and can now be searched in combination with libraries in the region as well as being part of data searched via the pre-eminent German search-tool for national and international library collections, the Karlsruher Virtueller Katalog.

## 4. Film Showings – Exhibitions – Publications

### 4.1 Film showings

In the context of the 60<sup>th</sup> Berlin International Film Festival, we showed a retrospective of films programmed over the last 60 years over the festival termed “Play it again!”, with a number of loans from other FIAF archives as well as studios and right owners. At the festival, homage screenings were done for Hanna Schygulla and Wolfgang Kohlhaase. In June, a colloquium under the title “Gefährliches Kino” (Dangerous Cinema) presented talks and films on the history of censorship. As always the event was ended with the presentation of the cinema prize of the Kinematheksverbund to cinemas which had shown special care in their programming of film history. In September another symposium entitled “Verbotene Filme” (forbidden films) presented views on the current practice of film control in Germany and abroad. In the course of the year, films from our collection were regularly shown by the “Freunde der Deutschen Kinemathek” in the “Arsenal” theatre. On October 16 we participated for the fourth time in the International Home Movie Day. People came and had their films inspected and assessed, and we then proceeded to project and comment on a selection. On October 27<sup>th</sup> we celebrated the UNESCO World Day of Audiovisual Heritage with an evening of Scopitone films from the 1960s, brought to Berlin from our fellow FIAF members from the Bern-based Lichtspiel archive, and shown at the Arsenal. Also at the Arsenal the series of screenings with discussions with directors

whose films are represented in our permanent exhibition on German film history continued throughout the year.

Another film series on the history of science film, film history as a science, and film as a tool of science was mounted at Martin-Gropius-Bau in the framework of the Berlin year of Science celebrating the anniversaries of the Berlin Academies and Universities.

#### 4.2 Exhibitions

The exhibition on Romy Schneider continued from 2009 into August 2010. Celebrating the new restoration of Fritz Lang's *Metropolis* and featuring our extended collection of original material (designs, photos, music score, etc.) on this important film we showed "The Complete *Metropolis*". The tradition of exhibitions especially targeted at Children continued with "In the Jungle", featuring moving images from film and television history dealing with this subject. A small exhibition on the Nossendorf project by filmmaker Hans Jürgen Syberberg concluded the exhibitions at the end of 2010.

#### 4.3 Publications

Werner Sudendorf and Franziska Latell edited the seminal book "The Complete *Metropolis*". The Marlene Dietrich collection Berlin keeps publishing its email newsletters, each sent to about 900 recipients. A great number of book presentations and readings went on throughout the year to promote the production of our publication department: Books focusing on film criticism as well as film makers such as Romuald Karmarkar, Vlado Kristl, Paul Schrader, Leontine Sagan, to name a few.

### 5. Budgetary Matters, Relations with Government Authorities

The budget in 2010 was balanced. As in previous years, we benefited strongly from separately financed projects, especially for exhibitions and digitization. Government funding still gives us the base to exist, but many activities now depend entirely on money sources outside the regular budget. In 2010 we gave once again many young people opportunities for initial and further training in the form of work experience and traineeships. In 2008 the regular staff was 53, however the average staff present was sometimes up to 110, of whom many were employed on short-term contracts for projects, as trainees, or on a part-time basis.

## 6. National and International Relations (FIAP and Others)

Co-operation between us and various FIAF members through the world was – as always – particularly helpful in compiling the retrospective for the Berlin International Film Festival. We held meetings of the Kinematheksverbund in order to coordinate activities of the German film archives. We continued to actively collaborate with other European archives within ACE. In the framework of “Europa Film Treasures”, a project initiated by Lobster Film and ACE, we published more short films on the Internet and intend to continue with more titles in the coming years. And last not least four delegates participated in the Joint Technical Symposium and the FIAF congress in Oslo.

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