FINAL PROJECT REPORT

Planning Grants

Modern Endangered Archives Program (MEAP)

UCLA Library

“El Gran Film del Uruguay: Colección Carlos Alonso”

Cine Casero Collective

https://www.cinecasero.uy/

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Introduction

The aim of this document is to summarize the general guidelines of the research and development project: “El Gran film del Uruguay: Colección Carlos Alonso”, (Carlos Alonso’s Collection: Uruguay’s Grand film), carried out by Cine Casero Collective and in the context of the Research Line on audiovisual preservation of the Humanities and Communication Department of Universidad Católica del Uruguay. The objective of the project is to contribute to the audiovisual preservation through identification, inspection and appraisal of the nitrate materials which belong to “Alonso’s Collection” of the National Archive of Image and word (ANIP-SODRE).

It consisted of the inspection of 40 cans of film of nitrate format in 35mm, filmed in different cities and rural areas of Uruguay between the years 1930 and 1940. The materials are located at Cinemateca Uruguayas’s nitrate vault and the inspection was carried out at the ANIP-SODRE premises during 2021 with the assistance of the technician of the Audiovisual Archive Preservation Laboratory of Universidad de la República.

In the following pages we will describe the process in detail, its objectives, background, methodology and conclusions. Furthermore, we will include the protocol of work created for the technical inspection of the films, the inspection form model, the spreadsheet with the data obtained from the inspection process, interinstitutional work document and photographic record material.

Based on what was stated at the beginning of the project, we present this table of objectives and their results.

Objective	**Level of compliance**	**Specific result**
The preparation of transport protocols, safety and temporary packaging of cans.	Completed	Inspection Procedure[1]
A general inspection of films, labelling and cataloging sheets.	Completed	Inspection sheet[2] and Technical inspection results[3]
Inspection records that will indicate: ○ Format description including base, duration, type of material, identification of marginal marks, and generation. ○ A diagnosis of the state of general conservation of each reel including chemical decomposition (deformations, contraction, curl) and microbiolog	Completed	Technical inspection results[4] and *Analysis of the results* section of this document (page 22).

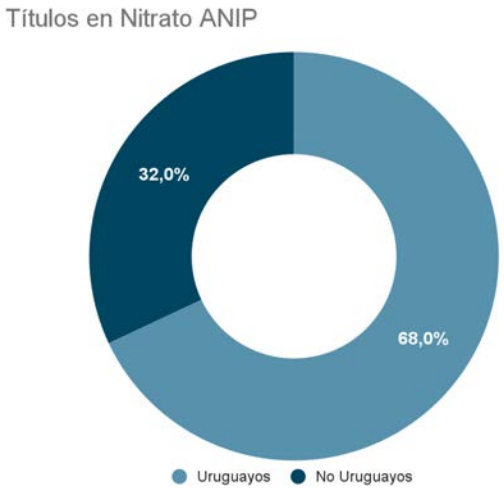
[1] Deliverable No - 003 - Inspection Procedure for Carlos Alonso's "Gran Film del Uruguay" - https://drive.google.com/file/d/13Q3ZKrrnPFY0ILz-nZgSeVZTaEw4bs7V/view?usp=sharing
[2] Deliverable No - 007 - Inspection sheet - https://drive.google.com/file/d/16S3aSbfgYX60pkZTHZ2ZOm8PlQDwXNl3/view?usp=sharing
[3] Deliverable No - 004 -Technical inspection results - https://docs.google.com/spreadsheets/d/1mYD0FNSg4QDb_DvCAo_V39TVKW0BtEEZ/edit?usp=sharing&ouid=117158744875176605602&rtpof=true&sd=true
[4] Deliverable No - 004 -Technical inspection results - https://docs.google.com/spreadsheets/d/1mYD0FNSg4QDb_DvCAo_V39TVKW0BtEEZ/edit?usp=sharing&ouid=117158744875176605602&rtpof=true&sd=true

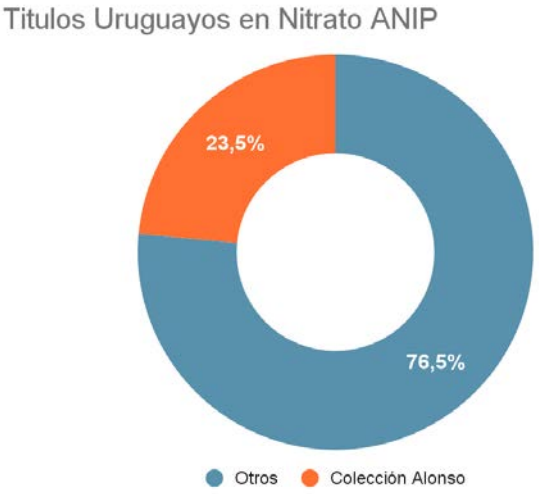
Objectives

The main objective of the project is the appraisal of the materials in nitrate format from Carlos Alonso's Collection, therefore, contribute to the preservation and visibilization of an essential part of our film heritage, almost unknown until now, as its creator. In addition, we would like to draw attention to its current condition and raise the awareness of organizations involved, of peremptory risks, as well as suggest measures to be taken to improve the conditions of preservation.

It is about the most numerous Collection. It is also the earliest and most extensive in terms of territory in the country in documentary narrative.

From approximately 250 titles belonging to ANIP, Alonso represents the 20% and if we narrow it down to the Uruguayan titles the total is 170 Alonso now represents 23.5%.[5]





[5] Keldjian, Julieta, Isabel Wschebor, Ana Laura Cirio, Julio Cabrio, y Clara Von Sanden. «Informes de la consultoría sobre patrimonio audiovisual» (Montevideo, 2013) https://icau.mec.gub.uy/innovaportal/v/88389/3/mecweb/cuatro-informe-consultoria-patrimonio?3colid=3881&breadid=null.

Project Background

In 2016, cine Casero received a private collection belonging to an old cameraman and television editor. It contained several materials of various origins.
The most important ones were 8 cans of nitrate 35mm film. Among these materials there were fragments of a documentary, which we labeled "Paysandú: bella y heróica ciudad del litoral". It is about a film with no previous history in the national or film archive, of which little was known.

Between the years 2016 and 2018 Cine Casero carried out a project of collective cataloguing of the film images[6], with the support from the "Fondos Concursables para la Cultura del Ministerio de Educación y Cultura" (Public funding).
Those financial resources allowed us to do the physical rescue of the material, its digitization and restoration. The project ended with a free and open projection event of the restored and digitized film, in the public area in Paysandú city. The digitization and restoration activities were carried out at the Cineteca de Mexico because at that moment it was still impossible to carry out this activity in our country since we didn't have a proper scanner.[7]

[6] Collective cataloguing allows the users or viewers of audiovisual content to take part in the description of contents, adding them value. Also known as social tagging practices -because they are linked directly with collaborative practices of taggin in the web environment-, the collective cataloguing projects of images and sound of heritage value, imply a new way of collaborative knowledge, which allows to search for alternatives and establish connections between fonds and archival collections. Cf. Johan Oomen y Lora Aroyo, «Crowdsourcing in the cultural heritage domain», en *Proceedings of the 5th International Conference on Communities and Technologies - C&T* '11 (New York, New York, USA: ACM Press, 2011), 138-149. and Julia Noordegraaf, «Crowdsourcing Television's Past: The State of Knowledge in Digital Archives», *TMG Journal for Media History* 14, n.o 2 (September 2nd, 2015): 108-20, https://doi.org/10.18146/tmg.139

[7] Isabel Wschebor, «Acceso a los archivos audiovisuales e independencia tecnológica. El Laboratorio de Preservación Audiovisual del Archivo General de la Universidad de la República.», Imagofagia, n.o 22 (2020): 405-32.

The research carried out by Cine Casero after the restoration project in Paysandú, provided the hypothesis that this film could be a lost part of Alonso's Collection.[8] Based on the information which arises from the archive of newspaper "El Telégrafo" (The Telegraph) of Paysandú, we learn that Carlos Alonso, together with Cineson Film makers, filmed that movie as part of a bigger project called "El Gran Film del Uruguay" (Uruguay's Grand Film). [9]This film consists of a similar one to Paysandú's film but for each department of our country.[10] Both at Cinemateca and at ANIP there are materials belonging to Alonso with names of different departments in Uruguay. However, Paysandú does not appear in any of those lists. From recent investigations, those materials appear as belonging to a collection called "Mi Madre Patria" and according to this hypothesis, it could be the one mentioned by Alonso, "El Gran Film del Uruguay".[11] As the images from Paysandú, filmed by Cineson, match chronologically to those made by Carlos Alonso, the hypothesis which links Alonso's Collection (ANIP) to "El Gran Film del Uruguay" strengthens.

The motivation to continue the investigation consists of the clear lack of preservation of Alonso's Collection - one of the most relevant examples of national film heritage -, as well as the poor documentary management, storage and physical conditioning. Hence, the idea of elaborating a project of analysis and inspection of these materials emerged and we started our search for funding for its realization. In this context Cine Casero submitted the proposal to the Endangered Archives Program (MEAP), UCLA Library program in 2018.

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[8] Julieta Keldjian Etchessarry and Solange Straube Stecz, «Conexiones inesperadas: el encuentro entre Paysandú y Jacarézinho / Conexõ̃es inesperadas: Paysandú encontra Jacarézinho». ALAIC Memories 2018 (San José de Costa Rica: Universidad de Costa Rica, 2018), 80-84.

[9] See: Annex Nº 1 - Diario El Telégrafo. (January 17th, 1938). La película de Paysandú*, Diario El Telégrafo*.

[10] Departments are administrative sections with local governments, equivalent to provinces or regions. Uruguay has 19 administrative sections or departments.

[11] See: Annex Nº 2- Catalogue - Document provided by Georgina Torello, Source: Archivo Walter Dassori

Carlos Alonso's Collection

Current Situation

The Archivo Nacional de la Imagen y la Palabra (ANIP-SODRE) has the custody of Alonso's Collection. The original materials consist of nitrate film (40 cans) of which the institution made 35mm acetate access copies in the 80s and in U-matic, by telecine SD. The SD video images generated DVD copies (with watermark and TC on screen). The original film materials on nitrate film are stored since 1989 at Cinemateca Uruguaya vault located at 16 km on road 8 of Montevideo, Uruguay.

The documents about the collection and inventories or ANIP databases haven't been dealt with in a systematic, rigorous or organized way. Therefore, at the beginning of the inspection , there wasn't any consolidated information about the complete elements which comprise the Collection, nor its integrity. [12]
There isn't a record which can document the donation of materials to ANIP either, on behalf of the film maker's family. It was possible to identify the first mention of the Collection in an institutional memory written by the then Director of ANIP Eugenio Hintz in 1982[13]

[12] See: Annex Nº - 003 - Listados Cinemateca y ANIP
[13] See: Annex Nº - 004 - Hinz ANIP

Biographical note about Carlos Alonso

Carlos Alonso was born in 1886 in Montevideo, and later he moved to Treinta y Tres. He got married to Laura Fernández, who died in 1941. He was Town Councillor of Treinta y Tres between 1947 and 1951. In the film industry Alonso is acknowledged for taking the story of Dionisio Díaz to the big screen in 1920.

The film was titled "El pequeño héroe del Arroyo de Oro" (The little hero of the golden creek) and premiered with an innovative national tour, with the previous projection of a documentary tape about Treinta y Tres[14] department. During the tour, Alonso tries to film each and every department in Uruguay, using a documentary style and highlighting the beauty and strive of progress. The director promoted his project with the name "El gran film del Uruguay" (Uruguay's Grand film), together with Emilio Peruzzi and Casa Max Glucksmann (one of the most important production companies from Montevideo), as stated by Alonso on newspaper "El Telégrafo" in Paysandú, 1938.[15] In this article Alonso claims that they have already filmed several departments, Salto being the last one.

However, the cans labeled with Departments appear registered on ANIP's and Cinemateca's catalogues, under the name "Mi Madre Patria" ("My motherland" title we understand belongs to the same project).

Alonso died in November 1953 at 67 years old and according to oral sources his daughter made a donation of his film materials to Eugenio Hintz afterwards.[16]

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[14] Georgina Torello, *La conquista del espacio. Cine silente uruguayo (1915-1932)* (Montevideo: Yaugurú, 2018).

[15] See: Annex Nº 1 - Diario El Telégrafo. (January 17th, 1938). La película de Paysandú*, Diario El Telégrafo*.

[16] Personal communication with Juan José Mugni, former director of the ANIP. Montevideo, December 2019. The same information was provided by Lorena Perez, coordinator of the Archivo de Cinemateca Uruguaya in personal communication. Montevideo, December 2019.

Carlos Alonso and his daughter Laura during the shooting of “El Gran Film del Uruguay”.

Archival history

From the donation of Alonso's collection, Eugenio Hintz becomes the trustee and stores the materials at the Independent Film Archive. In 1953 this archive becomes part of the Cinemateca Uruguaya. Since then the Alonso Collection appears in the catalog sent by Cinemateca Uruguaya to the FIAF in 1954. However, there is still no document to certify the donation. [17]

In 1974 a fire took place at the ANIP premises and damaged the archive and destroyed the film collection almost completely.[18] Thus, in the period between 1974 and 1979 the Alonso Collection appears as part of SODRE for the first time, alongside others of great heritage value, such as the Fernando Pereda Collection.[19]

In 1989 SODRE institute relocated all of its nitrate materials to the new vault, created specifically to this purpose at Cinemateca Uruguaya. Since then, the Alonso Collection and the rest of its nitrate materials are stored there. However, although the vault gathers the whole collection of nitrates of ANIP, it doesn't have an inspection space or laboratory. Therefore, several relocations to the workspace of ANIP in the city center of Montevideo took place on various opportunities to perform inspection works, change of storage and maintenance. These relocations caused confusion regarding the information since they were carried out without a

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[17] Isabel Wschebor. Ouvrir les boîtes : présence, absence et parcours du cinéma politique et militant produit en Uruguay entre 1965 et 1975. Histoire. Université Paris sciences et lettres; Université de la République, 2022. Français.

[18] Two great fires which took place in a short period of time, affected SODRE dramatically. The first one occurred in 1971 and the second, which we mention, in 1974. The fire at Studio Auditorium not only destroyed a large part of the stock of official films of Uruguay but also marked the beginning of budget cuts, temporary headquarters and dispersion of collections. Osvaldo Saratsola, Función completa por favor: un siglo de cine en Montevideo (Complete show please: a century of film in Montevideo) (Montevideo: Trilce, 2005), 213.

[19] As Isabel Wschebor points out, Eugenio Hinz Hintz is the one who expresses for the first time the need to create a film archive, from a stock of various types of documentary film and film produced in Uruguay. With this in mind, the then director at Cine Arte at SODRE, started the task of gathering information of local pioneer film makers, where we find Félix Oliver or Lorenzo Adroher and specialized collectors in the same period, such as Fernando Pereda. Isabel Wschebor, «Crisis política y cine nacional. Aproximaciones entre cine, política y patrimonialización en Uruguay (1965-1967)», Claves. Revista de Historia 7, n.o 12 (2021), 246.

proper protocol or unified procedure. Consequently, the pre-existing lists of Cinemateca Uruguaya´s database, lost their correlation with the available titles and location of the materials.

Some of the nitrates of the Alonso Collection were sent in 2001 to the Filmoteca de la UNAM (Mexico) thanks to international cooperation programmes. Two shipments were made.[20] According to the documents which register the shipment, 17 cans were relocated to copy on acetate.[21] However the original nitrates never returned to the country and have been kept in Mexico ever since. The acetate copies did return and are kept at the vault of ANIP (Televisión Nacuonal "TNU" headquarters). At the documentation center of ANIP there is a receipt for the storage of 14 titles in 17 cans, signed by José Antonio Valencia from the Department of Heritage of the Film Library of UNAM, dated between May and June 2001.[22]

The referred titles are: The Railroad Workers, The Fluvial Station of Colonia, Cerro Largo, The Department of Cerro Largo, Durazno, Flores, Artigas, Tacuarembó, Soriano, Rivera, The Centenary of the National Hero, Fundamental Stone Hos. Colonia, Opening of Colonia Saint, Hospital of Canelones. (*Ferrocarrileros, La estación fluvial de Colonia, Cerro Largo, El departamento de Cerro Largo, Durazno, Flores, Artigas, Tacuarembó, Soriano, Rivera, Centenario del prócer, Piedra Fundamental Hos. Colonia, Inauguración Colonia Saint, Hospital de Canelones*.) The document records the work of restoration and copy of these titles at the laboratory of the Filmoteca de UNAM.

We haven't been able to confirm that the original materials are still at the Film Library of UNAM nor their conservation status. Due to the restrictions of the COVID 19 pandemic we were not able to receive an answer on this matter from Mexico. The staff of ANIP continues to work on this. Moreover, the list of acetate films from ANIP´s collection is still pending for revision.

[20] Personal conversation, Juan José Mugni, former director of ANIP, Montevideo, August 2021.
[21] See: Annex Nº - 004 - Filmoteca UNAM
[22] See: Annex Nº - 004 - Filmoteca UNAM

Other restoration projects took interest in the Alonso collection in the past. In 2009, as an initiative of ANIP and Cinemateca Uruguaya, a project called "*Legado fílmico de Carlos Alonso. Proyecto de investigación, restauración y difusión*" (Carlos Alonso filming legacy. Investigation, restoration and promotion project*)*.[23] Its purpose was to take the Alonso Collection to a laboratory in Madrid for its investigation, cataloging and restoration. The proposal included making positive copies, positive and negative duplicates -in polyester- of the negative films in nitrate. Furthermore, it included the production of telecine of the complete material, including cans stored at Filmoteca UNAM, México. The project wasn't carried out due to lack of funds.

In 2013, in the context of a consultancy about Audiovisual Heritage, required by the Instituto del Cine y Audiovisual del Uruguay (ICAU), Julio Cabrio y Clara Von Sanden carried out a compilation of national film materials stored at Cinemateca Uruguaya and ANIP. The report, although not exhaustive, is the only reliable tool to assess the preservation status of the nitrate materials as well as the usual handling practices and the challenges of preservation of the collections. The report states "The nitrate materials belonging to the ANIP are completely located in the same vault belonging to Cinemateca Uruguaya. Since mid 2012 ANIP staff has carried out an inspection , record and change of storage to new containers (Polypropylene plastic cans, donated by Ibermedia), of all the nitrate film belonging to the institution. To perform this task, the relocation of the material was carried out in two stages to the TNU vault. Although the risk implied in the relocation and storage of these films, without the necessary safety conditions, is known, the board of directors and staff of ANIP decided to relocate them claiming not to have a proper space to carry out the job in the premises of the Cinemateca archive.

Until now, ANIP doesn't have a systematic and updated list of titles stored at Cinemateca's archive. This item is expected to arise from the inspection in process. As far as we know, there is an intention to computerize this data, currently only on paper.

Some titles belonging to ANIP appear in Cinemateca's database. However, films

[23] See: Annex Nº - 005 - Mugni Project

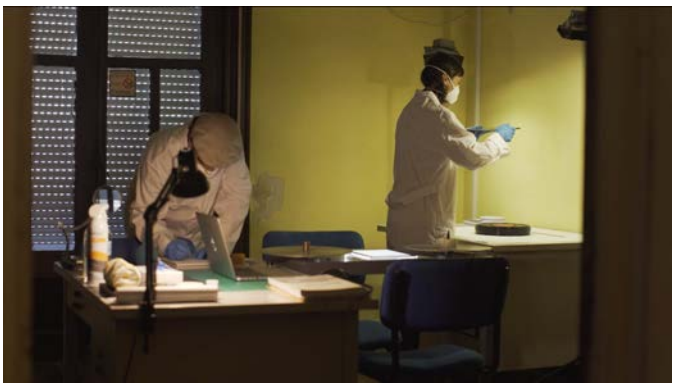
belonging to ANIP located on the shelves don't have a registered location (with some exceptions), and those which have it aren't stored in the corresponding place in general. This may be owed to the fact that there is a lack of communication between the systems of record and storage of both institutions, although they share the same vault."[24]

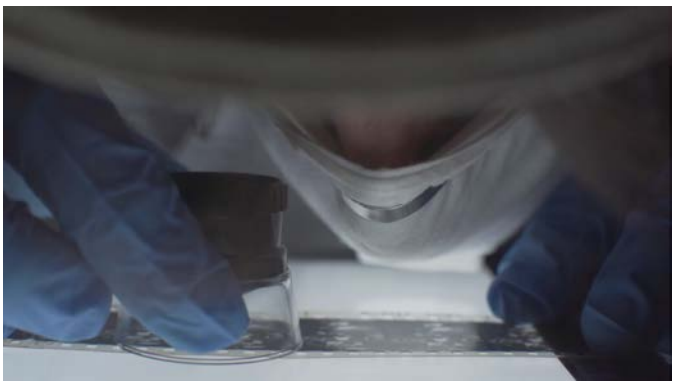
[24] Keldjian, Julieta, Isabel Wschebor, Ana Laura Cirio, Julio Cabrio, y Clara Von Sanden. «Informes de la consultoría sobre patrimonio audiovisual» (Montevideo, 2013) https://icau.mec.gub.uy/innovaportal/v/88389/3/mecweb/cuatro-informe-consultoria-patrimonio?3colid=3881&breadid=null.

Methodology and development

Work progress

From the elaboration of the archival history and the first contact with the materials we were able to identify the main needs of the collection. In this way, we developed a work protocol for each stage of the process (creation of workstation, relocation of materials, physical inspection) which takes these needs into account, a normalized form to carry out the inspection [25] and the design of a digital storage system to arrange and host the photography record (result of the inspection).





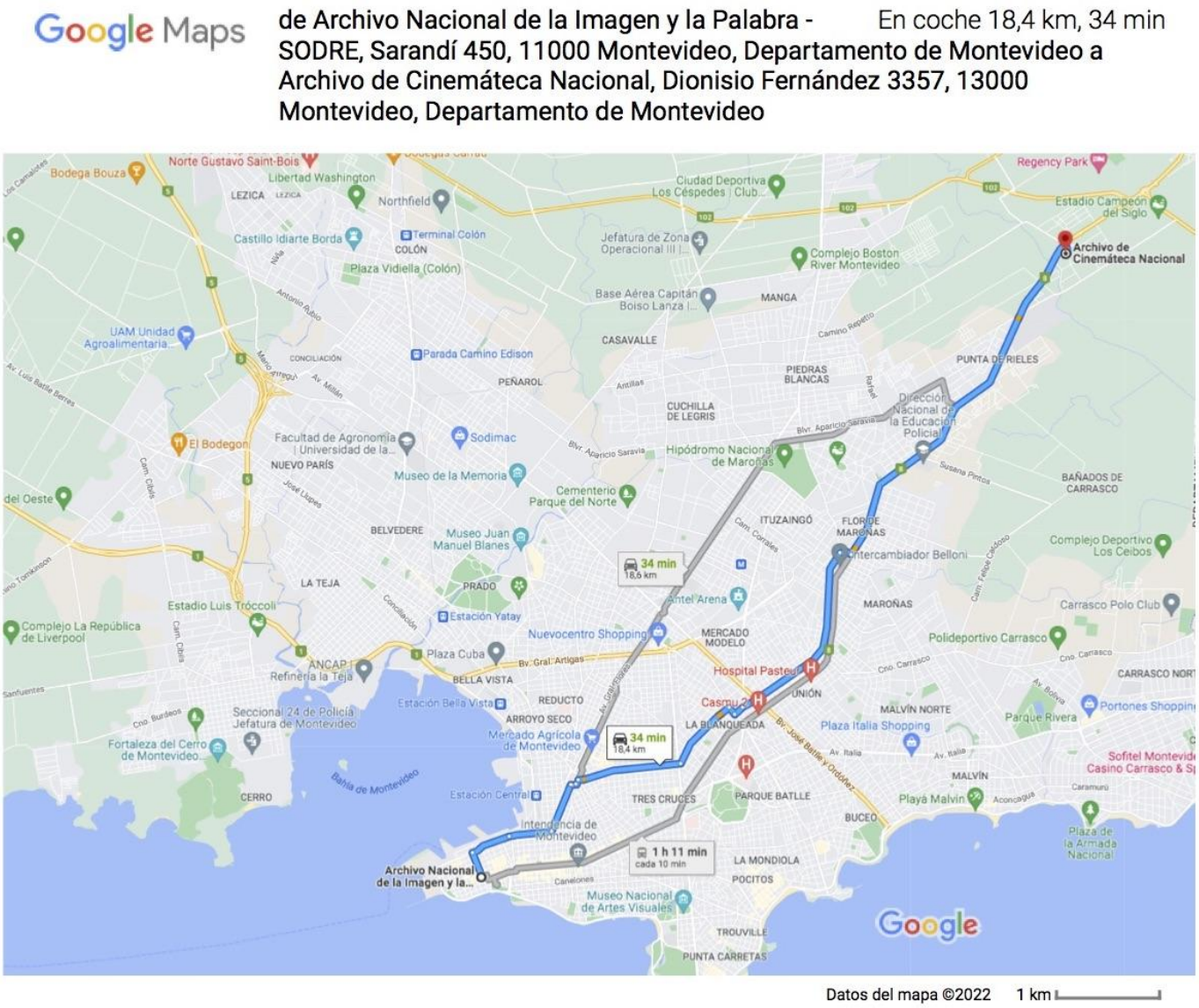
[25] See Annex Nº - Form

Workspace

A suitable workspace was set up in an office at the main building of ANIP-SODRE, located in Ciudad Vieja in Montevideo, for the inspection of materials. Specific supplies were bought to develop the inspection . In order to do this we had to overcome some difficulties regarding supply in Uruguay, which consequently led us to import products amid the COVID-19 pandemic. We set up the workstation in a separate room within the building with air conditioning, dehumidifiers, exterior facing window for proper exchange of air and light, lockable metal cabinet to storage cans in transit, rewind table and supplies for inspection .

Physical inspection

The physical inspection took place between June 25 2021 and December 8 2021. We traveled four times from the Cinemateca Uruguaya´s vault to the workstation at ANIP in collections of ten cans each time.



Through physical inspection we assess the conservation status of the tapes and develop a rank of priorities for its preservation, anticipating a possible digitization. Furthermore, from the inspection The inspection generated an inventory of available titles which comprises the cans which actually belong to the Collection and which are stored at Cinemateca Uruguaya.[26] As a result, we were able to count the elements of the Alonso Collection, identify the titles and their identification numbers. This tool allows us to have a global view of the general condition of the collections, its deterioration and challenges to assure its preservation in the short, medium and long term. Moreover, from this reliable inventory the ANIP will be able to perform regular check-ups of the titles and locations, and avoid loss or theft of elements in the collection, plan relocations, change of supervisors (shifts), etc.

On the other hand we created a thorough photographic record of the contents and deterioration of the films.[27] We also superficially gathered information on some of the theme contents of the films, from which we suggest an index of terms of main descriptors (access points) for catalog.[28]

Alongside with physical inspection we developed an investigation of the context and history of fonds and of Carlos Alonso, its producer, in order to complete the archival history and context of production. As for the historical investigation we had the assistance of investigators from the Grupo de Estudios Audiovisuales, GESTA - CSIC, UdelaR, as well as referents of the history and culture of the city of Treinta y Tres, where Carlos Alonso based his cinematographic activity. In Treinta y Tres we carried out the “Home Movie Day” and made the most of this event to involve the community in the development of the investigation project[29].

[26] See: Deliverables Nº - 005 - Inventory
[27] https://drive.google.com/drive/folders/17QJC2HJ_axhnccxPRz5S3-2O9MAvBi4N?usp=sharing
[28] See: Deliverables Nº - 006 - Index terms
[29] See: Annex Nº - 006 - HMD 2021 Treinta y Tres photos

Stakeholders

The project was developed within the "Unidad de apoyo a la gestión de proyectos" of the Universidad Católica del Uruguay (UCU). There they gave us assistance in executive production, accounting and financial management. In turn, we have the support of the Departamento de Proveeduría (UCU) for the transport of the films and the Centro Ignis (audiovisual equipment).

The most important thing has been the close collaboration with members of GESTA (Grupos de Estudios Audiovisuales), an outstanding group of academics and researchers linked to film studies in Uruguay. In fact, this has led to the presentation of the project at the next IV Latin American Film and Audiovisual Studies Colloquium in Montevideo to be held in September 2022.

In particular, the link with the Audiovisual Preservation Laboratory of the Archive of the University of the Republic stands out, with whom we have been able to share the experience closely at a technical level. In turn, both Macarena Fernandez and Julieta Keldjian developed part of the work in Spain. Where they could share the experience and the project with researchers and colleagues from all over the world.

On the other hand, the actions carried out in the city of Treinta y Tres, where the producer of the Carlos Alonso Collection lived and developed his work, are remarkable. Here the exchange with local community actors who provided us with historical information of interest was very important. The contribution of Gerardo "Pachacho" Gonzales Dolci stands out, he allowed us access to a single document. An album of press clippings made by Carlos Alonso's own daughter (Laura) during the process of making these films.[30] In this document we can find different articles from local newspapers from the different departments of our country, where the filmic feat carried out by Carlos Alonso is recorded and described. It also provides us with information on the motivation, dimension and challenges, the team that participated in the realization, the financing mechanisms and a possible route of the tour that meant its realization. In turn, our visit favored the realization of the 2021 edition of Home Movie Day in the town. Here we had the chance to present

[30] https://drive.google.com/drive/folders/1WbEYgO27ZWLiiPlQAjMA6CH11xoo6tk?usp=sharing

advances in the development of the project to the community and this undoubtedly drew attention to the figure of Carlos Alonso and his work. We have the support of the local Historical Museum, and coverage of the event in different local media (press, radio, TV, etc).

Also here in Uruguay, the project has served as a starting point for the making of a homonymous documentary feature film carried out by the audiovisual producer Patricia Olveira and Felipe Bellocq. This project was selected by the Film Promotion Funds of the National Film Institute (INCAU) in the Development line.

Researchers/collaborators

Isabel Wschebor - LAPA, AGU, UdelaR y GEstA

Georgina Torello - FHUCE, UdelaR y GEstA

Julio Cabrio - LAPA, AGU, UdelaR

Lorena Pérez - Cinemateca Uruguaya

Magdalena Perandones - ANIP

Juan José Mugni - ANIP

María del Huerto Varela - ANIP

Francisca Sanguinetti - UCU

Natalia Molina - UCU

Fernando Mendez - UCU

Gustavo Ramirez- UCU

Gerardo Paz - UCU

Natalia Espasandín - UCU

Patricia Olveira - Halo Cine

Gerardo “Pachacho” González Dolci - Treinta y Tres

Allie Whallen - UCLA

Carolina Cappa

Gema Grueso

Julia Cortegana

Analysis of the results

Description of the inspected Collection

Source material: ANIP-SODRE

Location: Cinemateca Uruguaya.

Administrative Identification of material: Alonso

Number: 40 cans (plastic containers)

Gauge: 35mm

Base material: : Nitrate, some include acetate film leaders at beginning and end

Emulsion: 15 reversal; 24 negative

Color system: monochrome (B&W, toning, tinting)

Sound: Silent, Projection

Generation of material: Camera negatives; Negative duplicates - Editing, color grading-

show print

Laboratory: NI, data not found

Date: 1933 - 1938 Source of information: film stock (edge codes)

Country of production: Uruguay

Total meters approx. more than 5000 meters of film, 24 negative, 16 reversal

Total weight of collection: 75061 Grams

Identified producer: Max Glucksmann

Identified filmmakers: Carlos Alonso, Emilio Peruzzi, Matos Fuentes, H. Peruzzi (hijo), A. Gary

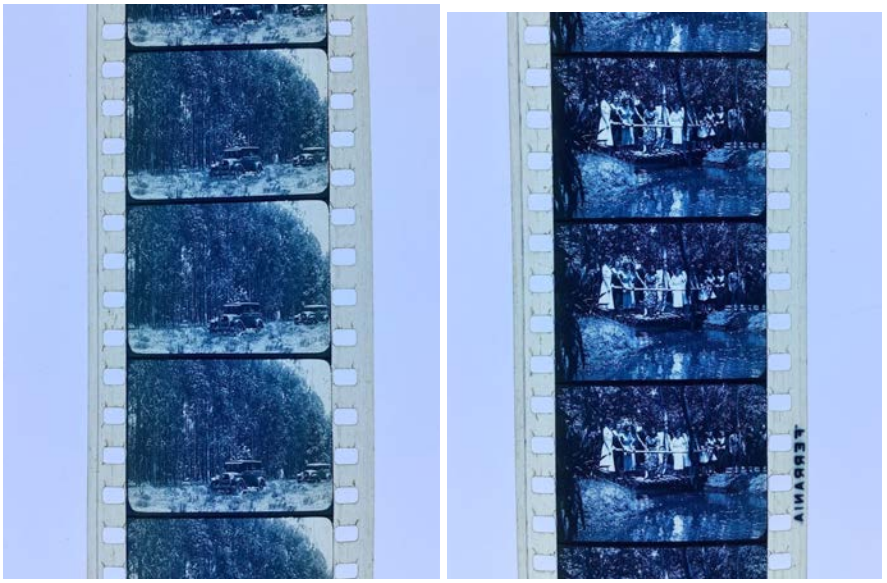
Content: main public institutions and private enterprises in each area, work activities, recreation and festivities. Departments: Artigas, Rivera, Tacuarembó, Río Negro, Durazno, Treinta y Tres, Cerro Largo, Flores and Soriano.

Material generation

The films of the Alonso collection are: camera negatives, negative duplicates with signs of Editing and marks of color grading and positive projection.

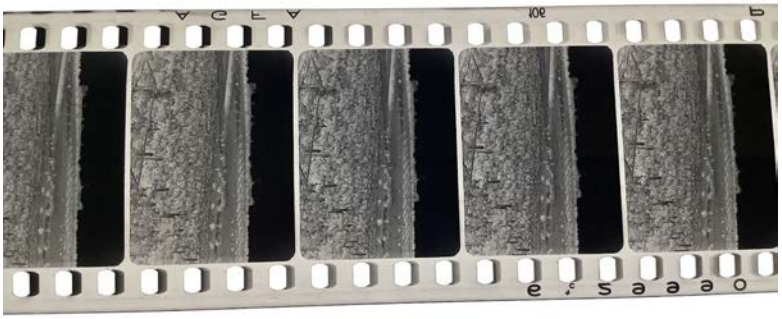
No names of any photography laboratory were identified during the revision, except for Casa Max Glucksmann which we know did some work in this area. However, we do not know for sure if all the processes were made there. We do observe some photographed marks and traction on the edges which appear on several films, so we think they may have been processed in the same laboratory. Some photographic errors can be seen on some films, thicker framelines between frames, changes from round edge windows to square edge windows, among others.

NISODRE: NP442; Tacuarembó



NISODRE: NP433; Treinta y Tres

Examples of laboratory errors, black edges between framelines, changes from round to square window edges on the same film.

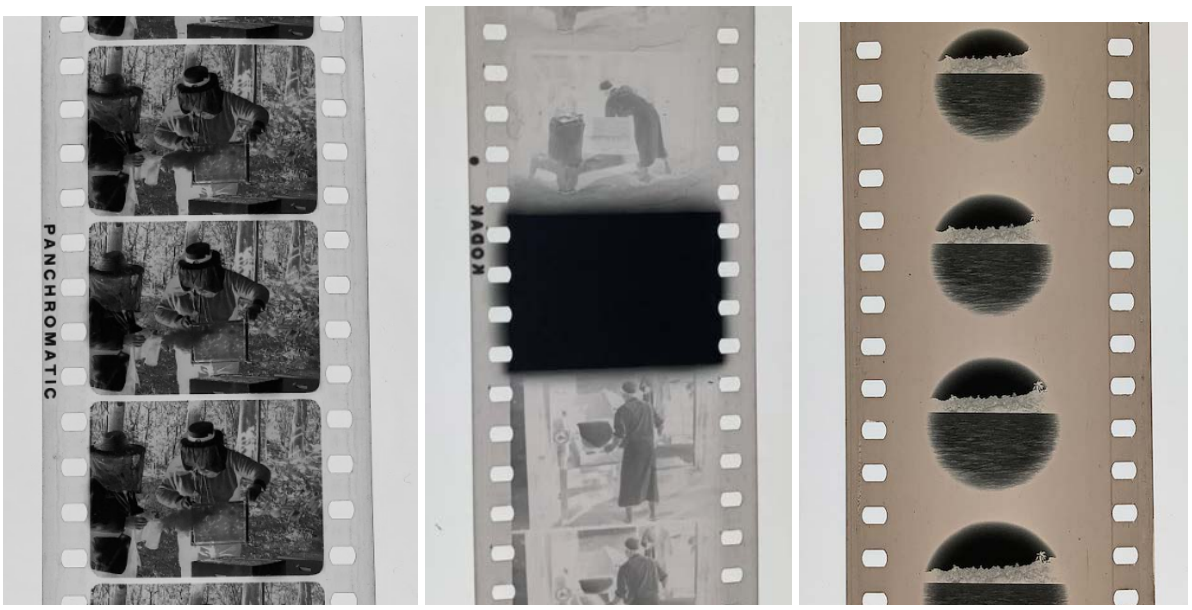


Errors in the copying of the material

Examples of lateral mark from copier on the right edge on three films with different characteristics of positive material of *Kodak Nitrate Film.*

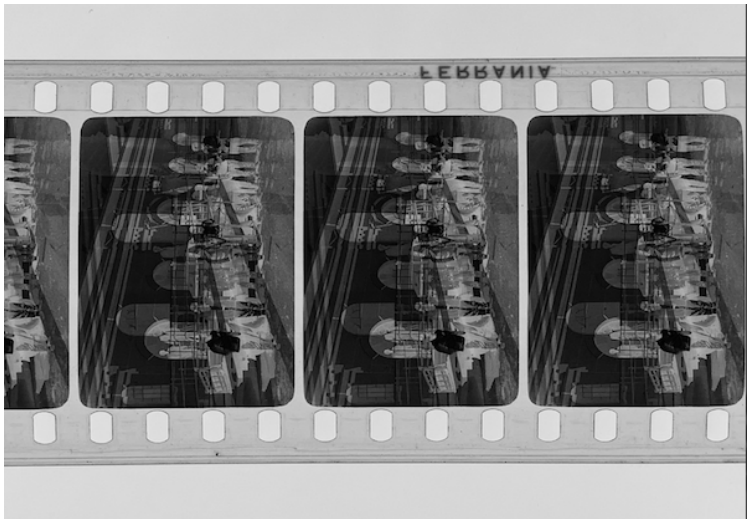
Examples of traction and manipulation marks of the film on the edges which appear repeatedly on various instances in the collections..

We identify some materials which correspond to **camera negatives** in which the following are observed: camera stop, flash lights and signs of editing. The negative film, camera negatives and duplicate negatives are assembled interchangeably. We found films with color grading marks or small signs of editing. In that respect, we found a specific case of editing, an abrupt cut of a fragment of negative film assembled with a positive film with sound of one meter long approximately.

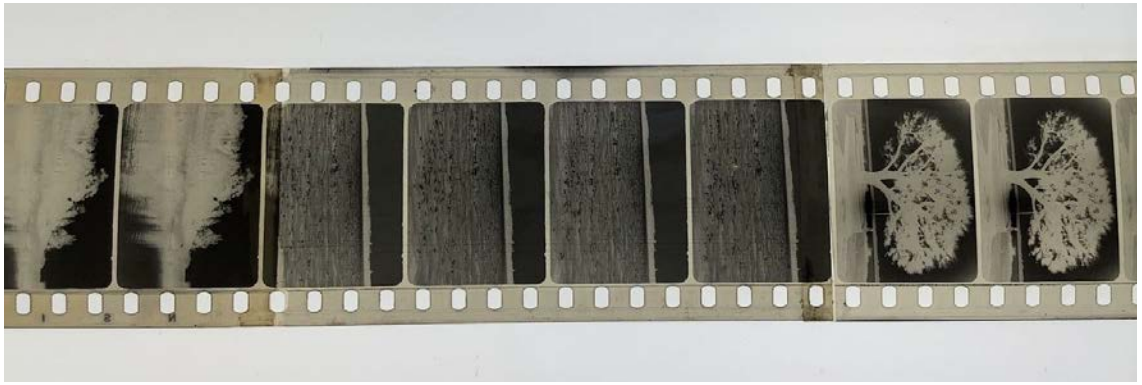


Examples of camera negative in different film, camera stop at the end of the camera crank and photographed iris effect.

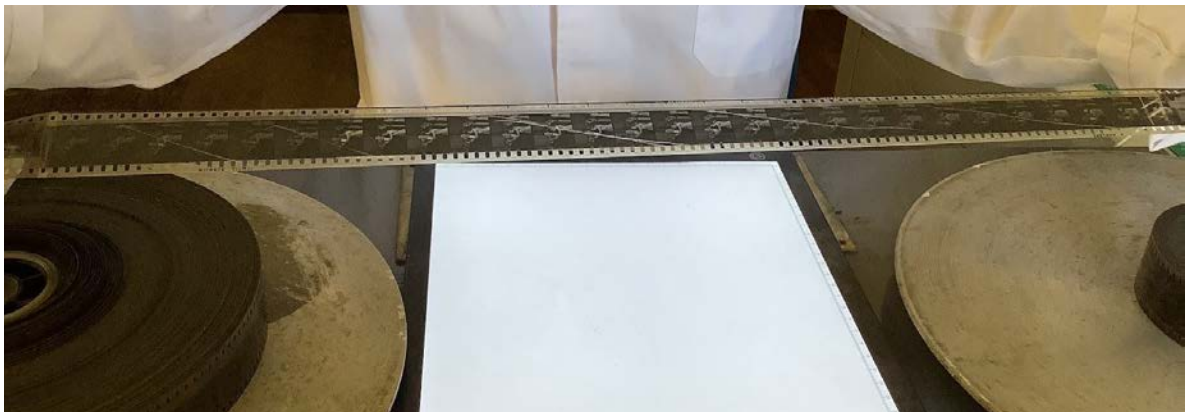
Editing joints between negatives with photographic differences.



Crossfading in negative duplicate.



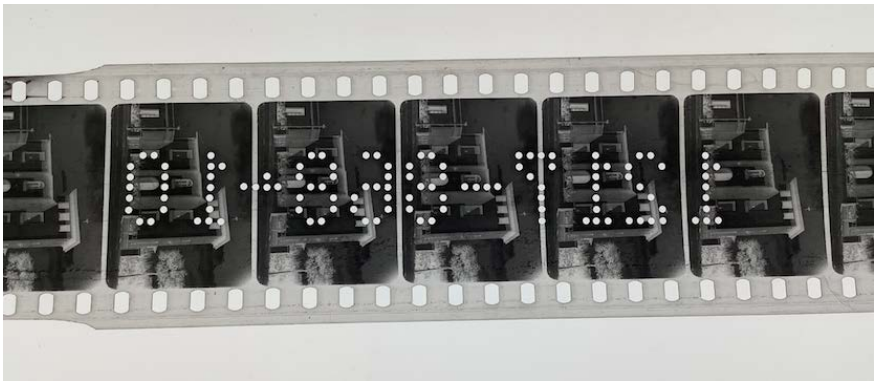
Abrupt editing between materials in negative film.



Example of abrupt editing in negative film, NISODRE: NN427.

Example of abrupt editing in negative film, can, lata NN427

Color grading mark in joint with uneven film yellowing



Color grading mark

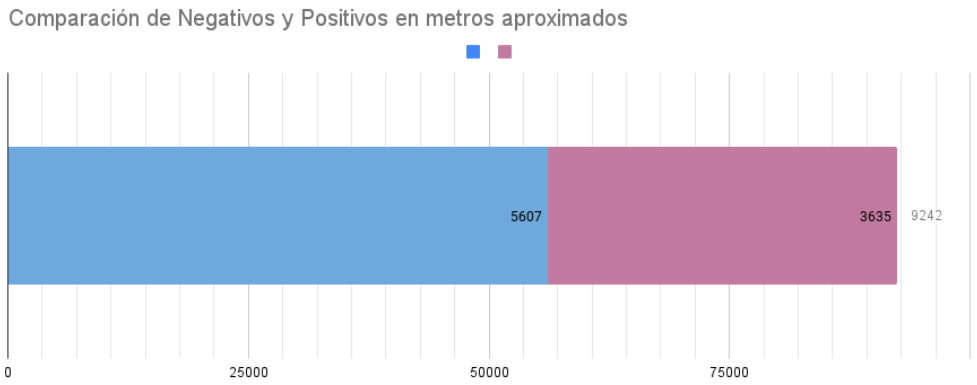
We identify reserve projection through the narrative and intertitles. The films with color tonings and tinting were used as projection copies since the bottom of the film is colored, shows fading and deterioration caused by the projector, such as traction damage and contact between the film and the projector, perforation tearing, burnt frames, reference marks with indications for projectionists and some film with final marks of projection.

This information suggests that the films were projected, although we can't specify when, how and where.

Indications for projectionists or technicians found in positive film

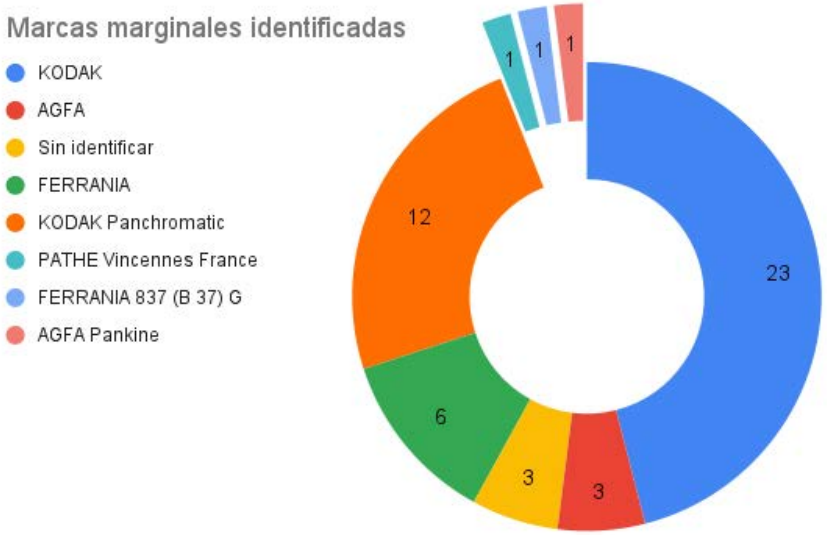
Specific editing: one film with a four frame sequence of intertitles, assembled with two sequences of different images.

As we get to know the collection better, further questions arise which make more obvious the lack of information available on the life cycle of the collection. In the beginning, in an attempt to become more aware of the kind of material and, above all, the value of the collection, we looked for coincidences of length and content between the negatives and the reversals. We immediately realized this method of tracking the material was not worth it because negatives and reversals were clearly different. Although some negatives and reversals may match when compared, the editing, the amount of acts and the number of films to which they were once assigned get lost over time and with usage of the collection. Regarding the generation of the material and the analysis of content in this regard, a more detailed historical and technical research is needed.



Thanks to the edge code we were able to locate the films in time (film stock) between the years 1929 and 1938. In some films it wasn't possible to identify marginal marks or in other cases there is no information about the manufacturer on the date of manufacturing of film. In 70% of the collection inspected the film used is identified as Kodak and Eastman Kodak Panchromatic, which simplifies the identification of manufacturing dates. There are six Ferrania and Agfa films, three of which we couldn't identify their manufacturing date. One of the films has fragments from brand Pathé Vincennes France, assembled with other different manufacturers.

Edge Codes:



General diagnosis of preservation

In the report carried out during the diagnosis of the audiovisual heritage, entrusted by Instituto del Cine y el Audiovisual (Institute of Film and Audiovisual), Clara Von Sanden and Julio Cabrio describe the context of preservation of the nitrate materials (among which this collection is included) as followed:

“This storage is a 3,5 meter by 2,5 meter room, air-conditioned by means of a split air-conditioning system. (...) Most of the film materials are placed on four metallic shelves and some are piled up on the floor. While the inspection was being carried out we were able to confirm that the air-conditioning system keeps the room temperature between 12 and 20°C, however, we observed a proportional relation between the exterior and interior temperature, which suggests a great permeability to outdoor weather conditions.”[31].

On the following revision we confirm that the conditions remain unchanged. During the logistics development we corroborate that there haven't been any changes or observable improvements of the storage area, there are no antechamber and the outdoor temperature causes fluctuation indoors. The polypropylene containers of the revised materials are placed on the shelves, have proper ventilation and labels for their identification. The films were rolled, clean and without plastic cores.

[31] Von Sanden, Clara; Cabrio, Julio; Analysis of Uruguayan film materials; Cinemateca Uruguaya archive and National Image archive; Performance report for the Uruguayan Film and Audiovisual Institute (ICAU); 2013; p6.

The preservation standard recommended by FIAF for a nitrate film vault is of a 4°C temperature, relative humidity of 50% and ventilation conditions for the complete air renovation 4 to 6 times a day. This study collection wasn't and currently isn't stored under those conditions. In the year 2012 there was a change in storage from metal containers to plastic ones of all materials belonging to ANIP-SODRE. Although the conditions are far from standard, the general condition of the films is not extremely severe. This emphasizes the quality of the film. If we take into account that the temperature and average humidity of the place and its fluctuations accelerate the chemical disintegration, the present degree of decomposition of the revised collection is, in general, low. Out of a total of 40 cans, there are 4 which show fragments of advanced decomposition. Although there aren't signs of extreme deterioration to the extreme of showing total loss of film. Only in some specific cases it was noticed that the film was starting to stick to itself and a solid block was beginning to form towards the film core. Regarding preservation, the state of the collection is varied; there are films in very good condition and films in very poor condition which show endogenous degradation. Even so, the films show a degree of degradation where the film can still be restored. However, there are some fragments with complete loss of image and/or severe deterioration.

The results of the general inspection allow us to consider that 40% of the collection is in danger of complete loss; that is to say that 16 cans are in a very poor condition, their restoration is urgent and conditions of preservation must improve as soon as possible, 16 films are gradually starting to show signs of active decomposition although they show signs of deterioration caused by handling and dry damage of different kinds.

We believe that the change in storage to plastic containers between 2012 and 2013 has been favorable. Several films show rust stains on their frames, therefore the change in storage has slightly stabilized the material.

While checking ICAU's[32] report listing of 2013, three (3) were still stored in metallic containers, although they have already been relocated in plastic ones. From those, one (1) shows high active decomposition and the other one shows severe deterioration. In this report there is a record of nine (9) items found in the Inspection Room. Four (4) of them show a high level of active decomposition, four (4) medium deterioration and one (1) is in good condition.

The most urgent and simplest action to take, apart from aspects related to storage, consists of removing **fragments with acetate film leader, placed at beginning and end of each film**. Throughout the inspection, the film leaders of two (2) films were removed, given the advanced deterioration of the acetate. The general condition of those films is advanced decomposition. As is well known, the acetate decomposition is highly contagious due to the material's high acidification. The acid released by the acetate quickly affects the rest of the materials. Even so, we noticed in some films that there was more deterioration towards the beginning and ends of the films, which are the sections in more contact with the nitrate.

On the other hand, when approaching the collection no specific criteria for permanent storage is noted; i.e. most of the films are rolled with the emulsion inwards but in some cases the films are rolled with the emulsion outwards.

[32] Von Sanden, Clara; Cabrio, Julio; Relevamiento de materiales fílmicos uruguayos; Archivo de Cinemateca Uruguaya y Archivo Nacional de la Imagen; Informe de actuación para el Instituto del Cine y Audiovisual del Uruguay (ICAU); 2013.

Preservation priorities / criteria

When approaching the collection, we prioritized the risks according to the following criteria: **preservation conditions, material integrity and generation to which they belong**. We checked whether they belong to part of a **series of content** and observed their singularity (i.e. color materials, tonings and/or tinting, as well as those films with specific characteristics which stand out technically or with especially valuable contents). Although we may identify singularities in each case, we understand the film and its deterioration as a unit.

To describe the conditions of preservation we approached the films taking into account on the one hand, those aspects related to the the film degradation in terms of materials, that is to say, dry damage (tearing, broken perforations, scratches, dirtiness, stains, dirty and detached splices) and generalized physical deterioration caused by handling. On the other hand, we took into consideration aspects of chemical degradation of cellulose or *nitrate honey*, image degradation, film yellowing, emulsion detachment, rust stains, warping, mold, smell and silver mirroring.

Observed deterioration on dry damage:

In general, the collection shows in all of its films, handling deterioration and damaged materials caused by non active decomposition processes, which Alfonso Del Amo

calls *dry damage*[33]. In general, the damage was expected given the history of the collection, there isn't external damage and when there is, it's in specific cases.

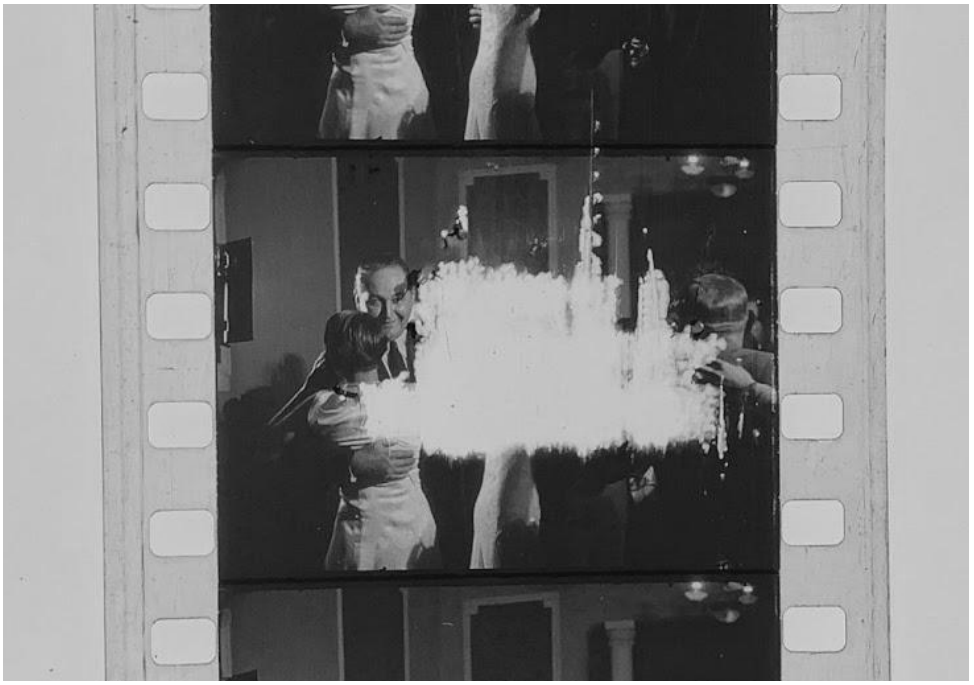
We found projection and handling scratches; scratches on emulsion and duplicates, thin and thick; scratches of longitudinal and transverse development. There is some tearing, damage, perforation dragging and dragging marks on the sides, and in some cases burnt windows. However, no severe longitudinal damage was found which could affect the physical continuity of the films.

[33] Del Amo, Alfonso: Clasificar para preservar; Tabla de clasificación de materiales; p130

Handling and traction scratches on frames and sides of the film

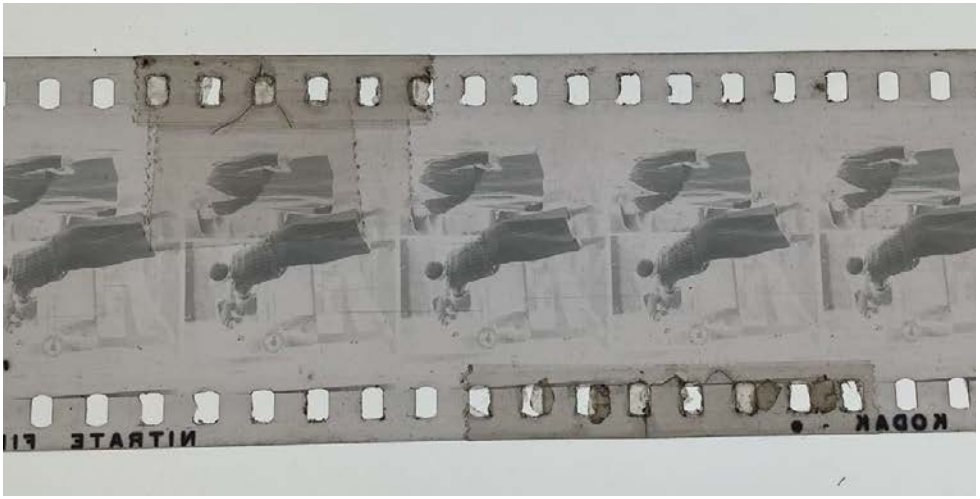
Projection and traction scratches on frames and sides of the film

Burnt window

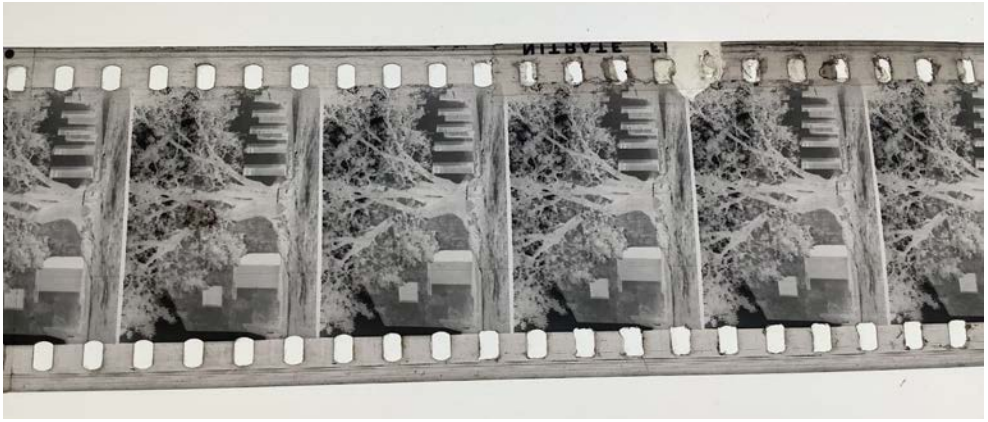


Emulsion detachment caused by film dragging and traction with projector

There are aged repairs with mylar tape, some of them in bad conditions and signs of projection (at the end) in some positive films. Some splices were done with cement splices and mylar tape and are very dirty, some are broken or detached and/or in bad condition with active deterioration which stick to other parts of the film by contact.



Previous repairs with mylar tape



Previous repairs with mylar tape

Detached and broken splices

Dirty splices, more prominent deterioration on splice

Longitudinal damage

Apart from the dry damage, there is a layer of dirt and stains of unknown origin which sometimes crossfade and mix up with the chemical degradation of the film and its loss of transparency.

Stains of unknown origin

Film degradation with loss of transparency, stains of unknown origins and layer of dirt

Deterioration observed: Chemical degradation

tTo observe the chemical decomposition we reference as a technical guide the 2002 FIAF *Film Deterioration Guide*[34]. Also, we took into account the text *Inspección técnica de materiales en el archivo de una filmoteca* by Alfonso Del Amo. If we analyze the results obtained in the inspection according to this literature, recovery can be expected in all the films involved in this study. They have acceptable levels of chemical decomposition in general.

The literature mentioned above suggests five levels in the development of decomposition, being the last one the maximum level of degradation of the nitrate. When the film has lost its flexibility it turns into a solid block of brownish dust. The first two levels refer to the discoloration of the image, which begins to fade and whiten, creating a metallic glow followed by the yellowing of the image. On a second level, small solid deposits will appear on the surface of the film as a result of the chemical reactions of the plasticizers.

Level three is related to the discoloration of the base. A yellow hue can be seen, which tends towards dark brown with a variety of colors in the middle. Level four is also related to the discoloration of the base but more specifically when the decomposition of the nitrate reacts with humidity and produces acids which react with the gelatine and make it liquid.

Applying the deterioration levels guide, the highest deterioration level of the collection studied is level 4. This is the level of the four films mentioned which are in the worst condition. The rest of the collection is between Level 1 and Level 3 of decomposition.

[34] National Film Preservation Foundation; The film preservation guide. The basics for archives, libraries and museums; San Francisco; California; 2004; p16

Having done this observation, it seemed appropriate to us to adjust the guide to the revised collection and to the environmental and contextual condition in which it is currently stored. We created our own scale which allows us to obtain a general average parameter of the preservation of the collection and which attempts to achieve, in the long term, a greater visibility, attention and care according to the value of this material.

We were particularly careful with toned and tinted films due to their greater delicacy taking into account the high vulnerability of the color and projection deterioration. Also with materials which are difficult to describe because they appear to have been edited with an apparent narrative intention.

In general terms, to consider and heighten the magnitude of the damage observed we created a column called *General damage estimation scale* with levels or degrees of the approximate percentage of damage; level 1 corresponds to a 25% of the film, level 2 to a 50%, level 3 to a 75% and level 4 to a severe generalized deterioration. Specially to avoid mistakes when analyzing the general condition of preservation of each film. .

We establish as higher degree of decomposition:

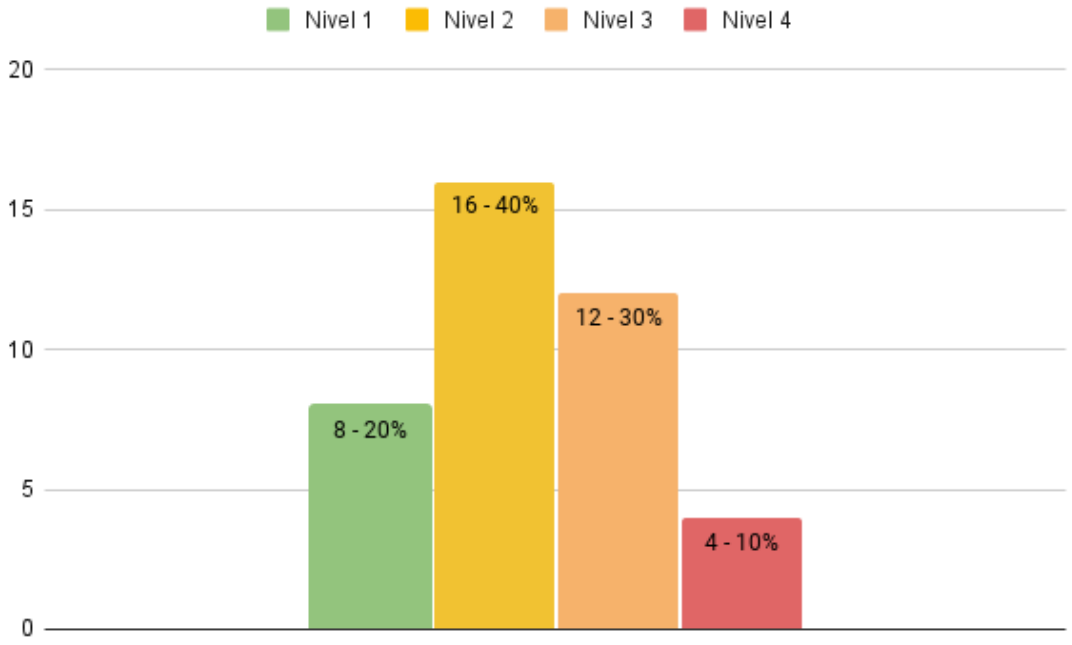
-Red: those which were in the worst state of deterioration, very advanced and/or with fragments more compromised with nitrate gelatine turning into liquid due to contact with humidity and showing complete loss of image. In some cases the film core is adhered to itself. The materials can show various kinds of damage which in addition to its more apparent deterioration.

- Orange:, those with chemical active decomposition. Also, there is warping, mold and with a greater magnitude of deterioration throughout the film.

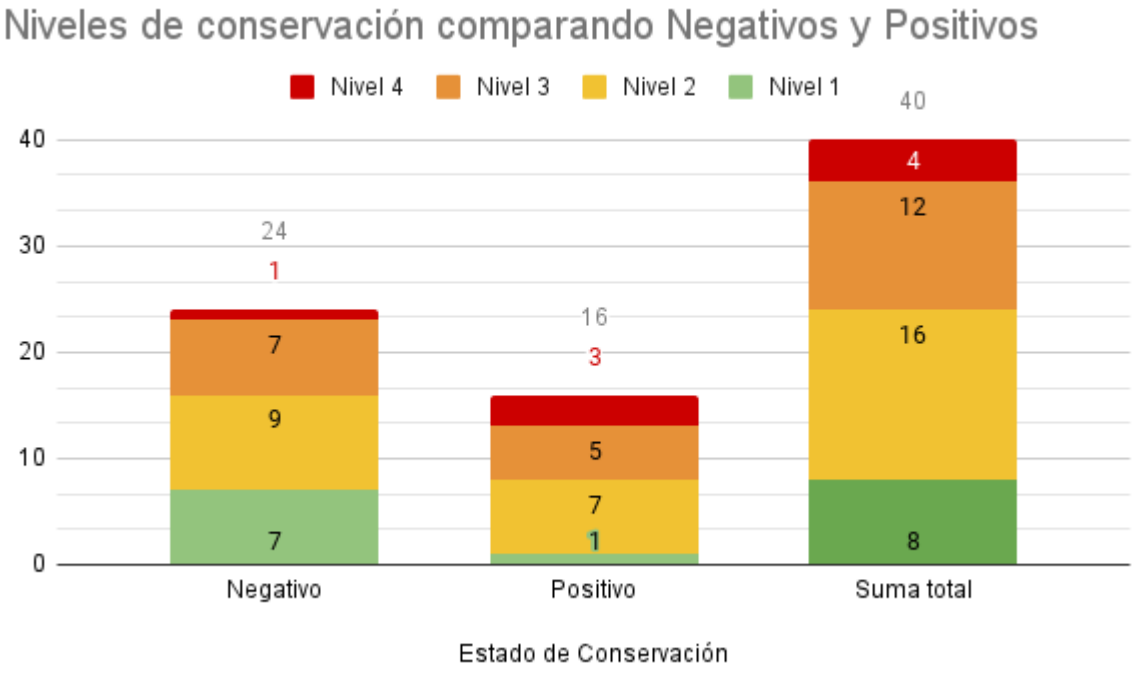
- Yellow: all films with, at least, some fragment of chemical active decomposition and/or smell. Those which show color fading such as yellowing of film and/or whitening of image observed as silver mirroring[35].
- Green: films in good general condition. There is, in most of the film, a mild layer of scratches, dirtiness and some stains of unknown origin. Generalized deterioration due to handling, in which chemical decomposition isn't visible yet, latent or non active.

[35] A metallic sheen in high-density areas of photographs caused by the migration of silver to the surface. Dictionary of Archives Terminology. SAA.
https://dictionary.archivists.org/entry/silver-mirroring.html

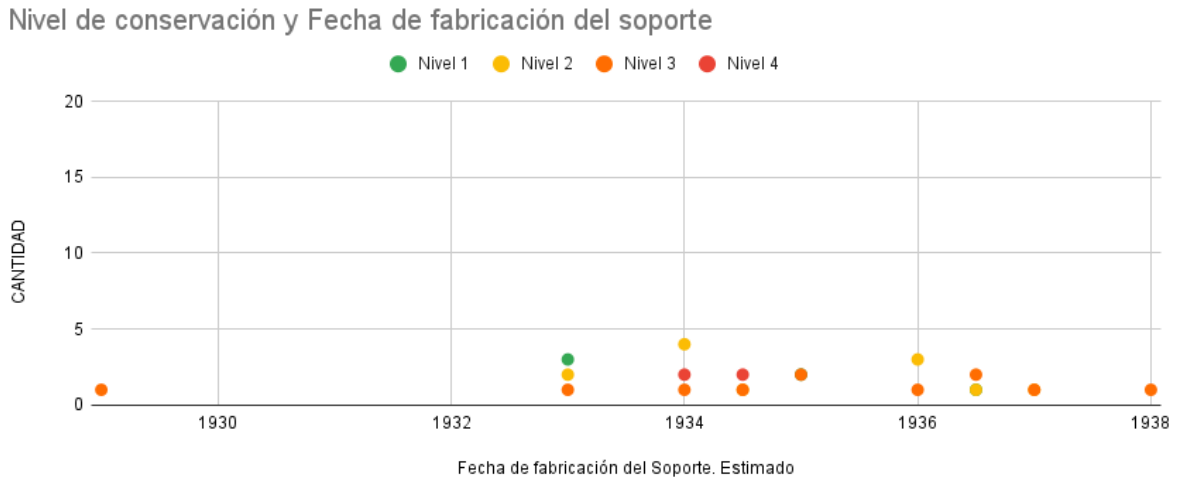
The result of level of deterioration obtained:



Levels of conservation: Neg / Pos comparison:

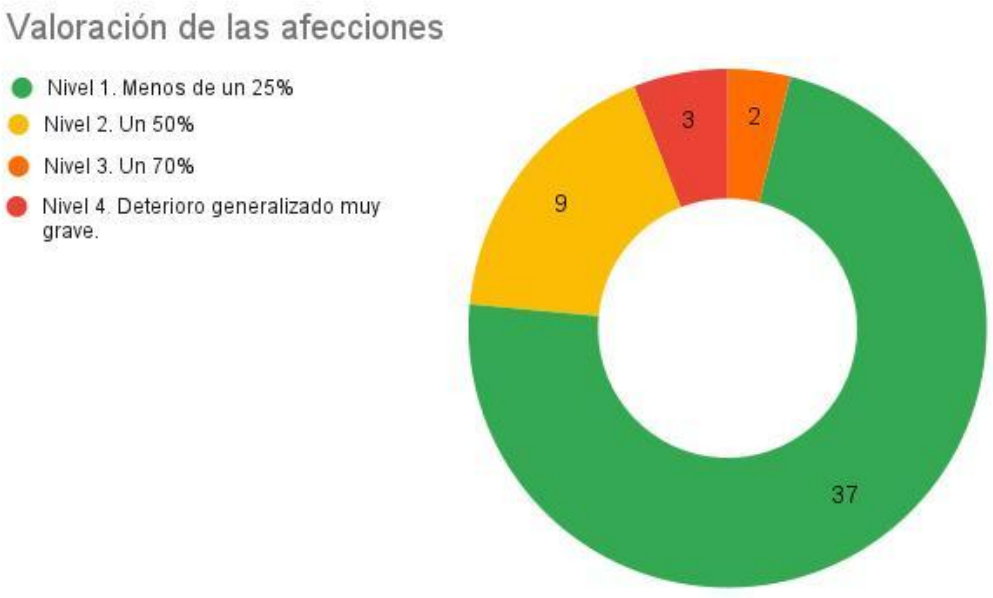


State of conservation / film stock manufacture date



In the resultant analysis, the aim was to know whether the decomposition of the material had any relation with the date of creation of the film.We seek to know whether the decomposition of the material has any relation with the date of creation of the film. As the graphic shows, We haven't found a direct relation. Undoubtedly, considering the life cycle, different forms of storage and the journey that each film has had is very varied, the films presents damages without a specific logic.

Damages / degrees



Almost 90% of the material is damaged by the deterioration and decomposition in less than 50% of the total length of film. . A very good result for the storage conditions, given the existing influence and dangers, is the fact that they have acetate film leaders.

Deterioration detected: an overview

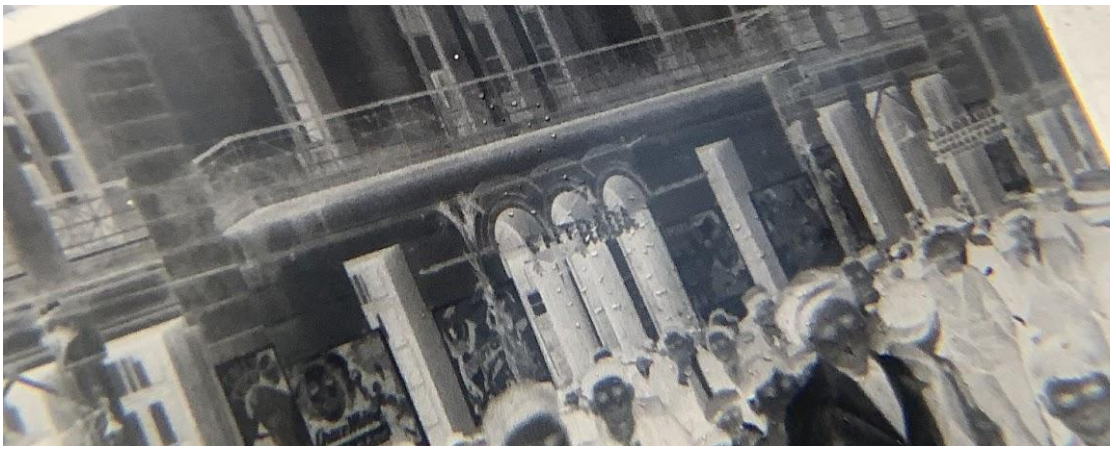
The constitution and integrity of the film starts to decompose since the beginning of its manufacturing. If, in addition to this, we add the storage conditions of the inspected collection we will find the typical deterioration: the degradation of the nitrate. This chemical process is caused by two factors: the nature of the nitrocellulose plastic and the way the film is storaged. The acids of the nitrate activate the gelatine making it liquid and sticky; this decomposition is usually known as *nitrate honey.* This case of study is unevenly altered, in some cases the decomposition process seems to be slow and in others it is faster, reaching a very poor condition.[36]

Nitrate decomposition shows, in most of the collection, at its minimum, uneven transparency stains in some fragments and frames, which appear to be liquid and have blisters with bubbles.

Decomposition of the nitrate which spreads in the coils, edges and perfs which form as the film is rolled

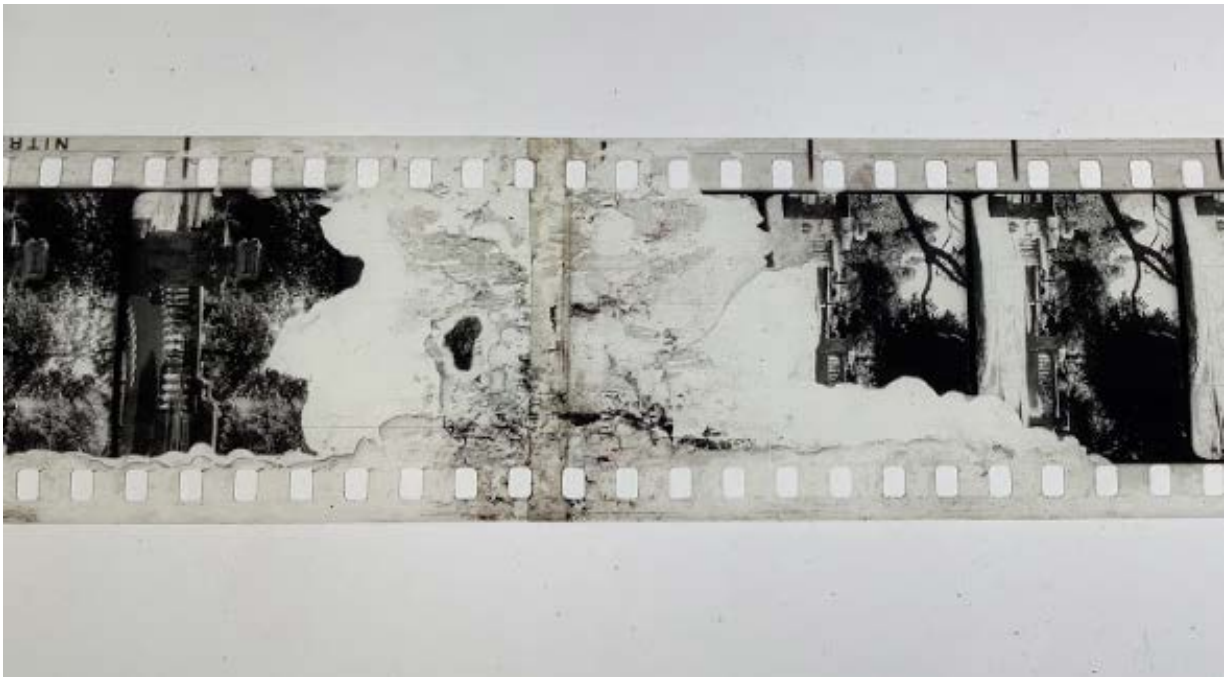
[36] In the collection we found specific films with severe deterioration, which we will look into in another section further on.

Decomposition of nitrate spreading in the coils



Frame with blisters, chemical reaction to the nitrate on the emulsion

Active nitrate honey with emulsion detachment



The chemical deterioration spreads where there is more contact with the outside, the splice leaves an empty space, where the film breathes and there the chemical exchange between gases takes place. We observe the same reaction from the perfs inwards.

Advanced endogenous deterioration by decomposition of nitrocellulose. The texture and detachment due to a fingerprint, from previous inspection works, allows us to notice the emulsion viscosity and also the brownish degradation.

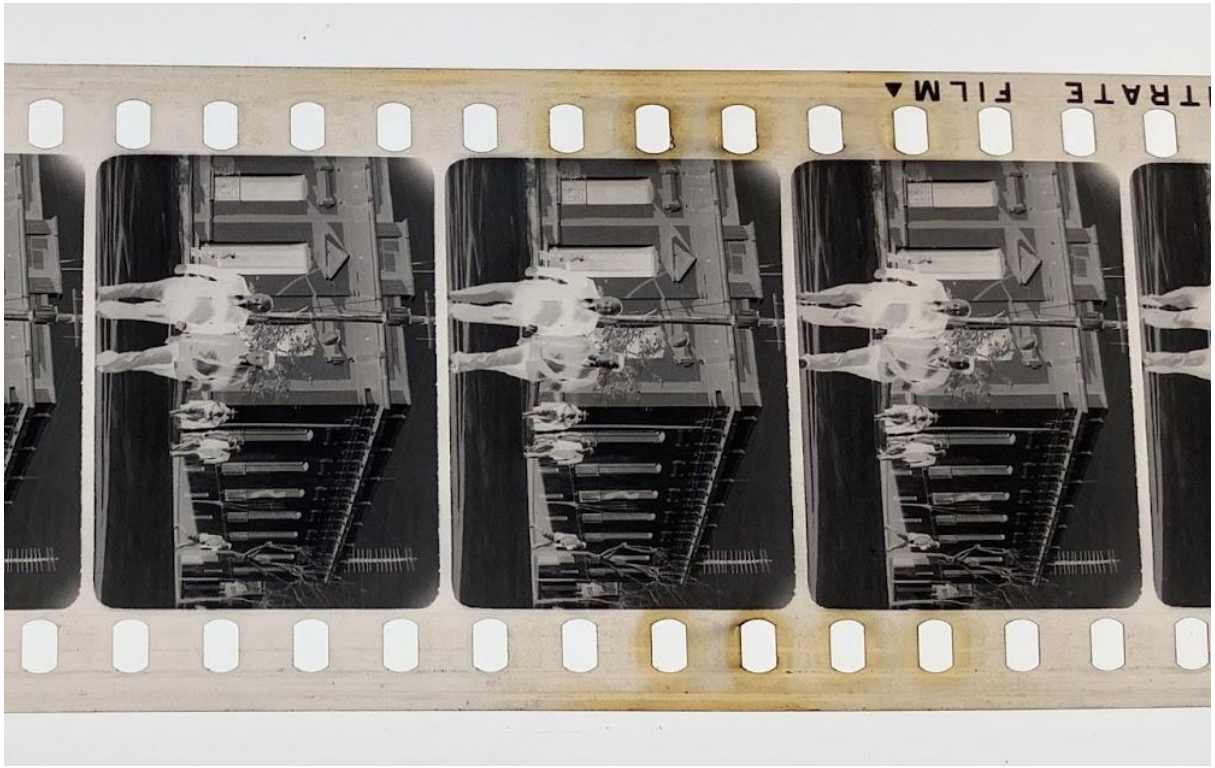
However, during the revision the most extended decomposition has been the **discoloration of the nitrocellulose film**, its corresponding loss of transparency and the yellowing of the film. This discoloration appears uneven and of a yellowish and/or brown hue, altering the **visualization of the film color**. Some films are completely altered whereas others are only altered in some fragments and/or in some frame. The splices, which usually are an inflection point, show yellowing spots surrounding them. This is caused by the greatest exchange of gases with the outside and the type of mylar tape used.

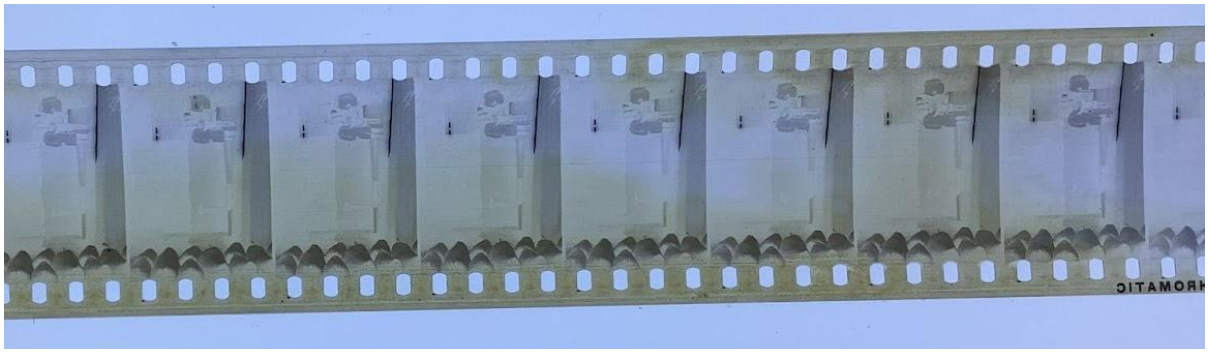
The image discoloration and yellowing doesn't reach drastic levels, except one case in particular which affects all the film. There are rust stains on the edges where the material stands, caused by direct contact with the tin from previous storage. Another significant deterioration present in the whole collection is the emulsion detachment on the edges and splices caused by sudden change in humidity and temperature. In some films, the emulsion has detached and is adhered to itself. Humidity absorption generates a constant relation of contraction and dilation alongside the emulsion and the rolled film which produces inner spirals on the edges.those spirals are more deteriorated: there is an activation of *nitrate honey* and emulsion detachment caused by contact with the outside.

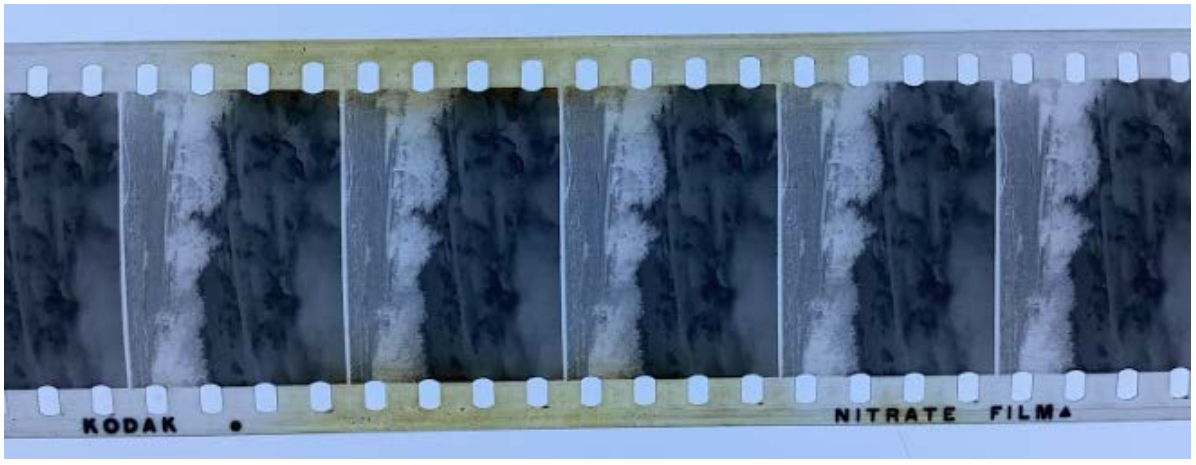
Rust stains

Emulsion detachment on edges, the emulsion is unstable, sticky.

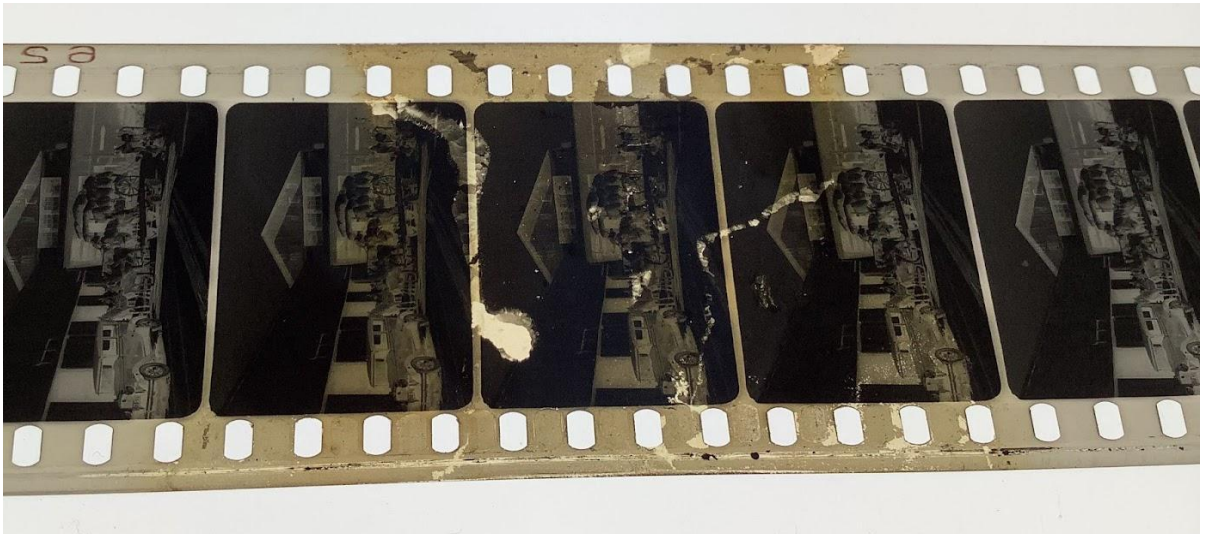
Emulsion detachment in frame







Loss of transparency and film discoloration, yellowing



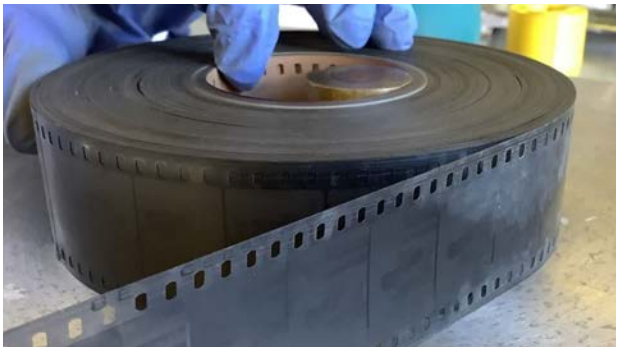
Loss of transparency and film discoloration, yellow-brownish with emulsion detachment

Loss of transparency of material, yellow has become brown and the texture of the emulsion is noticeable, it looks like dust.

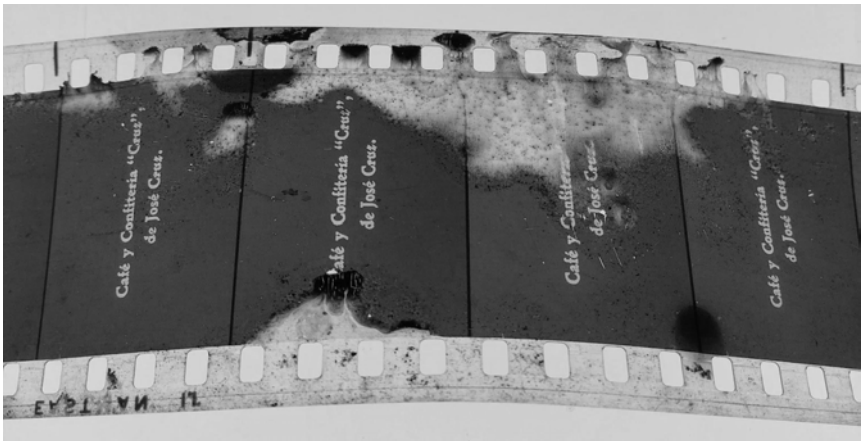
Also, but to a lesser extent, there are other deterioration which does not affect all the collection but several films. Sometimes when we open the container, the gases of the decomposition are released and release a **sweet smell**. Eight(8) films show **warping** with longitudinal deformations, most of all in specific edited sections or film fragments, none of them deemed very poor condition. In general, this type of film deformation appears together with contraction, and consequent reduction of the distance between perforations. We found only two (2) films with a deeper contraction, so we paid special attention to it. In one of them, the colored fragments were more contracted and it can be noticed that the image is starting to crack little by little. The rest of the film does not present contraction. There is contraction in some parts of the film, but not in its entirety. . It's worth mentioning that warping and contraction are forms of deterioration more likely to appear in acetate films but it can also be seen in nitrate films. In this case it's important to point it out considering the presence of film leaders at beginning and end of the acetate film.

Film with slight deformation, NI: NN419.

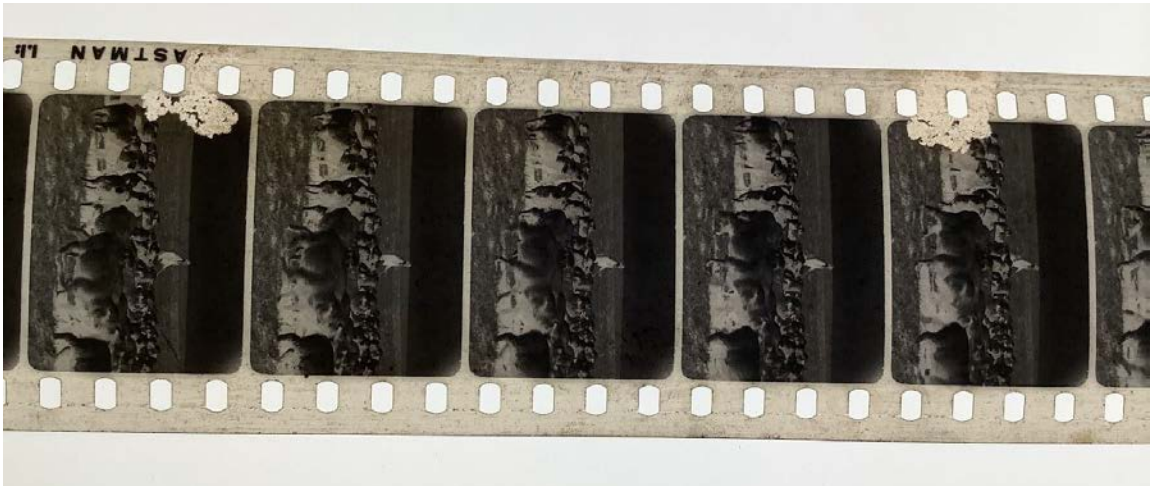
We found five (5) films with **microorganisms**, some, with exogenous spots of mold of a white color alongside the film, where the mold spread from the sides.Others show a layer of mold with the film placed in a zenithal position. The storage and natural environmental conditions of the warehouse, where there is relatively high humidity and lack of ventilation, make us think about the possibility of coming across these situations.




Active microorganisms, the fabric is visible.



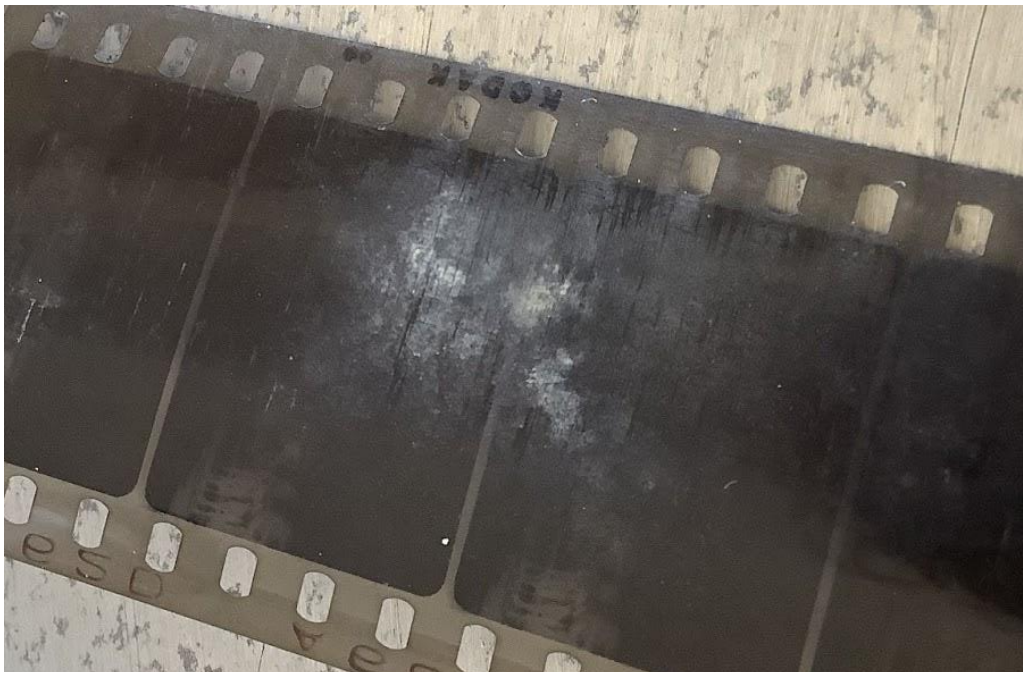
Advanced exogenous decomposition of microorganisms, very active from the edges. Absorption of humidity.



Film with loss of transparency and microorganisms on frames.

Film with loss of transparency, with nitrate honey and microorganisms on frames.

Less frequent, but present in three (3) cases is the **silver mirroring** . It manifests as one layer that affects the correct visualization of the image, in which the silver halides have moved to the surface and form a subtle coat on the film.



Silver mirroring

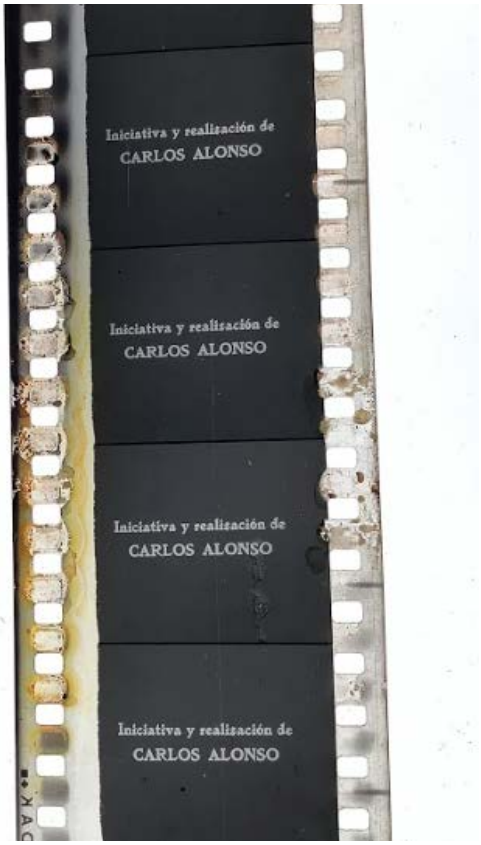
Cans which show a greater degree of deterioration and singularities.

We think it is important to present some results obtained during the inspection. We have pointed out those cases which we deemed more relevant or those which stand out for a certain reason.

CC_GFU_RF0040_NP271_NC52.

The item consists of 10 fragments of film rolled independently and without cores; this array r shows the highest chemical degradation. Mostly they are intertitles or fragments of B&W films, tinted and toned. Several fragments are part of Alonso's collection but also there are fragments of commercial films of that time.
During the inspection, we decided that we should separate those fragments in two (2) other cans, so as to provide more room for the films which were in contact, cramped and showing severe signs of deterioration. The can NP 271 is relabeled as NP 271.1 with five (5) films and the cans 271.2 with three (3) films and NP271.3 with two (2) are added. The new plastic containers with their number and label were stored at Cinemateca as a whole.Fernando Pereda.

Original layout of films in plastic container labeled NP271. There was previous labeling and classification work of the elements. There are papers adhered which identify them, many of which read *No data.* We can infer that in this can there are fragments in poor condition of different origin and value, but it is difficult to determine yet.



References to Carlos Alonso in the intertitles: *Iniciativa y realización de Carlos Alonso* y *Fotografía de Emilio Peruzzi*

Fragments associated with Alonso's collection in very poor condition, altered by decomposition of nitrate and humidity with image fading.

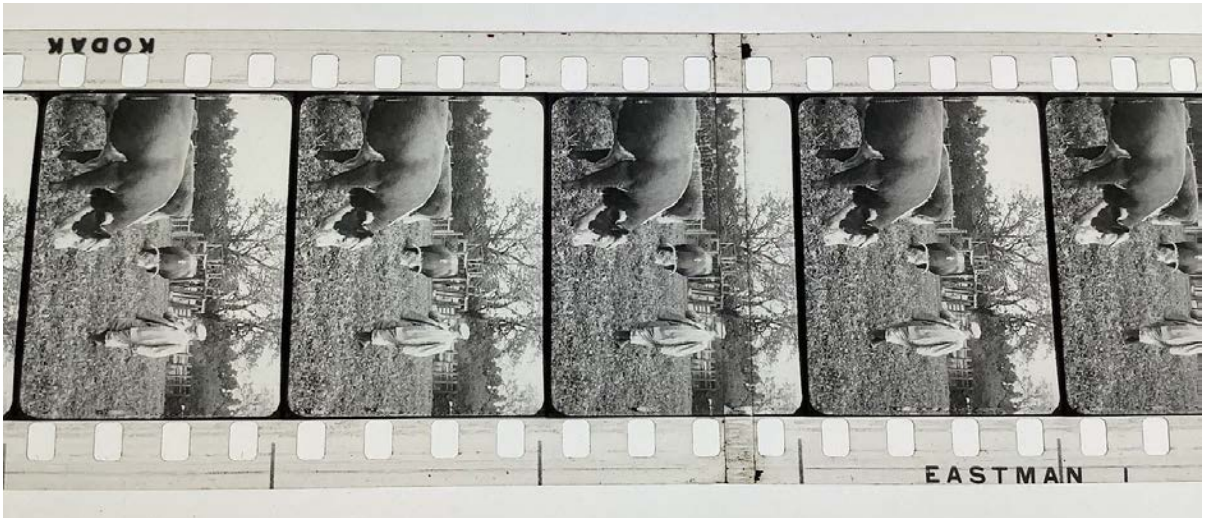
Endogenous active decomposition and discoloration in one fragment of the film identified as *El regalo nupcial.*

Fragment with endogenous degradation (nitrate honey) with no details of the film

Image fading in fragment of theatrical fiction film identified as *Lágrimas judías.*

Another compromised film is the 441 (CC_G). This is a positive film with signs of projection. The advanced deterioration in the first part is visible in the discoloration of colored fragments. Sections in black and white remain visually more stable. In the middle of the film it gets stable and so does the color. Towards the center of the film the decomposition spreads and starts to show emulsion detachment, a greater discoloration, with fragments of film adhered to itself. The rust stains on the side where the film stands are in an advanced level of deterioration.

Beginning, almost complete fading/discoloration, only certain color stains are visible on the film

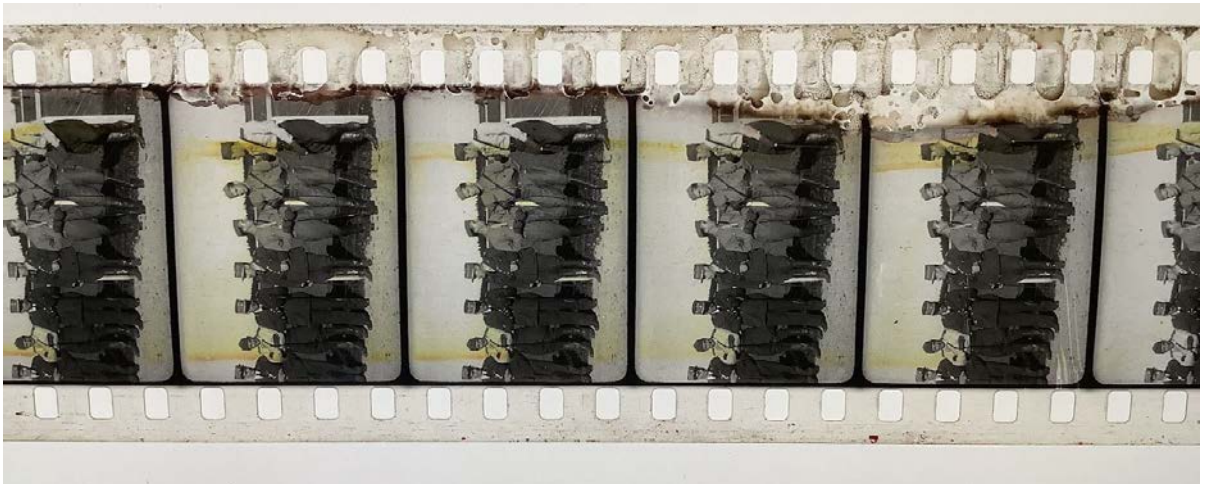


Film in its black and white sections appear to be in good condition.

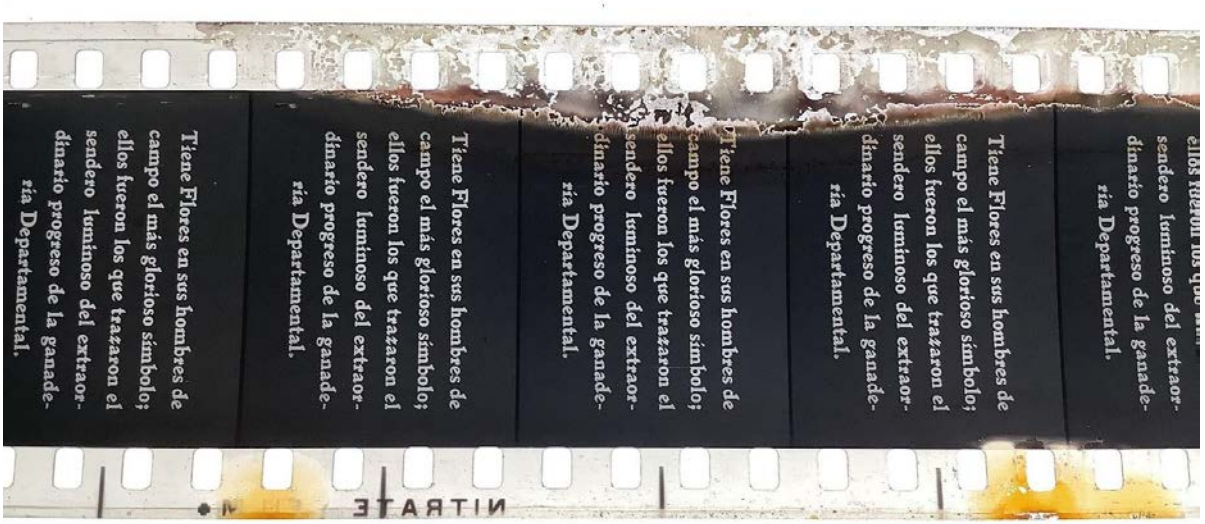
In the middle of the film coloring appears more stable.

The film shows advanced deterioration inwards. It’s beginning to adhere to itself.

Deterioration, image fading and discoloration with very advanced rust stains in film



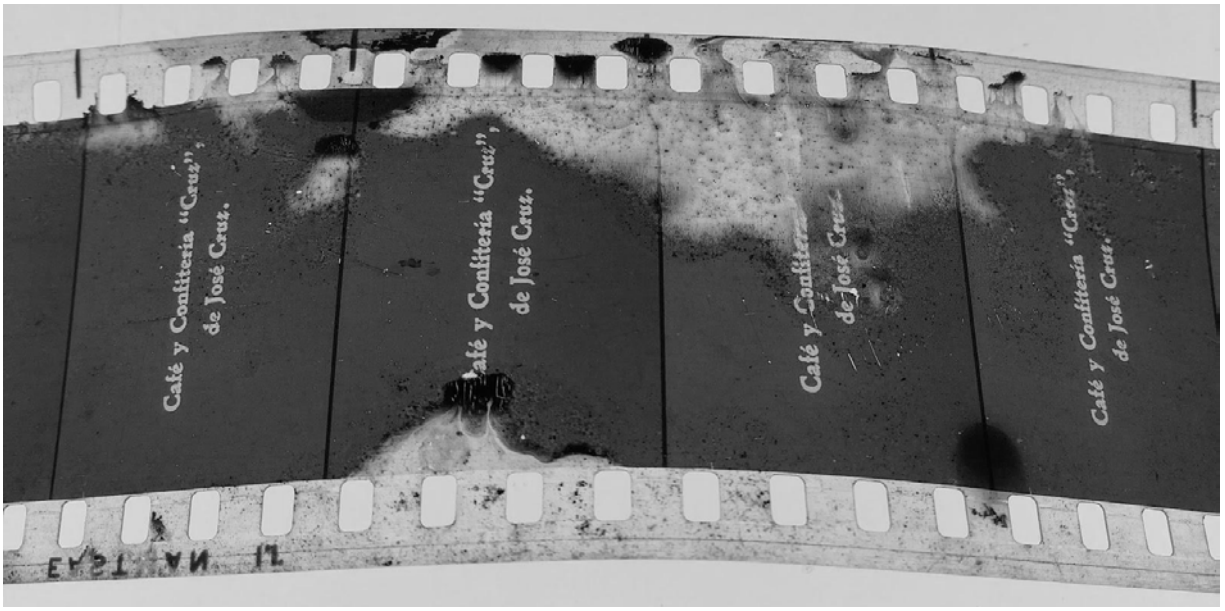
Loss of transparency, dirt, rust stains, uneven endogenous stains showing film yellowing caused by decomposition of nitrate, with discoloration and image fading

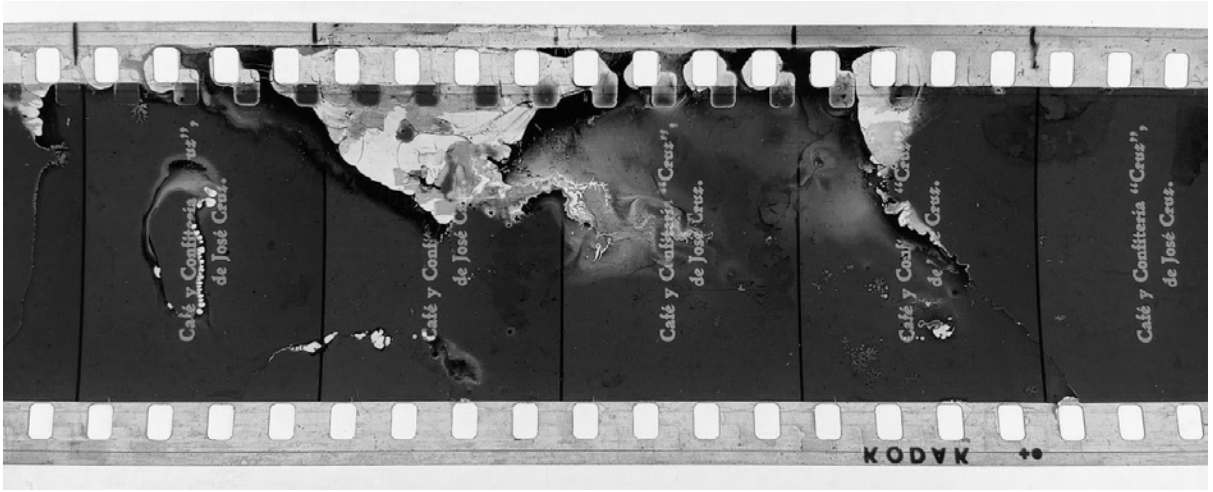


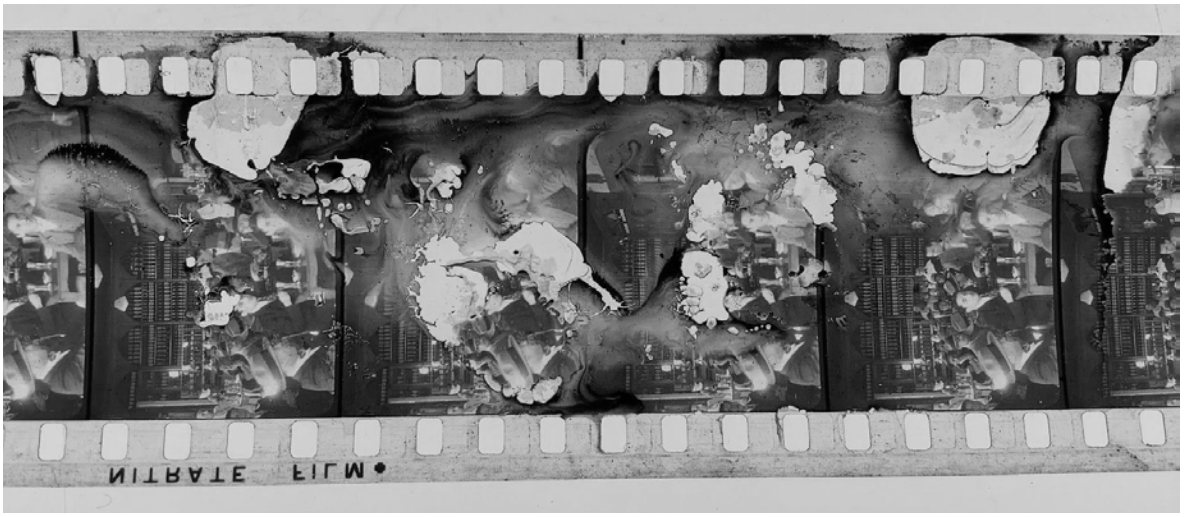
We noticed more exogenous alterations towards the center of the film, which los frames. We observe the rust stains from the previous metallic on the opposite side.

Images of CC_GFU_RF0011_NP437 NC29 NC33 B&W Emulsion Color toning

The following case where the greatest deterioration was detected is in container NP437 NC29 NC33. It is a projection copy with fragments of color toned to cyan and damaged by projection scratches and loss of transparency of the material. At the beginning of the film the nitrate decomposition is more active and later it stabilizes. Humidity has altered the film visibly. However, there are other fragments and frames which have been altered by the nitrate honey as well as mold.

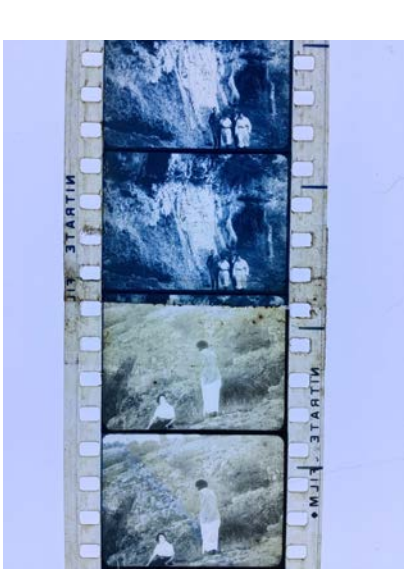




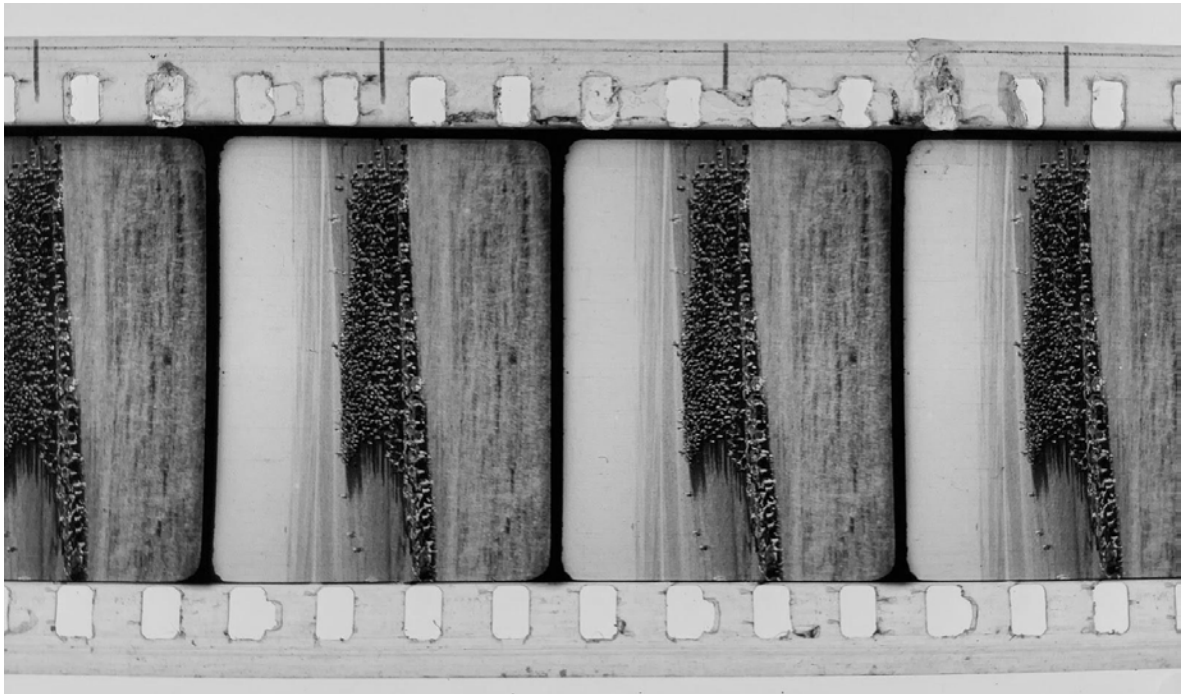


Very active beginning of nitrocellulose deterioration due to absorption of humidity. The first image even shows well developed microorganisms

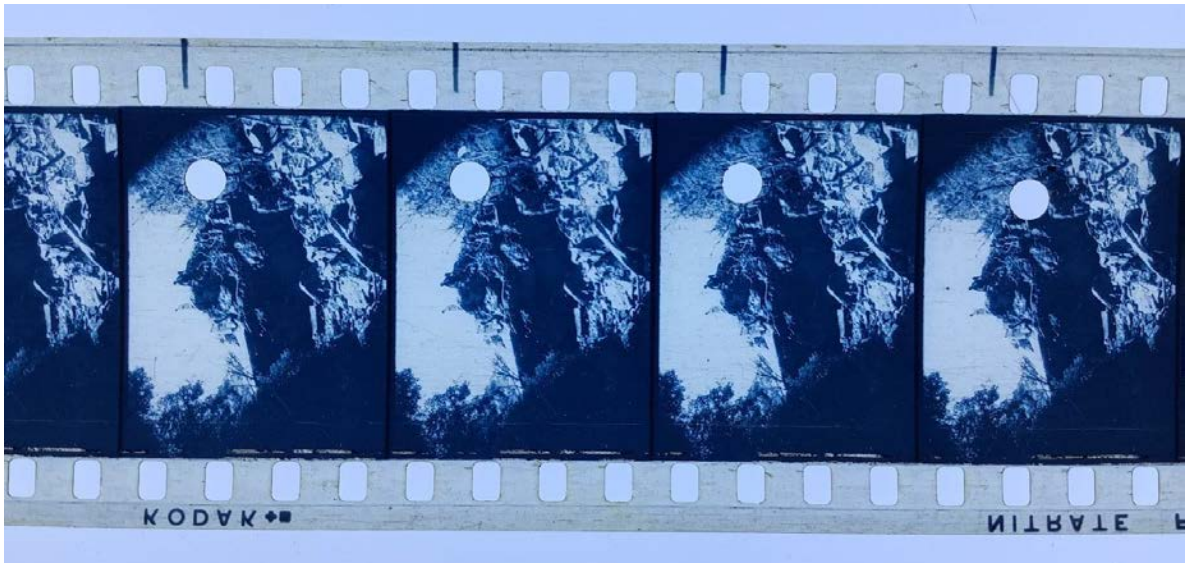
Towards the middle, the deterioration stabilizes in both colored fragments and black and white sections. The last image shows the image detachment on the coil caused by the splice. The rest of the film is in relatively good condition and becomes slightly unstable towards the end.



Towards the end of the film we found tone fading caused by a splice which spreads for some frames. There seems to be a concentration of humidity in the center of the film which affects its stability without severely deteriorating it.



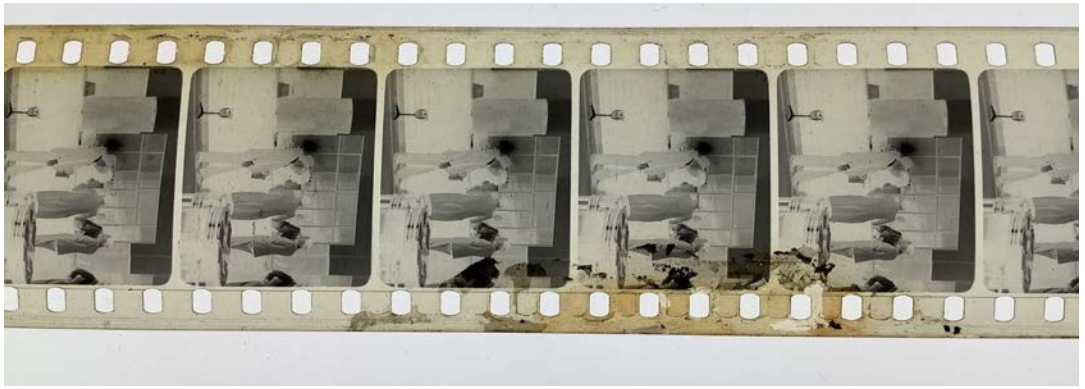
Among other alterations, we observe previous repairs with mylar tape in bad condition and perforation dragging.

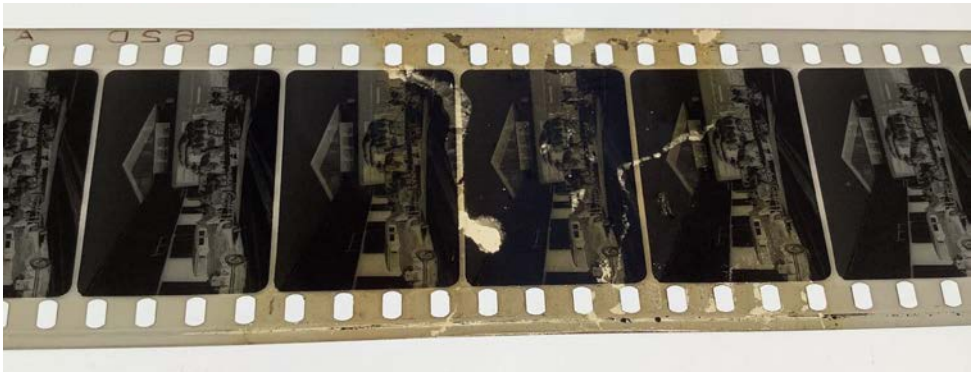


Roll change marks for projectionists.

NN402 NC63: severely deteriorated. Present loss of transparency and yellowing or browning of the film can be seen on a great segment of the film typical of the activation of the nitrate in advanced stages. It shows exogenous rust stains which are spreading. This may be due to the side contact with an old metallic container. On the opposite side we observe exogenous humidity absorption. Many other fragments which show uneven yellowing of film, there is also emulsion detachment. There is a very active decomposition but it doesn't spread as in previous cases, it is rather a brownish yellowing and emulsion detachment. This means that it doesn't appear in the liquid form of the nitrate, more linked to humidity.

Side of film. We believe that in this case, the negative has been exposed to another kind of environmental conditions, variations and/or contact with humidity as a result of inadequate storage.





Loss of transparency, discoloration goes from yellowish to brownish of the film in an uneven way. This spreading is linked in several areas to splices or coils. Image fading, emulsion detachment, rust stains.

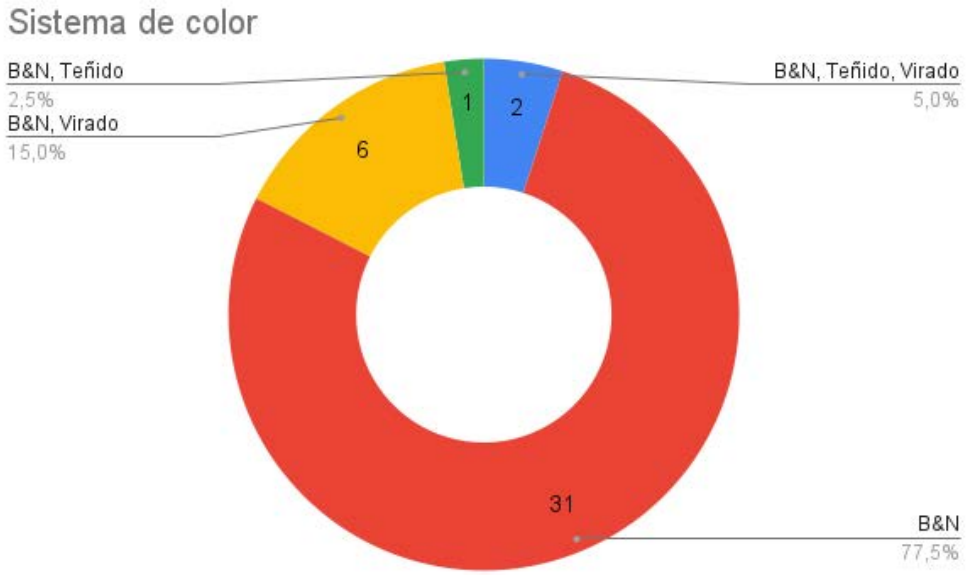
Broken or damaged film

At the beginning the film shows silver mirroring

Toned and tinted color: identification

As we have previously mentioned, we took special care and paid closer attention to toned and tinted films (due to their singularity), single positive copies of projection of great fragility and sensitivity to color degradation. We found nine (9) cans with at least a few toned and tinted fragments. All of these films show some level of active decomposition. The color degradations we were able to identify are irregular, generally associated with the natural degradation of the film, exogenous degradation, yellowing and loss of transparency. Between tinted and toned the preservation changes. There are films with fragments which show almost complete degradation of color, such as film 441 referred to above. However, there are also films in which the coloration is generally stable but with probable loss of its original coloration. Cyan toning is the coloration that appears the most. We also found yellow fragments and magenta tinting.

Color system:

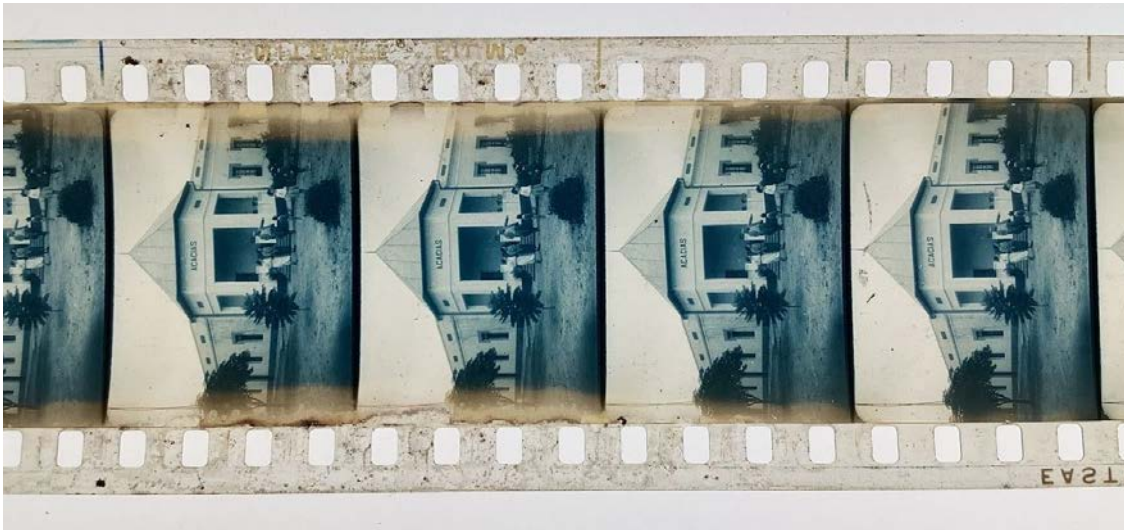


Film coloring. Number of film 441

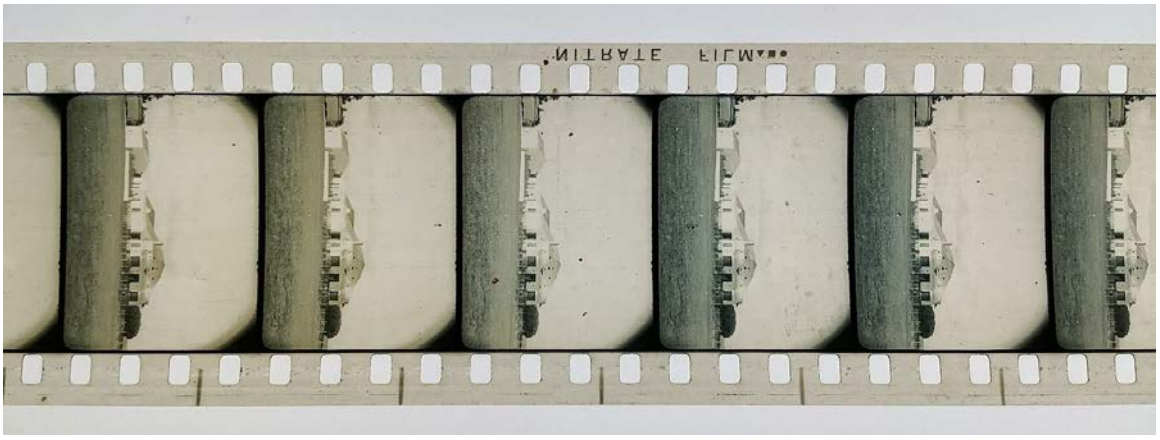
Different degrees of color degradation in cyan toned fragments (film 441).

Horizontal view of toned in cyan film

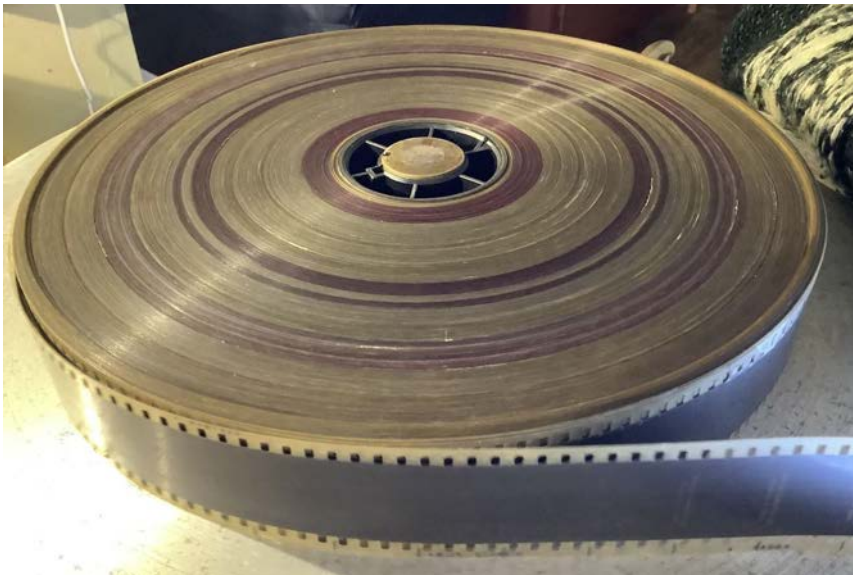
Degradation of color toned in different ways on the same film. Film with lack of transparency and projection scratches.



Beginning of film showing exogenous deterioration on sides of film toned to cyan with loss of transparency and discoloration. Treinta y tres, NP443.



Discoloration, frames changing color NP439 - Flores



Film with fragments showing magenta tinting

Film with cyan toning and magenta tinting, the color is stable in the entire film

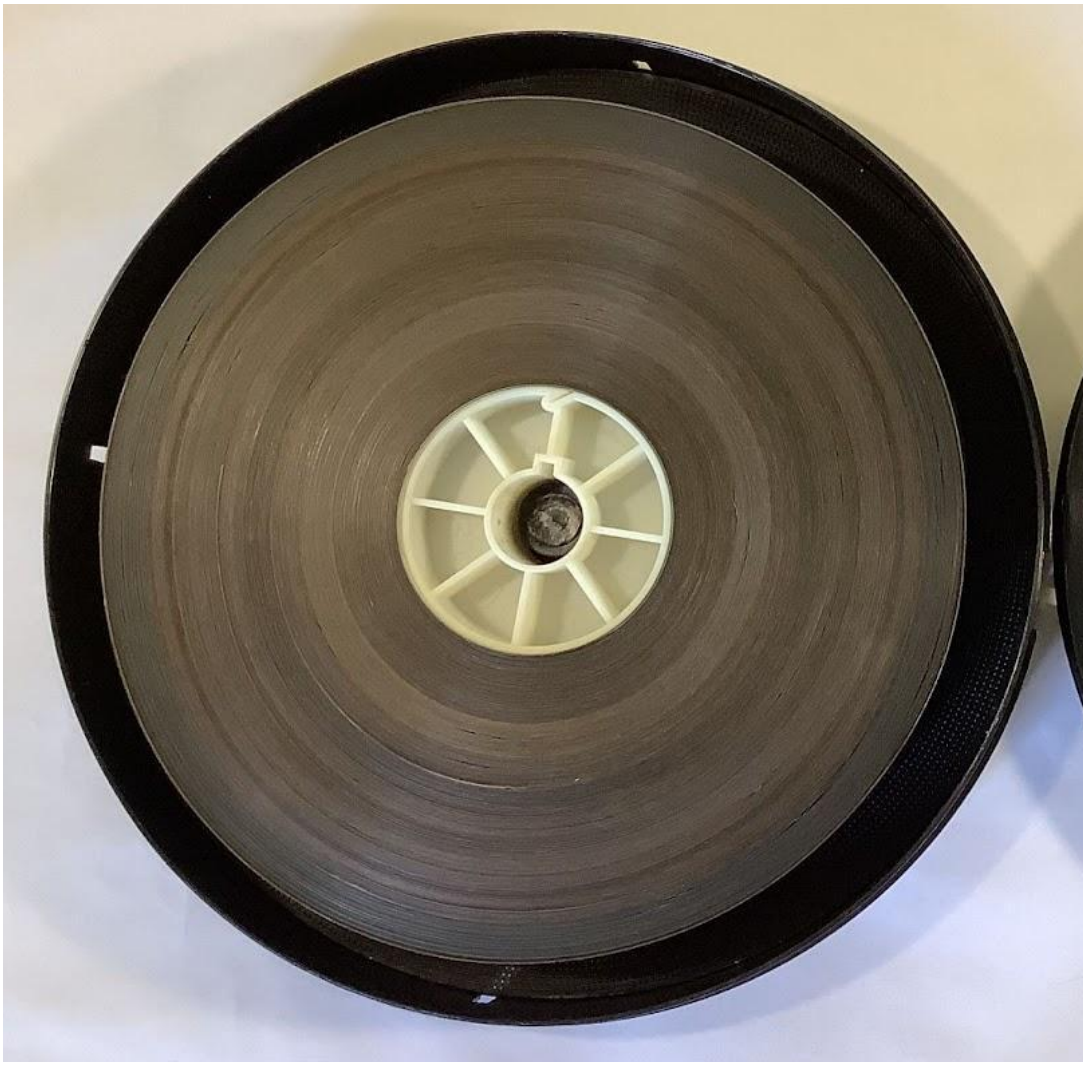
In the film NP432 we identify a yellow mask, which only appears in a specific scene and which highlights a certain part of the picture framing. The same film shows sequences with yellow toning.

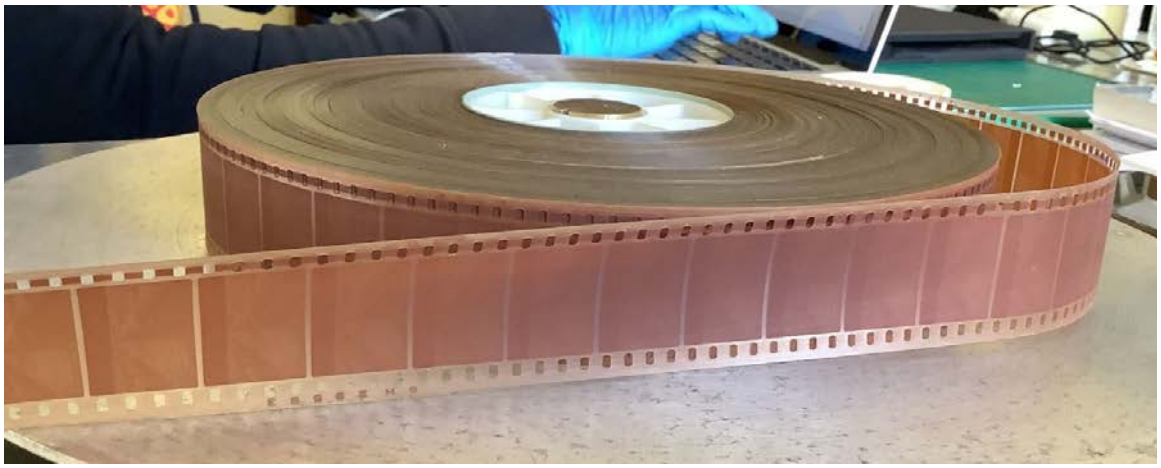
Yellow toning on the same film

Singularities.

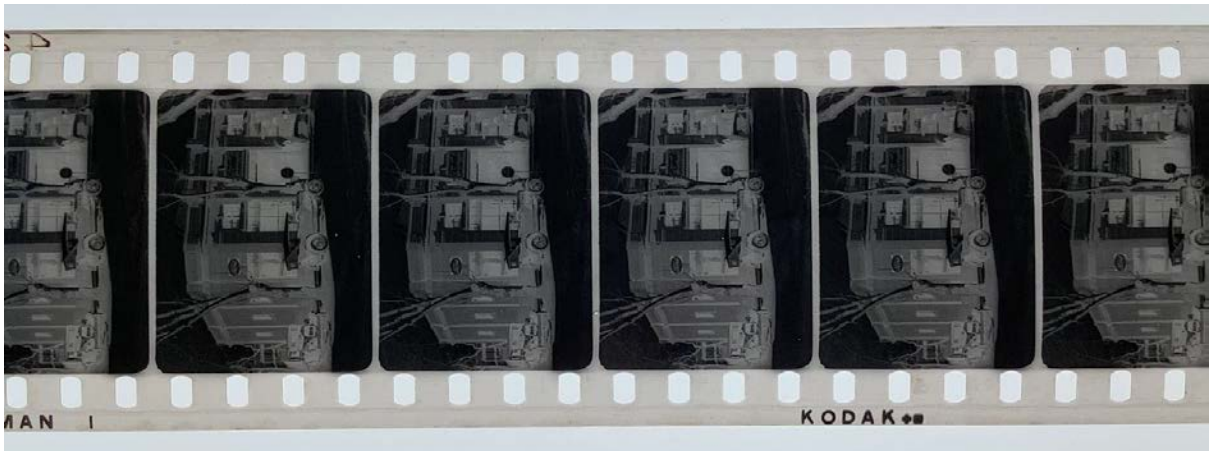
We found a unique film, labeled NN404. We ranked this film preservation Level 3 because we believe that its singularity in editing and its material nature makes it more special.

A duplicate of negative editing with fragments of negative film of reddish sepia color, the only negative with this coloration. The film does not show serious chemical degradation. Towards the center, the film starts to deteriorate with image fading and loss of transparency of the material. There is a fragment which works as an editing “divider” with an intertitle in black and white positive film with sound of variable density. This kind of editing, which has fragments with sound, is also found in container NN427. There is deterioration and dirt in the splices as well as uneven coloring in the fragments of the material.





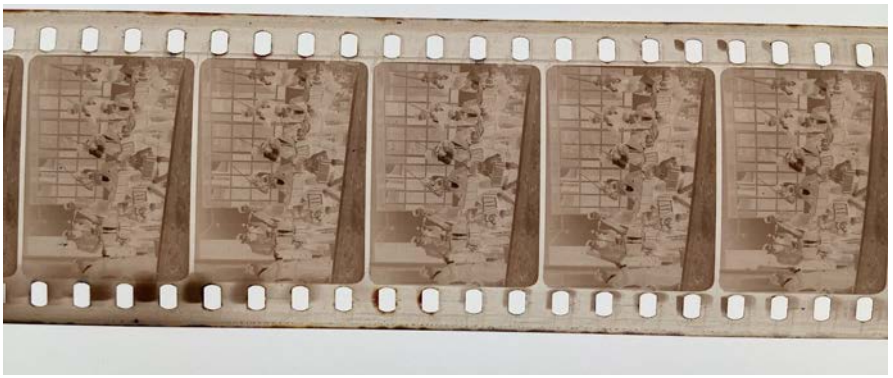
From the zenithal view of the film we observe changes in the coloration of the film.



Beginning of film, B&W negative film with no coloration

Editing splices, we observe the different coloring of the film during the fragment with a reddish hue

Editing between negative and positive film with variable sound towards opposite sides



Film degradation, loss of transparency and degradation of image towards the inside of the film

Prior preservation actions to be taken immediately

- Remove acetate film leaders, replace them with polyester leaders. Leaving the acetate leader on the film will continue to cause decomposition of the material
- Clean the films which have mold and silver mirroring.
- Repair and clean collection with a digitization in mind
- Digitization
- Store the films in stable and appropriate conditions
- Make an inventory of the whole collection. Thorough and compared research about the life cycle.
- Consider applying discipline of winding. Wind and rewind from time to time.

Description of contents

It is about documentary films which record lifestyles from different towns and main cities of Uruguay. Although we cannot confirm if every department (19) is included, it covers a vast extension. The departments registered are: Artigas, Rivera, Tacuarembó, Río Negro, Durazno, Treinta y Tres, Cerro Largo, Flores y Soriano.

It shows a wide and varied record, with a naturalistic accent of both rural and urban areas. The main public institutions are shown as well as the private enterprise of each place, work and recreational activities and festivities. Public institutions such as schools, hospitals and state offices, business premises including stores, small industries, workshops, public areas like squares, avenues, means of transport, monuments, media headquarters, main residential buildings and churches can be seen in the urban area.

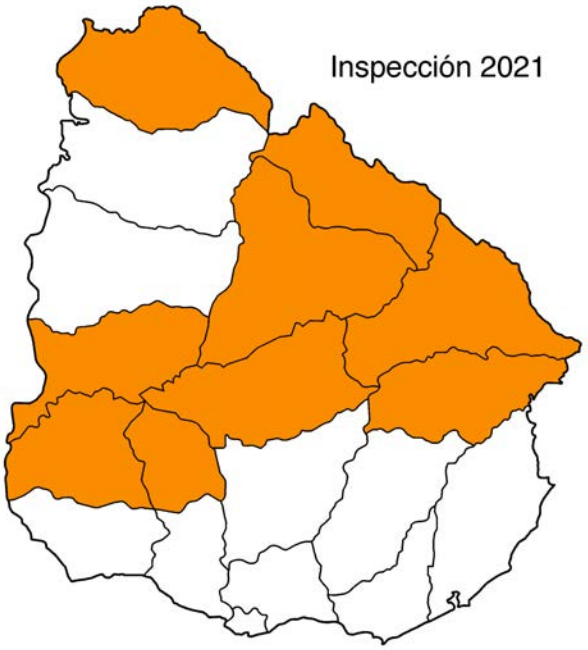
In the rural area, the subject of filming are the sheep and cattle herd, auctions, rural work such as shearing and herding, exhibitions and cattle fairs, exhibition of various model breeds, industrial agricultural activities in general, mills, tree plantations, farmsteads, prominent figures, rural residents such as gauchos, farm workers and children.

We identified the following places: Puente Barón de Mauá (Cerro Largo), Grutas del Palacio (Flores),Frigorífico ANGLO (Fray Bentos), Pozo Hondo - Valle Edén - Sierras de Tambores (Tacuarembó), Piedra Pintada (Artigas), Playa de la Agraciada -Grito de Asencio - Villa Soriano (Soriano), y Mojón de la frontera (Rivera).

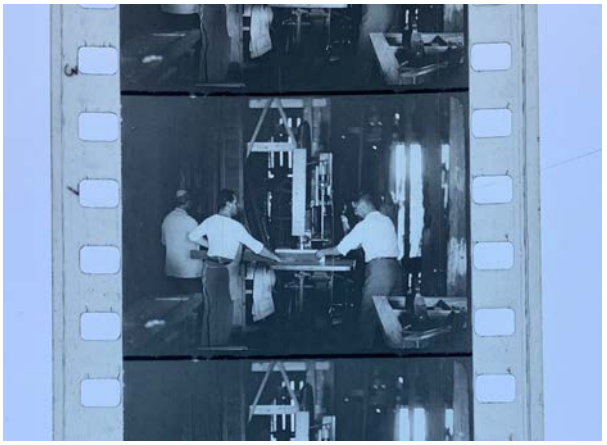
Regions (administratives toponyms)

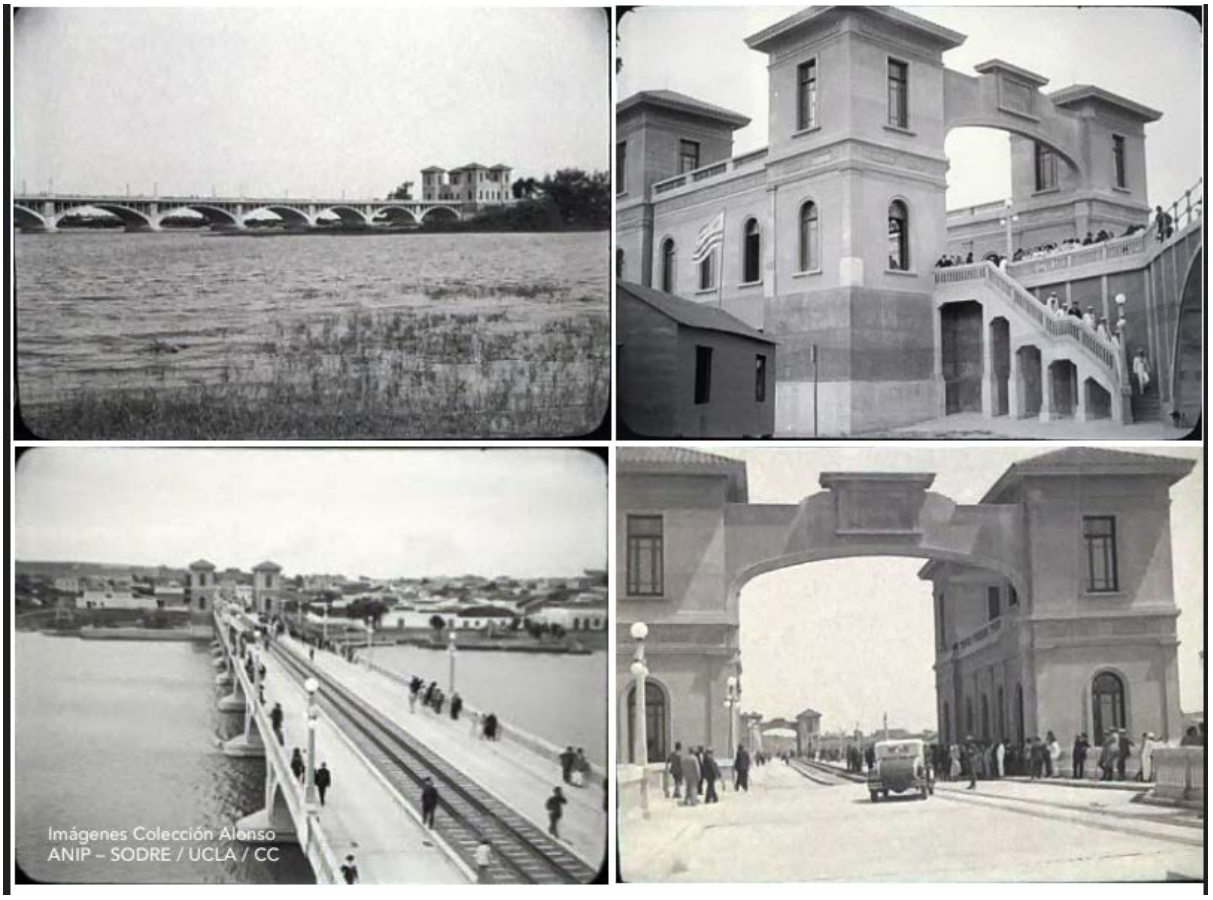
Uruguayan regions Map (administratives toponyms)

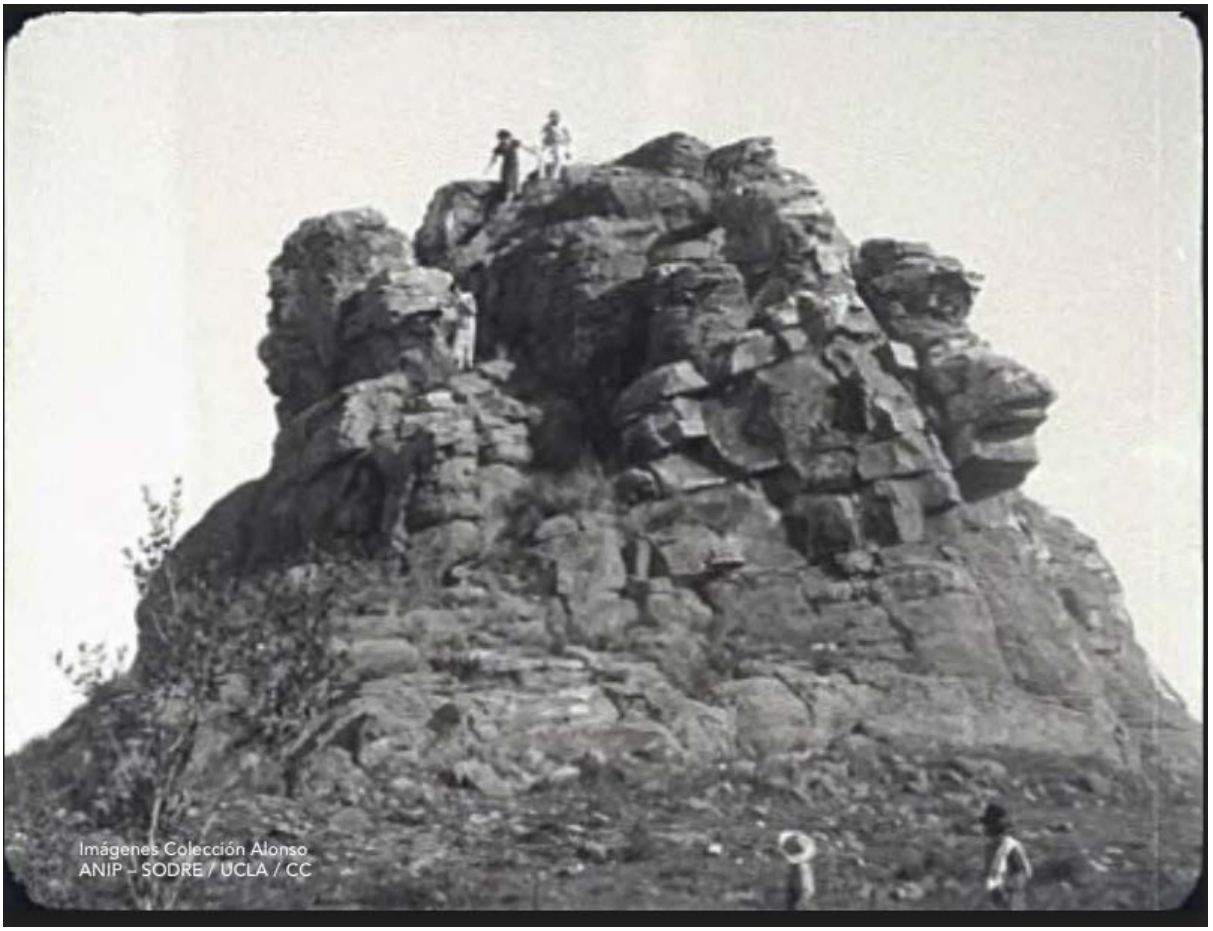
In orange the departments found during the inspection of Alonso's Collection nitrates.



Photographic record examples




Imágenes Colección Alonso
ANIP – SODRE / UCLA / CC


Imágenes Colección Alonso
ANIP – SODRE / UCLA / CC


Imágenes Colección Alonso
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Imágenes Colección Alonso
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Departamento
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3
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Imágenes Colección Alonso
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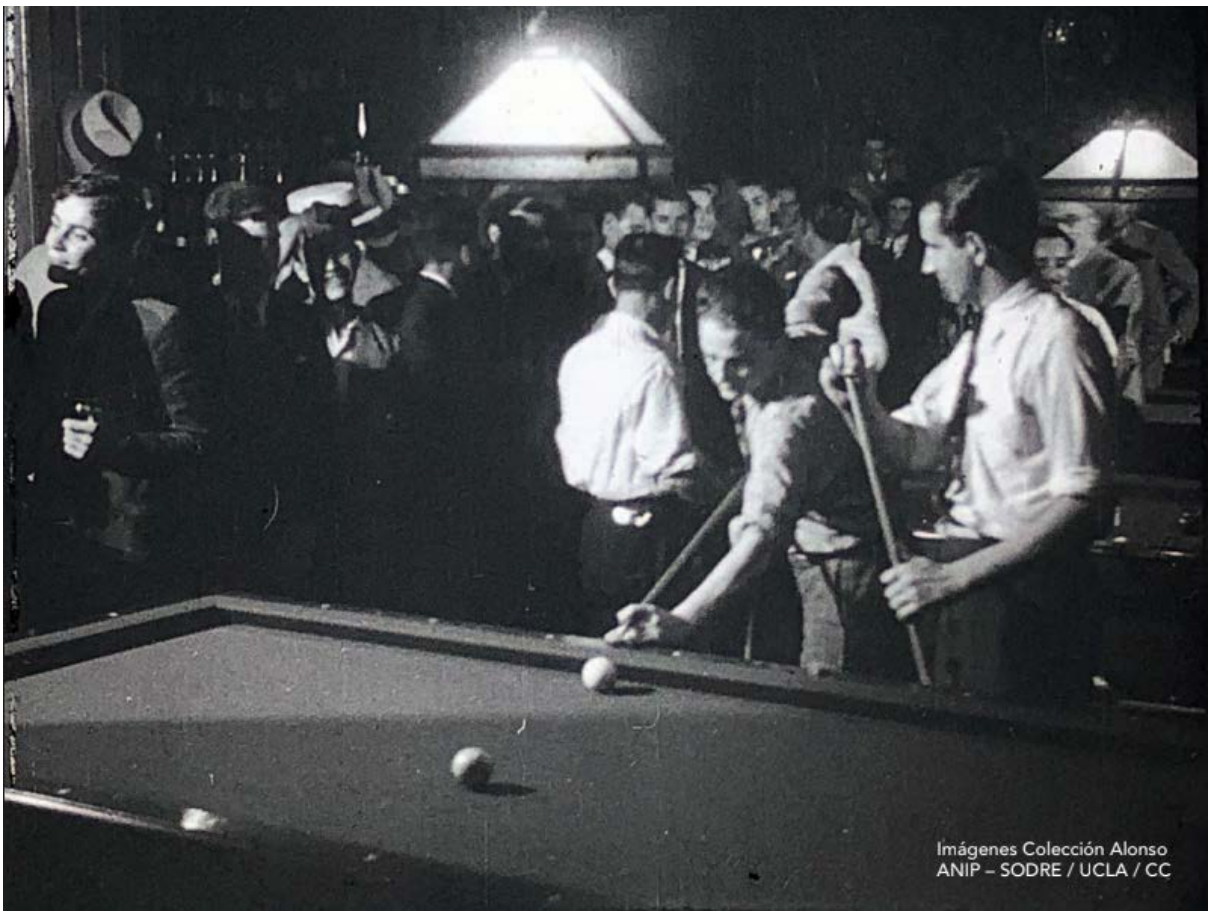
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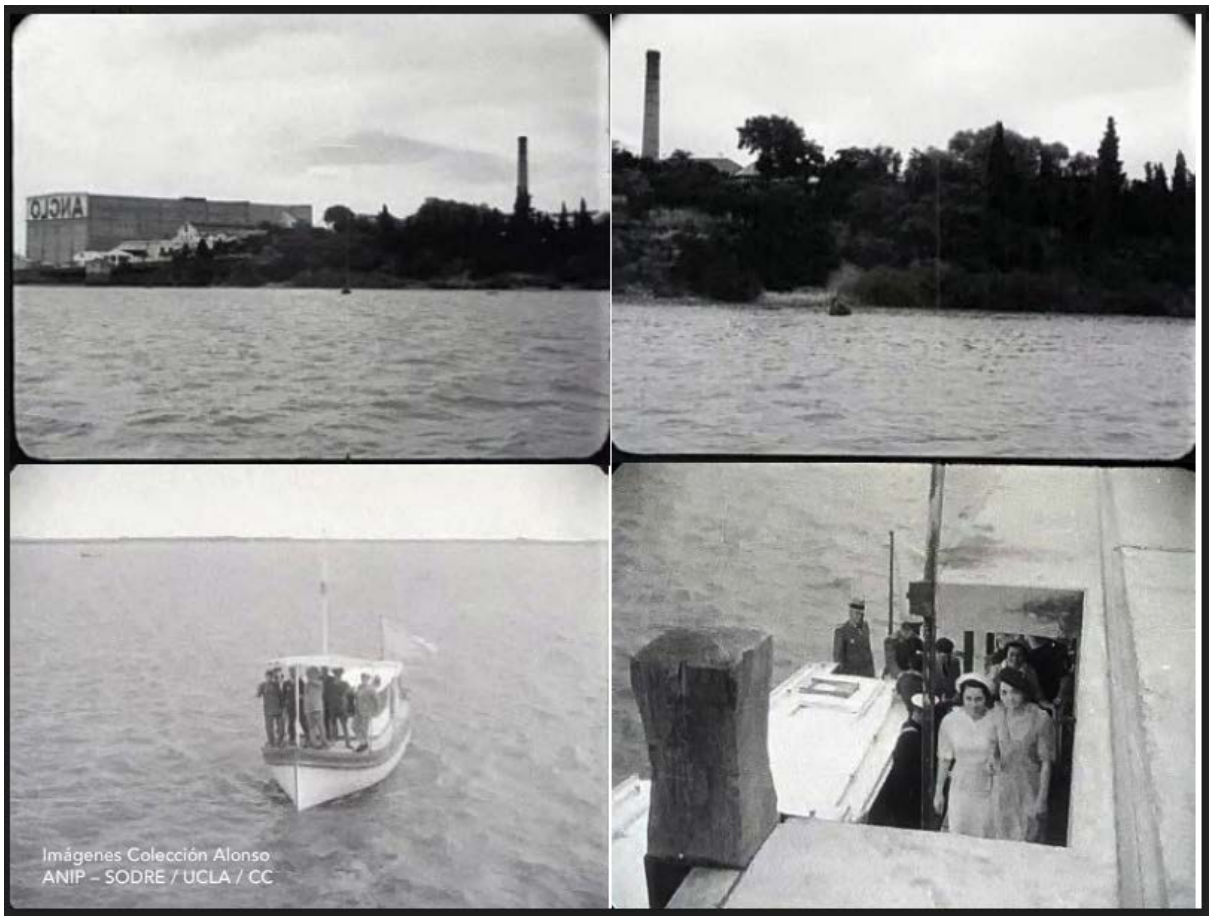
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ANIP – SODRE / UCLA / CC

Conclusions

The aim of the project is to enhance the value of the materials, and to do so it was first necessary to know them. In this instance we were able to collect technical and content information of the 40 cans that make up the Collection. We have been able to provide new information regarding relevant aspects of the materials: their production, contents and life cycle. We consider that this instance of inspection is a first step of the value enhancement itself. From here, with these results we can begin to communicate and generate expectation and interest in the material, engaging the community and institutions.

The contents viewed are practically unknown and it is still difficult to access them, as they involve two different institutions that do not have the resources and workspaces needed to handle the material.

Our belief is that the enhancement of the Collection will really begin by generating interest in citizens, for example in the identification of the public spaces in which they have been or were involved at some time. As we said about collective cataloging, it adds value to the audiovisual heritage by allowing users to take part in its description. It is there where we believe the real valorization of the material lies. In this sense, Cine Casero intends to give visibility and communicate the contents by our website and official platforms of the institutions, social networks and generating press releases. Also by carrying out dissemination campaigns focused on content, project dissemination events, presentations in academic circles, colloquiums and meetings with different communities. The example of how the HMD has been carried out in Treinta y tres or the dissemination and involvement meetings we carried out for our background project “Paysandú: bella y heroica ciudad del litoral”.[37]

[37] https://vimeo.com/250003426

At the archival technical level, we consider that for a real enhancement it is necessary as first step to generate an inventory of the entire Alonso Collection, not only the nitrate materials. This implies carrying out a deep and comparative historical research on the life cycle of the entire Collection, including the nitrates materials out of our country, the acetate copies in ANIP vault, the magnetic U-Matic copies and the DVDs copies.

The cooperative work with the other institutions involved was very enriching for our team and also very challenging, especially in the context of the Covid 19 pandemic. We also had to deal with the changes and instability of the institution that guards the collection.

This project allowed us to consolidate the local network with the main actors and colleagues in the discipline. These relationships brought us technical support, equipment and infrastructure. Also guide and support in project management. All the knowledge and documents generated as a result of the project will be shared with the partners and will be of public access.

The technical goals were achieved. The items of the Alonso collection were identified and inspections, and those wich require urgent attention were determined. We obtained technical sheets with worthy information about the physical condition of the material and its content for each can.
we consider that the Alonso collection, as well as all the nitrate films deposited in the Cinemateca uruguaya vault, should improve the technical conditions of storage in function of the specific characteristics of its material composition. Current storage conditions are really unfavorable for these materials.
Also should be consider the risk that these kind of material could significant for the people who live in the vault´s neighborhood due to the degree of flammable danger of these films.

At the archival technical level, the objectives were achieved. The nitrate containers in the Alonso collection were identified and inspected, and those requiring urgent attention were identified with inspection forms and specific condition reports for each can. Given the storage conditions, we consider that the Alonso collection, as well as all the nitrate films deposited in the Cinemateca warehouse, deserve and should be in technical conditions according to their materiality. It would be necessary to move the vault of national nitrate films from Uruguay to another location, due to the degree of flammable danger of the support located in a place with a nearby population, and on the other hand, the spatial characteristics in which they are deposited in very unfavorable conditions for the conservation of the material.

If we think about preservation and taking into account the current state of conservation of the materials, we consider that the first thing that can be done in the near future is to remove the acetate leaders and replace them with polyester ones. Leaving the films in storage with the acetate leaders will only continue to promote the decomposition of the material. If we are serious about preserving and enhancing the value of the Collection, the next step must be to digitize it. First, as we have said, it is necessary to carry out a global evaluation of the materials in other formats (acetate, U-matc, DVD) that also make up the Alonso Collection, in order to then plan the order and priority of digitization. In Uruguay, the LAPA-UDELAR laboratory has the equipment and workspace to carry out this work with international archival standards.

Perhaps the most worrying thing is the fact that today ANIP has returned to being in an uncertain situation. Without the figure of a Director, without human or economic resources and without being a priority for the SODRE authorities. This leads to uncertainty regarding these processes that should be led by the custodian institution of the materials. In turn, if we think about the management and preservation of future digital copies, ANIP does not currently have a solid structure capable of solving these activities.

Regarding the physical conservation of the nitrate copies that are the focus of this work, we believe that their storage in appropriate containers has been a great contribution towards preservation. It has also been important to be able to clearly identify the materials, to know what and how many they are, as well as their current location and state of deterioration. However, it should also be necessary to improve the conditions of the vault. Being able to generate an antechamber system for materials, tidy up their storage and cleaning on shelves and, above all, climate stabilization.

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