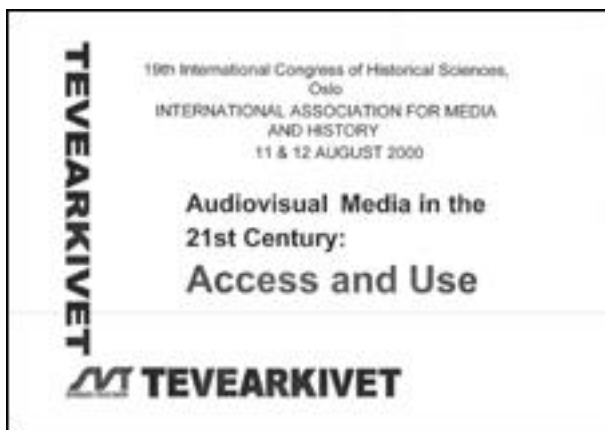


19th International Congress of Historical Sciences, Oslo
INTERNATIONAL ASSOCIATION FOR MEDIA AND HISTORY
11 & 12 AUGUST 2000

0900 - 1200: Audiovisual Media in the 21st Century: Access and Use

Lasse Nilsson, FIAT/IFTA & SVT, Stockholm
The TV Programmes no one believed existed:
Co-operation between Scholars and the
Broadcasting Archives



Slide 1: Workshop heading

Dear Colleagues, Ladies and Gentlemen

Let me first say I'm happy to be here and have the opportunity to spend this morning with you discussing how to bring these two worlds together - the Media Archives and the Scholars. It is certainly important - but I also think it is absolutely necessary!

As you have heard from the earlier presentation, I have been invited to make this introduction to the workshop to give you an idea of what kind of energy it generates when you let the scholars into the broadcasting archives on their own conditions and let them "mingle" with media archivists and production people.



Video: Intropanning from programme series "In the sign of the Rooster" 20 sec (00.00.11-00.00.33)

The text on the wall you see says: "Sölfvesborgs biografteater visar levande bilder". It will be the start of a very special programme series I'm working on right now and it is the reason I have given my introduction to this discussion the heading: "The TV programmes that no one believed existed: co-operation between Scholars and the Broadcasting Archives". The series will be called "I tuppens tecken. Liten filmhistoria i åtta delar" - "In the name of the Rooster...". It is of course an allusion to the Pathé Freres logo.



Slide 2: Workshop introduction title - The TV programmes no one believed existed...



Slide 3: Programme series title - "I tuppens tecken. Liten filmhistoria i åtta delar"

All the video clips are from this production. I will soon return to that. But let me first introduce myself. I guess I was invited here in my joint capacity - as archivist, researcher and producer - representing the Sveriges Television, SVT - the Public Broadcaster of Sweden, and as Secretary General of FIAT/IFTA. The latter of which you have already heard some and had the opportunity to meet three other important representatives.

I would also like to introduce my colleague, co-producer and editor of the programme project I'm going to talk about, Mr. Jerry Gränsman. He will be happy to provide us with more details on editing and other practical aspects of this production.

But let us start in the SVT Archives. The collection of moving images starts with material shot in Stockholm as early as 1897. This is from the Stockholm World Fair in Mid-May that year, where you can see the king of Sweden, Oscar II, visiting the fair and watching himself filmed a little later in the fair cinema. Photographers were Alexandre Promio and Ernest Florman.

It is part of one of the earliest acquisitions out of several news reels and short film collections our archives made in the 60'ies.



Video: Stockholm World Fair 1897 - 32 sec (00.00.43-00.01.25)



Slide 4: Logos of SF, Europafilm etc.

The biggest and most important one, the Svensk Filmindustri - SF newsreels, covers more than 60 years of almost every aspect of Swedish social life and history starting shortly before the beginning of the 20th Century. And as newsreels in other countries, SF had a vivid exchange of material from abroad. So the material of foreign origin in our collections is of considerable extent. That is something that has made producers from outside Sweden especially happy and our archive sales thriving! This collection also includes a great number of short films covering the same period, together almost 3500 titles. And this is where this story really begins.

Let me add here that I think we have, like most of the broadcast archives holding historical material, made one of the more remarkable contributions in saving the national - and international cultural heritage on film, transferring it from

perishable nitrate film base to more stable safety film. But not least - describing the content in detailed catalogues, today transferred to our database.

Of course we haven't ever been unaware of the quality of our historical collections. It has been of great importance for the programme production since we acquired the footage. But a few years ago, Professor Jan Olsson of the Stockholm University Department of Cinema Studies contacted me on a special matter.

He was anxious to get the permission to show a number of our very early Pathé fiction films - as celluloid films - at a seminar for his colleagues from all over the world at the Swedish National Archive for Recorded Sound and Moving Images - the ALB.

He had got to know about our collections through this institution, with which we have a very close cooperation - not only based on a statutory deposit law for audiovisual material. They are also the only way through which scholars can have any noncommercial access to our pre-broadcast collections.

Professor Olsson and his colleagues made us aware of that a great number of our Pathé films were absolutely world unique, either as the only remaining copies or as copies more complete or in better condition than anywhere else known in the film literature. And he provided us with a lot more detailed information - and sometimes corrections - for our catalogue.

TREASURES FROM THE TELEVISION ARCHIVE
List of unique Pathé films in the Swedish Television Archives

La Fille sauteuse, 1906	Pris entre deux sexes, 1909
Çauche fit dans le malin! 1909	L'accent par les lignes de la main, 1907
La Vierge de l'an, 1909-1909	Les deux magiciens, 1909
La comtesse à travers les lignes, 1911	Les trois phases de la lune, 1908
Téméraire au bal, 1907	Mécanisme de vitesses, 1908
La chute d'une locomotive, 1906	Au pays de glace, 1909
Chasseurs trop dévoués, 1907	Éthérisation musicale, 1909
Le comédien est ingrat, 1909	La fête de pêcheurs, 1906
Un porteur pour deux, 1909	Une grande découverte, 1909
Revue de costumes, 1909	Ce que l'on voit de la Russie, 1909
La petite énergie, 1908	Révolution russe, 1909
La culture de la patate, 1909	La fortune de l'Union d'Amérique, 1909
Le secret d'une robe, 1907	Voyage d'acrobates, 1907
Incident de Suède, 1909	Assemblée du Théâtre Impérial à Chicago, 1904

TEVEARKIVET
Arkivet för Ljud och Bild - ALB
e-mail: alb@alb.se

TEVEARKIVET

Slide 5: ALB logo / Seminar heading / list of unique Pathé films...

Here started the development of a close cooperation between the SVT and the University in fund raising for making the pre-broadcast material and catalogue more accessible to the academic public and the programme production. I will return to these aspects later.

I believe in the dialectics of everyday life. Through letting in the scholars into the archives, besides resulting in a mutual exchange of information about the material, it also created new ideas for programming based on the material.

The heading of this presentation could also be "the Beäff story". I had always been thinking about how these early Pathé - primarily short fiction - films had become part of the SF collection. There was a note in the lower end of the card catalogue saying "Beäff:s samling" - "The Beäff collection". Professor Olsson could certainly give me more "flesh on the bones" about this, since one of his students had been working on a thesis on the early cinema repertoire of Karlstad, a city in western Sweden.



Slide 6: BF portrait

Being a real entrepreneurs of the late 19th century Karlstad, a man called Bror Ferdinand Andersson 1905 had to go to Gothenburg to bury his old mother. There he for the first time got to see the astonishing technical and theatrical novelty with moving images called cinema. Following his entrepreneurial instincts he immediately realized that this was something that would attract people also in his hometown Karlstad. So he decided to build a cinema, actually one of the very first in Sweden entirely designed for that purpose. And he was able to launch the very first show in his own cinema as early as 1906, even though he hired the famous Swedish photographer already in 1905 to come to Karlstad to show "living images" as a special event.



Slide 7: BF's Cinema in Karlstad

We now in detail through the academic research about the programme of the Karlstad Cinemas for the first two decades. And this film I'm going to show you some sequences from now - "Hönan med guldäggen", "La poule aux oeufs d'or". It's directed by Gaston Velle and shot by the legendary Pathé photographer Segundo de Chomon - definitely was on the repertoire. And will be on ours!



Video: "Hönan med guldäggen" ... 45 sec (00.01.25-00.02.10)

B F Andersson's cinema became immediately very popular. And go to the BF's - the initials of his christian names, soon became synonymous with going to the movies in Karlstad. After his death his daughter Hulda in 1915 expanded the cinema part of the BF company with another cinema, the Cosmorama. We even have some shots in our archive of an audience coming out from this cinema after a show.

The family adopted this BF abbreviation and changed their family name from Andersson to an adaptation in the "local tongue" to "Beäff".



Video: BF ur Pathéproduktionen 37 sec (00.02.22-00.02.59)

It was common practice in these early years of the cinema that the cinema owners also owned the physical films. As it was to hire a film photographer and make a local film where people could go and see themselves on the cinema. One of the most effective marketing efforts of the time. What we see in these short sequences is Mr. BF himself - of course - and a local parade. The year was 1907 and the photographer was of course no one else but Charles Magnusson. That's why these films had come to stay in the possession of the Beäff family.

Pathé soon realized that it was more profitable to control the whole chain from production of cameras and film stock to film production and then leasing the film to the cinema owners. But that is another story.

Since these film was on nitrate base, which is a very unstable and dangerous material, the films were offered to the biggest film company in Sweden at that time - the early 60'ies - SF. When SF then offered the whole collection of old newsreels and short films to the new Swedish public broadcaster SVT a few years later, this small collection was of course included.

This I think was a good story and could serve as a jump station for presenting these today world unique films to the Swedish TV audience. And this is how we started to create this series of eight ten minutes long programmes.

We soon realized that among these films you could find examples that more or less created the standard for many aspects in film making, editing principles, narrative techniques. Especially using other new technical innovations like the telephone. But also using optics as a "time machine" or a vehicle for spatial transitions. Here I have chosen a clip where the Pathé photographer visiting Stockholm 1909 in a film called "Visite a Stockholm" let a lady with binoculars make him easily shift perspectives of Stockholm by the water. .-



Video: Katarinahissen kikare... 37 sec (00.03.09-00.03.46)

Still valid today. "Nothing is new under the Sun". How many times haven't we seen this very special trick! So we decided that every programme should have a short introduction by professor Olsson to high-lite these film historical aspects to the audience.

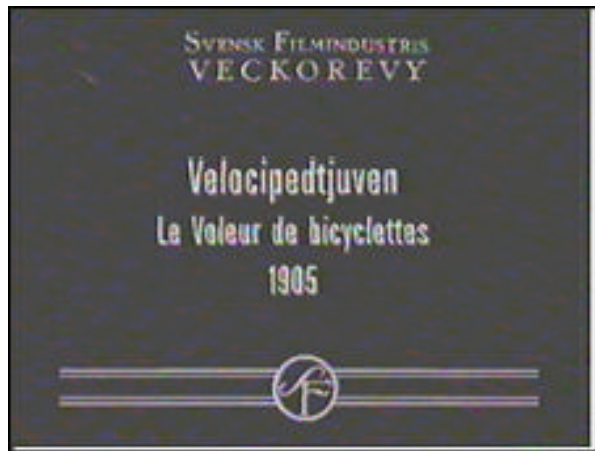
It didn't take long for us to realize, also through the enthusiastic promotion by Professor Olsson, that we could even develop this series to a "condensed history of film", where we also included other historical material from our archive to support these film historical aspects. He also had in mind, through a long practice in teaching film history, the lack of access to important material for film students. Through this series we will be able to make important historical film sequences accessible to the students and scholars, probably as an on-line or as a DVD-production. So we hired him for writing a script.

And since the silent films seldom were shown silent - they were accompanied by everything from a simple mouth organ or a presenter or most commonly a piano to full 12 person orchestra - we decided to write new music to the films. As one of the most famous silent film music composers

From the experiences of this production, we have already begun to discuss new projects where we know we have interesting material and we now know there are research projects going on at the University Film department that could be merged into exciting results as both academic reports and programming for the SVT audience.

Let me conclude this introduction with a short unpretentious and entertaining example where we have used our Pathé material, and other, in a happy synthesis with the music of today used in a series of music videos from the time before the

sound film - "När seklet var stumt". I'm sure you recognize a number of dramaturgic tricks that is common practice today.



Video: "Velocipedtjuven" 3 min 26 sec (00.03.57-00.07.23)



Slide 8: Lasse Nilsson's e-mail / Thank you!

Thank you all for your attention!