

**Regional Audiovisual Archives in Brazil and New Approaches to Brazilian
Cinema Historiography:
A Case Study of Espírito Santo and Paraíba**

By

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~

This thesis is dedicated to Fabiano Canosa. With you in New York, Brazilian cinema always feels close to home.

COVID-19 Statement and Research Adjustments

When I originally conceived writing this thesis, my objective was to visit Espírito Santo and Paraíba to conduct hands on research at two principal film archives, Núcleo de Documentação Cinematográfica¹ (NUDOC) and Arquivo Público do Estado do Espírito Santo² (APEES). I was looking forward to interviewing archivists and researchers from both Brazilian states about the challenges that they face in preserving their films. I received two grants to support my research; one from the NYU's MIAP department, and the other from the Center for Latin American and Caribbean Studies. However, the dates for the undertakings for this thesis fell out during the COVID-19 pandemic, and one day prior to my departure to Brazil in the Winter of 2022, I contracted COVID-19 and was not able to travel as originally intended.

Instead, I was forced to change the approach of this thesis, conducting interviews via video calls while finding new ways to reflect on the archives and cinemas of Espírito Santo and Paraíba. In many ways, this thesis takes inspiration from researchers and scholars who have succeeded in publishing new works on archives in Latin America throughout the pandemic without themselves having the opportunities to visit those archives. While the undertakings of this thesis may not have aligned with my original vision, I'm proud of the work and hope it can serve as a steppingstone for future scholarship on the rich cinemas and archives in Brazil's regional states.

¹ In English: Center for Cinematographic Documentation

² In English: Public Archive of the State of Espírito Santo

Abstract

Regional Audiovisual Archives in Brazil and New Approaches to Brazilian Cinema Historiography: A Case Study of Espírito Santo and Paraíba, is a thesis that presents new approaches to Brazilian cinema historiography by advocating for the historical importance of films produced in Brazil's regional areas, *i.e.*, outside the Rio de Janeiro and São Paulo axis. Focusing specifically on the regional states of Espírito Santo and Paraíba, this thesis argues that the cinema histories of these two states have been long overlooked by scholars of Brazilian cinema due, in equal part, to dominative geographic paradigms and preservation-related issues. To better understand these aspects and how they have impacted Brazilian regional cinema, this thesis highlights specific underappreciated films from both Espírito Santo and Paraíba. This thesis then looks at two major archives in Espírito Santo and Paraíba that are most responsible for preserving their state filmographies, Arquivo Público do Estado do Espírito Santo (APEES) and Núcleo de Documentação Cinematográfica (NUDOC). Lastly, this thesis discusses two archival activation initiatives that have been undertaken in recent years to digitize and democratize access to audiovisual archival collections in Espírito Santo and Paraíba, namely Cinema Paraibano: Memória e Preservação (Paraíban Cinema: Memory e Preservation) and Acervo Capixaba (Capixaba Collection). The final goals of this thesis are to advocate for the greater consideration of Brazilian regional cinemas within larger popular narratives of Brazilian cinema history and to highlight the preservation-related challenges that regional archives face that have diminished the larger recognition of Brazil's regional cinemas both inside and outside of Brazil.

Introduction: Audiovisual Preservation, Access, and the Construction of Regional Identity in Brazil

Brazil's regional states are the homes to some of the most aesthetically and ideologically groundbreaking audiovisual works that were made in the country throughout the 20th century. Nearly every state in Brazil, from the south to the north, and from the east to the west, has its own respective audiovisual history. If we zoom in a bit closer, we can find films and video-works in regional states that expand our knowledge about what kinds of films were being made in the country during the 20th century, and by whom.

For the purposes of this thesis, we can define Brazilian regional cinema as those films that have been made or produced outside of the south-eastern area of Rio de Janeiro and São Paulo. Rio de Janeiro and São Paulo are the states in Brazil where films have historically been produced at the largest volume. Also, governmental funding has historically been preferentially awarded to cultural projects (including film restoration) and filmmakers from these states. The states surrounding Rio de Janeiro and São Paulo, what I define here as regional areas, have audiovisual histories with less frequent production due to a lack of stable financing. Due to this lack of funding, regional states have strong connections to the cheaper-to-produce short film format.

There are no regional audiovisual histories in Brazil without regional institutions that contain audiovisual works. In every Brazilian state, there exists one or multiple institutions responsible for maintaining the audiovisual works that have been produced in that state. Therefore, alongside every fascinating regional cinema history, there exists an equally fascinating archival history. The two are inextricably linked.

Regional cinema histories in Brazil are vitally important in reflecting the identities of the state's inhabitants. All Brazilian states have their own specific cultures and traditions, aspects that regional filmmakers from the silent era through the 20th century have captured in their works. We can look at regional audiovisual histories in Brazil as valuable in the sense that the films or videos are historical documents that have preserved knowledge of cultural traditions and even key historical events. But beyond that, there are more cinema schools in Brazil's regional states today than ever before, and new students and filmmakers who are picking up cameras can find inspiration in the fact that their own state has an impressive filmmaking tradition and history of which they can consider their own work to be a part.

Regional institutions responsible for preserving audiovisual materials in Brazil all face their own respective challenges and many have seen major successful initiatives around their collections take place in the recent past. There are regional institutions that have been preserving their state audiovisual history since they first opened almost one hundred years ago, while others have only recently begun to expand their audiovisual collections. There are regional institutions that focus on preserving only audiovisual works while others have a wider array of paper-based collections. These institutions, whether they are museums, minor archives, cinematheques, large private collections, university archives or state-funded governmental archives, are providing the keys to what we know about Brazilian cinema beyond the axis of Rio de Janeiro and São Paulo, and they contain multiple treasures that are still waiting to be discovered.

If until now I've described Brazilian regional film histories through a utopian lens, I concede that the reality is far from perfect. Regional film histories in Brazil are often fragmentary and full of gaps. Missing or damaged titles are a norm. Today, it is impossible to see a wide array of regional films, which, by their synopses (that can be gleaned from screenplays or

newspaper articles), appear to be transgressive. For these works, oral histories, and paper-based documents such as screenplays, censorship authorizations, newspaper articles, and photographs tell the stories of what moving images once were able to locally express. Regional archives are chronically underfunded, and their collections often remain neither digitized nor accessible. If the collections have been digitized, low-resolution access copies with faded color are common. While a low-resolution image doesn't equate to an historically unimportant image, low resolution images have had far reaching negative repercussions for Brazilian film scholarship, programming, and education. Regional film histories, due to their transgressive and revolutionary nature, have the potential to shake up previous dominative historical paradigms of Brazilian cinema, but for reasons that this thesis will explore, they remain under researched, under discussed, under considered, and underseen by film scholars, filmmakers, audiences, and critics both in and outside of Brazil.

One does not have to look far to realize the extent to which Brazilian regional cinemas have been marginalized from a popular historical narrative of Brazilian cinema. This could be explained by the fact that major initiatives to digitize Brazil's regional cinemas have only commenced over the last twenty years, and past scholars did not have access to the same breadth of Brazilian regional cinema that we do now. However, Brazilian film historians have almost always had to work without access to primary materials, and therefore their lack of access to films does not explain the current neglect of regional audiovisual histories. In the case of Paraíba and Espírito Santo, for example, an array of information has been readily available to researchers for several decades. For this reason, the exclusion of a single chapter on the history of cinema in a regional state after 1930 in popular textbooks such as *Brazilian Cinema*, released in 1997 and edited by Robert Stam and Randal Johnson, and *Nova Historia do Cinema Brasileiro* (Volume 1

+2), released in 2018 and edited by Fernão Ramon and Sheila Schvarzman, remains particularly disconcerting. While both textbooks warn readers that they do not provide analysis of Brazilian cinema in its entirety, they do attempt to offer authoritative trajectories of the historical development of cinema in Brazil, providing subjective information (such as who the most “important” Brazilian filmmakers were) as if such information was objective, while giving preferred critical attention to movements or filmmaking groups from the regions of São Paulo and Rio de Janeiro.

Another reason for the neglect of Brazilian regional cinemas, I suggest, is due to a false over emphasis on the association between the history of the film industry in Brazil and the history of cinema in Brazil. While the former is certainly an important part of the latter, the latter is much more expansive and diverse than the former. Amateur films, made without commercial intention, and small gauge Super-8 films mark a large portion of regional state filmographies. As these films rarely are made on an industrial level, they have flown under the radar of those scholars and critics that have focused on more commercial works. We can find an example of such films being overlooked by ABRACCINE (Associação Brasileira de Críticos de Cinema), an influential group of film critics in Brazil. In 2019, ABRACCINE released a list ranking the greatest Brazilian short films of all time. Shockingly, the list only includes two Super-8 films: *O Rei do Cagaço* (1977) and *Nosferato no Brasil* (1971), the former a film from the state of Bahia and the later a film from Rio de Janeiro.³ It is unclear whether the ABRACCINE members had not thoroughly seen and evaluated a single Super-8 or amateur film from Paraíba or Espírito Santo, or whether they had and still did not feel that any of Paraíba or Espírito Santo’s film

³ André Dib, “Abraccine Organiza Ranking DOS 100 Melhores Filmes Brasileiros.” *Abraccine*, November 27, 2015. <https://abraccine.org/2015/11/27/abraccine-organiza-ranking-dos-100-melhores-filmes-brasileiros/>.

deserves to be recognized among these other predominantly Rio de Janeiro and São Paulo-based works.

Regarding film preservation, the state-produced cinemas of Rio de Janeiro and São Paulo have been awarded preferential treatment in Brazil over Super-8 or amateur film from Paraíba or Espírito Santo. Film archivist and scholar Rafael de Luna Freire has referred to Brazilian cinema of the 1960s as “a panel of glaring contrasts in terms of preservation”⁴, and no area is this contrast more glaring than when looking at the disparity between state-funded restoration projects of regional films and films produced in the states of Rio de Janeiro and São Paulo. While the fact that the largest and most well-funded film archives in Brazil are located in these states has surely played a determining factor in this disparity, there is no doubt that a Rio de Janeiro and São Paulo-centered canon of Brazilian film, which has been developed and promoted by past generations of Brazilian scholars, historians, critics, and filmmakers, has played and will continue to play a major contributing factor in the selection of the Brazilian titles that are to be preserved in the future.

However, such oversight is not the fault of regional cinema scholars, archivists, or filmmakers who have gone to unprecedented lengths to call more attention to their film histories through detailed writing, publications, archival research, preservation actions and independent digitization or restoration initiatives. In fact, against the odds, film scholars, archivists, and filmmakers from regional states have persevered in recovering and reactivating their film histories. They have done so utilizing DIY methods to digitize their state filmography, by conducting oral history interviews and utilizing primary sources such as newspapers and still

⁴ Rafael de Luna Freire. “A Preservação Do Cinema Brasileiro da Década De 60: Ações e Lacunas,” Aug. 6, 2012, <https://preservacaoaudiovisual.blogspot.com/2012/08/a-preservacao-do-cinema-brasileiro-da.html>

images, and by going to extreme lengths to track down films that may or may not be lost and to reposit those films in climate-controlled archives if indeed they are found.

There are multiple examples of such work by regional cinema activists throughout Brazil, but for this thesis I will be focusing on the audiovisual histories of the regional states of Espírito Santo and Paraíba. I focus on these two states because their cinematic histories contain underappreciated works of serious cultural importance and because I have been developing exciting new approaches to Brazilian cinema curatorship by focusing on the historical filmographies of these two states. Through my curatorial practice, I've been privileged to meet numerous cinema scholars and filmmakers from both states who have inspired me with their commitment to promoting and saving their state cinemas. Beyond this, the states of Espírito Santo and Paraíba offer two very different examples of regional film histories, the former heavily impacted by meager access to 16mm film equipment and the arrival of video, while the later impacted by the proliferation of Super-8mm film in the Northeast. Both states, therefore, help showcase the diversity of regional cinemas in Brazil. In addition, Espírito Santo and Paraíba have differing archival histories. Both states contain archival institutions that have begun preserving films nearly seventy years apart, while their collections and collection management practices greatly contrast with one another.

From the perspective of film preservation, there are major contrasts between the ability for the global public to access the state cinemas of Espírito Santo and Paraíba, and these contrasts refer us back to the major challenges that the regional archives in these states, Núcleo de Documentação Cinematográfica and the Arquivo Público do Estado do Espírito Santo, face in finding the means to preserve and provide access to their collections. An important intermediary between these archives and the public has been two archival activation initiatives: Cinema

Paraíba: Memória e Preservação (Paraíba Cinema: Memory and Preservation) and Acervo Capixaba (Capixaba Collection). I take the term archival activation initiatives from Giovanna Fossati, Floris Paalman, and Eef Masson who describe the process of activating archives as such:

...it involves the forging of collaborations between archival initiatives and interest groups, communities, and their organizations. Moreover, all forms of activating considered here have in common that they invite us to reflect on archival spaces – whether formal or informal – as sites of engagement with situations or histories, issues or questions, that hold relevance or promise to those communities. By extension, they also invite reflection on how archival practice can contribute to some form of “public” or “common good”.⁵

Both Cinema Paraíba: Memória e Preservação and Acervo Capixaba fit into the categorizations outlined above. These archival activation initiatives have collaborated with their respective state archives to bring their film collections to wider local and global audiences. They maintain the topic of preservation as a key aspect during each film exhibition, not only through the evocation of their names, which collectively evoke archives, memory, and preservation, but also through the means that they present films, calling attention to preservation-related aspects with post-screening discussions. Through their work digitizing and hosting public exhibitions, these initiatives have played key roles in helping to construct regional identity in Espírito Santo and Paraíba. But before expanding further into the archival activation initiatives, regional films, and regional archives of Espírito Santo and Paraíba, it is important to explore how regional cinemas help to construct regional identities.

⁵ Floris Paalman, Giovanna Fossati, and Eef Masson. “Introduction: Activating the Archive.” *The Moving Image: The Journal of the Association of Moving Image Archivists* 21, no. 1–2 (2021): 1–25.

The Construction of Regional Identity in Brazil

Between August and September of 2021, Cinelimite, a non-profit organization that exhibits repertory Brazilian films internationally and which restores Brazilian films, and the Cinemateca Pernambucana, the Northeastern Brazilian state of Pernambuco's film archive, came together to organize a program titled "The Story of a Soul: A Collection of Films from Pernambuco". As the co-founder of Cinelimite, the author of the program introduction, and the co-curator of the film selection, my goal with this program, which contained newly translated Pernambucan films from the silent era until the 90s, was to "showcase the rich history of cinema in the state of Pernambuco".⁶ However, a controversy over the program curatorship soon unfolded once the program began. Two films were included in this program that were not Pernambucan films, but that are held in the Cinemateca Pernambucana digital archive: *Aruanda* (1960) and *O Cajueiro Nordestino* (1962), both directed by Paraíba filmmaker Linduarte Noronha. In fact, these films were made in Paraíba, the smaller regional state located just north of Pernambuco. After the first week that these films were made freely accessible online with new English subtitles, film scholars and filmmakers from the state of Paraíba began protesting the inclusion of the films in our program. They published heated posts to various social media platforms alleging that the Cinemateca Pernambucana was attempting to steal their state's film history and began publishing comments to the Cinemateca Pernambucana's social media pages, arguing against the inclusion of the films. Paraíba journalist Felipe Gesteira even wrote about the incident for a local newspaper in Paraíba, where both Cinelimite and the Cinemateca Pernambucana were accused of appropriating the state filmography of Paraíba.⁷ Following this

⁶ "Mostra Internacional Com Cinelimite: A História De Uma Alma," Cinemateca Pernambucana, August 6, 2021, <http://cinematecapernambucana.com.br/2021/07/mostra-internacional-com-cinelimite-a-historia-de-uma-alma/>.

⁷ Felipe Gesteira, "Cinemateca Pernambucana Recua Após Reação De Cineastas Da PB Contra Apropriação Da Obra De Linduarte Noronha," Termômetro da Política, August 10, 2021,

backlash, the films were subsequently removed from the program and an apology was issued by both Cinelimité and the Cinemateca Pernambucana.

A cinemateca pernambucana em parceria com uma distribuidora americana sequestrou 3 filmes paraibanos para uma exibição de filmes pernambucanos. Na época das fakenews e das mentiras por que diabos uma instituição seria como a fundação joaquim nabuco lança uma mostra mudando a procedência de três filmes? Não tem filme em pernambuco? Não dá pra dizer que aruanda é pernambucano pq linduarte nasceu lá, chinatown é polones e rancho notorious é alemão por acaso? não sei nem qual é a desculpa de rucker vieira.

Eu sei que é a da cultura dos pernambucanos sequestrar a memória da Paraíba, não é a toa combatem o lugar de nascimento de Ariano Suassuna; e que é óbvio que há inúmeras relações históricas e culturais entre os estados, especialmente em suas fronteiras como no sertão do pajeú lá e o sertão do cariri aqui, mas não dá pra ninguém nascido na Paraíba aceitar um acinte desse.

a paraíba já ocupa um lugar de esquecimento e marginalização o suficiente nesse país pra uma palhaçada dessa passar assim. um ex do esquecimento o centenário de Jackson do Pandeiro em 2019, um artista popular e negro, ser um evento local, e marginalização ninguém aceita a bagaceira como romance modernista né? é regionalista, romance de 30, sei lá que mulesta, mesmo que seja do mesmo ano de macunaima e se faça uso dos mesmos arroubos modernistas.

então: ARUANDA MARCO DO CINEMA BRASILEIRO E UM FILME PARAIBANO.

Figure 1. A Paraíba filmmaker pens a passionate social media post in response to
The inclusion of Linduarte Noronha's films in our program⁸

The controversy outlined above reflects the tensions that exist between regional states in Brazil over their own respective film histories. The protectiveness that Paraíba film scholars and filmmakers have shown over their own state cinema is indicative of generations of neglect (and appropriation) that regional state cinemas have experienced in Brazil, but it also reflects the enormous pride that people within the film communities in Paraíba and other regional states take in their local productions. The historical filmography of the state of Paraíba marks an important aspect of what it means to be from Paraíba. Our program curation not only displaced Noronha's films geographically, but it also negated an important aspect of the identity of Paraíba people. The same connection between culture and identity that caused many in Paraíba to lash out over

<https://www.termometroapolitica.com.br/colunas/cinemateca-pernambucana-recua-apos-reacao-de-cineastas-da-pb-contra-apropriacao-da-obra-de-linduarte-noronha/>.

⁸ In English: "The Cinemateca Pernambucana in partnership with an american distributor hijacked 3 films from Paraíba for a screening of films from Pernambuco. In the era of fake news and lies why the hell would an institution like Fundação Joaquim Nabuco launch an exhibition changing the origin of three films? Are there no films in Pernambuco? Can we say that *Aruanda* is Pernambucan because Linduarte was born there, *Chinatown* is Polish and *Rancho Notorious* is German? Paraíba already occupies a place of oblivion and marginalization in this country for such a clownish thing to happen".

our faulty curation is what drives regional archivists and scholars to preserve and conduct new research into their historical filmographies.

The above anecdote ended on a positive note, as I am currently developing a Paraíba-focused film program with new friends and colleagues made after apologizing for the mishap. But the backlash to our programming mistake led me to look further into the history of cinema in Paraíba. Prior to that incident, I'd been studying Brazilian film for three years and admittedly did not know that there were even Paraíba films of any significance. Looking more into the history of cinema in Paraíba opens up the door to developing new research and curatorial approaches. These approaches broadly showcase lesser-known regional works from Brazil, arguing for their greater consideration and integration within a larger popular historical narrative of Brazilian cinema.

Further Unpacking Regional Cinemas

The term “regional cinemas” has a very specific connotation for most historians of Brazilian cinema. It has not been classically associated with a wide array of Brazilian states, as I'm suggesting it should be, but in fact only a select few of them. And this is in relation to a popular term in classical Brazilian cinema historiography known as the “Regional Cycles”. Randal Johnson and Robert Stam offer a definition of the term regional cycles in their 1979 article for *Jump Cut* magazine. They claim: “...largely blocked in its industrial development, stifled by foreign commercial and cultural domination, Brazilian cinema in the twenties evolved primarily in regional cycles, often far removed from the busy urban capitals. Film cycles

developed in Rio Grande do Sul (in the extreme South), Recife (northeast), Manaus (on the Amazon), Cataguases (Minas Gerais) and Campinas (interior of the State of São Paulo)”.⁹

The regional cycles, as defined above by Johnson and Stam, have been the main method of highlighting the decade of the 1920s by classic authors such as Paulo Emilio Salles Gomes and Alex Vianny. Over time, the term was subsequently written about and picked up by other scholars such as Lucila Ribeiro Bernardet, Rudá de Andrade, Maria Rita Galvão, and Carlos Roberto de Souza. The term regional cycles became one of the only famous designations in popular Brazilian film historiography that refers to understanding an historical period of Brazilian cinema through a regional approach. However, contemporary scholars such as Arthur Autran argues that the notion of regional cycles hinders an accurate understanding of the diversity of Brazilian cinema of the 1920s.¹⁰

There are two main problems with this notion of Brazilian regional cycles, and both are relevant to my own research. The first is that classical Brazilian cinema historiography generally follows a linear trajectory. This trajectory states that the beginning of Rio de Janeiro's Cinédia Studios in the 1930s, which was one of the first large film studios to open in Brazil, marked the end of the regional film cycles. In this linear trajectory, the focus of the historical narrative subsequently shifts to Rio de Janeiro and São Paulo, where popular filmmaking movements began and where film production studios would open. As Rio de Janeiro and São Paulo become the center axis of filmmaking in the 1930s and beyond, we only see this official narrative move outside the two states in rare occurrences.

⁹ Robert Stam and Randal Johnson, “Beyond Cinema Novo,” *Jump Cut*, no. 21 (November 1979): pp. 13-18, <https://www.ejumpcut.org/archive/onlinessays/JC21folder/BrazilStamJohnson.html>.

¹⁰ Arthur Autran, “A Noção De ‘Ciclo Regional’ Na Historiografia Do Cinema Brasileiro,” *ALCEU* 10, no. 20 (January 2010): pp. 116-125.

The second issue that Arthur Autran discusses in his own writing is the notion of a “cycle”. A cycle is something that comes and goes, begins and ends. But the idea that a cycle began and ended during the silent era in Pernambuco or Minas Gerais, or any other state in Brazil promotes the idea that filmmaking ended in these areas too. This is not exactly accurate, and filmmaking (especially documentary cinema) persisted in these areas, and other regional areas throughout the earlier half of the 20th century. And so, how can we learn more about regional cinemas and what might be better ways to incorporate them into a historiographical approach towards Brazilian cinema history?

The Stay-in-the-State Approach to Brazilian Film History

The approach I suggest is what I call the “Stay-in-the-State Approach”. Here, scholars, researchers, curators, etc., hyper-focus on the film history of a single regional state in Brazil. The goal with this approach is to research and track the ways that filmmaking developed in a regional state throughout the 20th century. With this approach, researchers look at professional productions and amateur productions, big films and little films. In almost every regional state, we find completely unique cinematographic works that can’t be traced back to a different point of origin within or outside of Brazil. Following the trajectory of cinema in a Brazilian regional state allows those films to make their way to the surface. From a curatorial perspective and from an academic perspective, this approach can lead to the discovery of numerous little-known titles that, through regional archives and curation, can be appreciated on a wider scale. In the chart below, we can see an example of such an approach, where major cinematographic works and movements from each decade of film production in Espírito Santo are accounted for. But under each decade accounted for, numerous further bullet points could be included, each of which

would paint a more detailed picture of the scope of filmmaking from that decade. The chart could also be rearranged in several different ways depending on what the researcher deems most relevant to highlight from each decade.

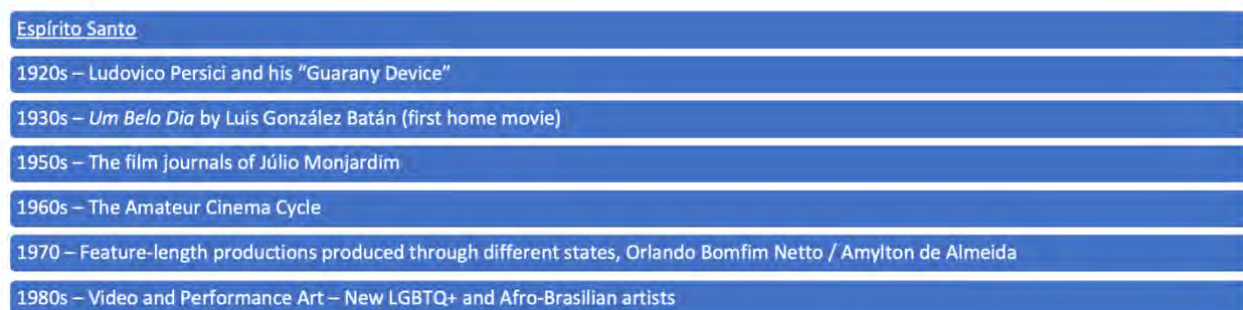


Figure 2: Chart outlining the “Stay-in-the-State” approach

Applying this approach is what I attempted to do within my own curatorial practice. In the Summer of 2021, Cinemalite curated the first North American retrospective of cinema from the state of Espírito Santo alongside the Arquivo Público do Estado do Espírito Santo, Acervo Capixaba and the production company Pique-Bandeira. This program, which was exhibited on the website Cinelimité for one month, was titled “The World Seen and Dreamt: A Collection of Films from Espírito Santo”.¹¹ The program presented to the global public twelve films, from the silent era of Espírito Santo until the late 2000s, all newly translated into English. This program, however, only scratched the surface of 20th century film production in Espírito Santo, and a new program is currently in development with the same institutions that will present different Espírito Santo films.

¹¹ “The World Seen and Dreamt: A Collection of Films from Espírito Santo,” Cinelimité, 2021, <https://www.cinelimite.com/programs/the-world-seen-and-dreamt-a-collection-of-films-from-espírito-santo>.



Figure 3: Poster for “The World Seen and Dreamt: A Collection of Films from Espírito Santo”.

The Stay-in-the-State Approach offers new ways to think about Brazilian regional cinemas beyond the “regional cycles” of the 1920s. This approach to Brazilian cinema research and education practices gives a more accurate historiographic depiction of Brazilian cinema over the 20th century, while also finding new ways to open up a larger canon of Brazilian cinema beyond the films that have previously been the favored recipients of preservation projects. In addition to this approach, there are numerous other potential creative ways to incorporate regional cinemas in Brazil into popular historiographic trajectories. There remains much work to be done so that future students of Brazilian cinema are not given the impression that 20th century filmmaking in Brazil ceases to exist beyond the Rio de Janeiro-São Paulo axis.

The first half of the introduction to this thesis presented an overview of regional cinemas in Brazil, highlighting the work of archivists and researchers to preserve and call renewed attention to their state filmographies. It outlined hierarchical paradigms that have marginalized Brazilian regional cinemas from taking a larger part within a popular narrative of Brazilian cinema history, analyzed “archival activation initiatives”, and provided examples of two initiatives that will be focused on in the next two chapters. The second half of the introduction to

this thesis discussed aspects related to the construction of regional identity in Brazil, further unpacked the term “regional cinemas”, and suggested a new historiographic approach to Brazilian cinema history by exclusively focusing on the films of different regional states.

Over the next two chapters, this thesis will focus on the Brazilian regional states of Paraíba and Espírito Santo. Chapter one will highlight the university film archive Núcleo de Documentação Cinematográfica and its collection of Super-8 student films, and will discuss the archival activation initiative Cinema Paraibano: Memória e Preservação. Chapter two will provide a brief overview of a 16mm film movement called the Amateur Film Cycle that took in place in the 1960s in Vitória, Espírito Santo. In addition, it will highlight the Arquivo Público do Estado do Espírito Santo and will discuss the archival activation initiative Acervo Capixaba. Finally, this thesis will conclude by discussing the differences between archival activation and preservation.

Chapter 1: Paraíba

Paraíba is a state located in the Northeast of Brazil. It is bordered by Rio Grande do Norte to the north, Ceará to the west, Pernambuco to the south and the Atlantic Ocean to the east. Paraíba is home to many desert areas and backlands, known in Brazil as the Sertão. These areas have been famously mythologized and aestheticized by Brazilian filmmakers of the 1960s Cinema Novo movement.

But the focus of this chapter is not the Sertão, but rather João Pessoa, the state capital of Paraíba. The metropolitan city João Pessoa is one of the most culturally rich and modernized areas of Paraíba. It is where film production has historically been most active in the state. João

Pessoa is home to the largest film archive in Paraíba, the Núcleo de Documentação Cinematográfica (NUDOC).

There are many noteworthy factors that make it difficult to preserve audiovisual material in João Pessoa. For example, João Pessoa has a tropical monsoon climate with very warm to hot temperatures all year long and strong rainfall during most months. In addition, João Pessoa has miles of beachfront bordering the city, meaning that sand, dust, and water, remains near most of the city's main infrastructure. Humidity is very high in João Pessoa, with average temperature throughout the year at about 26 or 28 Celsius, or about 84 degrees Fahrenheit, with a relative humidity at about 80%.¹² NUDOC, the film archive that this chapter will focus on, is located only two miles from the beachfront. This is not ideal for an archive trying to avoid harmful aspects such as humidity in the air or dust getting into the collections. This chapter will now elaborate further on NUDOC, its Super-8 film collection, and the preservation challenges it faces.

Núcleo de Documentação Cinematográfica (Center for Cinematographic Documentation) & O Movimento Super-8 (The Super-8 Movement)

The Núcleo de Documentação Cinematográfica (NUDOC), home to the student films produced during the Super-8 Movement, is one of the most important film archives in Paraíba. NUDOC is a university archive, located at the Federal University of Paraíba (UFPB). This means that its collection consists mostly of student films that were produced at the university and that the archive is principally maintained with university funding. In addition to student films, NUDOC preserves recorded university lectures on video-based formats and any other

¹² “Climate and Average Weather Year Round in João Pessoa Brazil,” Weather Spark, accessed May 3, 2022, <https://weatherspark.com/y/31438/Average-Weather-in-Jo%C3%A3o-Pessoa-Brazil-Year-Round>.

audiovisual materials that the university requests or requires (such as materials from the university television station TVUFPB).¹³ The Federal University of Paraíba holds the rights to the films in the NUDOC collection alongside the student filmmakers. This means that all digitization initiatives and decisions about the films must be first approved through university staff and administration. Uniquely among institutions preserving audiovisual materials in Brazil, NUDOC was not created as an archive. Rather, it began as a production house for Super-8 films and later transitioned into an archive.



Figure 4: NUDOC on the campus of the Federal University of Paraíba.

In 1979, NUDOC was formally inaugurated thanks to an agreement established between the Federal University of Paraíba and the Center for Training in Direct Cinema in Paris, known as the Varan Association or Ateliers Varan. The Varan Association is a filmmaking school in France founded by Jean Rouch, a French filmmaker and anthropologist renown for being among the pioneers of the “direct cinema” style of documentary filmmaking. Few people know or discuss the fact that Rouch went to Paraíba to establish a film school for teaching direct cinema

¹³ “Núcleo De Documentação Cinematográfica,” UNIVERSIDADE FEDERAL DA PARAÍBA - UFPB PRÓ-REITORIA DE EXTENSÃO, accessed May 3, 2022, <http://www.prac.ufpb.br/prac/contents/paginas/nucleos-1/nucleo-de-documentacao-cinematografica>.

courses. In fact, Rouch tried to establish a school in multiple other states in Brazil, but being rejected by them all, wound up striking an agreement with the Federal University of Paraíba.¹⁴

The agreement between the two schools provided for the implementation of direct cinema workshops in João Pessoa and an internship exchange of local Paraíba students in Paris. Rouch helped secure the donation of a complete production system in Super-8 to the Federal University of Paraíba including film rolls, lighting equipment, tripods, and more. However, Paraíba student filmmakers from the 1980s have noted that the agreement signed between the Federal University of Paraíba and the Varan Association was that the University would start its courses and filmmaking activities in Super-8, because, for the French, this would be ideal in countries where there was no developed audiovisual infrastructure. The Varan Association claimed to the university that they would later offer the means for students to shoot on 16mm film. This, however, never came to be.¹⁵

Almost one hundred Super-8 films were produced through NUDOC and the collaboration with the Varan-Paris Association. With the agreement signed between the Varan-Paris Association and the Federal University of Paraíba, the possibilities of making films would change significantly in the state's capital, and the seeds of a local cinematographic production scene were planted. However, The Federal University of Paraíba, through NUDOC, limited itself to financing only the films of the members enrolled in the direct cinema course and to supporting projects that depended on the use of recording or editing equipment for the course.¹⁶ This meant

¹⁴Lara Amorim, "Cinema e as Condições De Produção Da Imagem Em Super-8 Na Paraíba: Aproximações Possíveis Entre Acervo Imagético e Memória," in *Cinema E memória: O-Super-8 Na Paraíba Nos Anos 1970 e 1980* (João Pessoa, Brazil, PB: Editora da UFPB, 2013), pp. 15.

¹⁵ Ibid. 19

¹⁶ Ibid.

that making films was not yet a possibility for most citizens of João Pessoa until Super-8 cameras and film stock became more accessible in the state during the 1980s.

The Super-8 films in the NUDOC archive are some of the most radical films produced in Brazil's northeast during the 20th century. These works openly deal with LGBTQ+ rights, worker's rights, and women's rights. The films portray hunger, student protests, political riots, and cultural traditions of Paraíba. In recent years, the Federal University of Paraíba realized the importance of this audiovisual collection and decided to turn the building that once housed the Super-8 production equipment into a small, climate-controlled archival space to house the films of the Super-8 filmmakers and newer productions that students had shot on video.¹⁷ Today, this remains the principal function of NUDOC: to house university works on video and film. The archive also has a screening and lecture room attached to it, where cinema courses are taught.

In an interview I conducted with Fernando Trevas (a cinema studies professor at the Federal University of Paraíba) for this thesis (see Appendix III), he provided verbal assurances that the most important works in the collection, the Super-8 films, are well preserved in high quality archival containers. Despite this, the actual preservation status of the Super-8 student film collection remains unclear. The copies produced from the most recent digitization project of the collection (which is further discussed below) have shown that the Super-8 films in the collection have lost much of their original color. Super-8, one of the smallest film gauges, is a fragile and difficult film format to preserve. Super-8 film is easily prone to sprocket damage and tears. It must be handled carefully during inspection and assessed regularly to ensure its long-term integrity. The Super-8 films in the NUDOC collection were shot on reversal stock, meaning that reproducible negatives were never produced. As the Super-8 films in the NUDOC collection are

¹⁷ After consulting various sources, I was unable to determine the precise year that the Federal University of Espírito Santo decided to transition NUDOC into a film archive. This is information that I will be seeking out in the future.

positive original prints, any physical damage or color fading they have sustained over the last fifty years is irreversible. Establishing dialogue with João de Lima, the head archivist of NUDOC, or an independent assessment of the archive's collections is necessary to produce further knowledge about the preservation status of the films in its collection.

Due to difficulties I had communicating with NUDOC staff during the pandemic, I am left with lingering questions about the preservation practices that the institution is implementing. Further information is needed about the type of climate control system that NUDOC is using, whether the archive has proper equipment to inspect its materials, its cataloguing system (if one is being implemented), what the conditions of the archive's building infrastructure is like, whether they are preserving digital materials, and whether there are archivists in addition to João de Lima monitoring the status of the collection.

For those outside the institution, any future preservation or digitization plans for the film collection of NUDOC remain a mystery. Today, NUDOC has little online presence beyond a YouTube page that has not been updated with new materials for five years.¹⁸ None of their Super-8 student films are accessible online (access to digital copies to conduct research for this thesis were procured through shared digital copies from the personal hard drives of various colleagues in Paraíba). As previously mentioned, Fernando Trevas, one of the film professors at the University, has provided assurances during our interview that the Super-8 films are well preserved. Trevas claimed there is a strong culture of preservation in Paraíba and that the only thing the archive is lacking is access to a film scanner for digitization. In the same interview, Trevas explained a new initiative that is in development to make the Super-8 student films accessible on a university website at some point in the future. However, for now, the only option

¹⁸ YouTube, accessed May 3, 2022, <https://www.youtube.com/user/NudocUFPB>.

for people looking to learn more about the period of Super-8 filmmaking in Paraíba is to wait to see whether this university's website will eventually be realized.

Cinema Paraibano: Memória e Preservação (Paraiban Cinema: Memory and Preservation)

In 2013, Laura Amorim and Fernando Trevas created a project titled Cinema Paraibano: Memória e Preservação. According to Fernando Trevas, the initial goal of this project was to digitize the Super-8 films that are preserved at the NUDOC archive. To do so would allow new students who were studying at the Federal University of Paraíba the ability to see the Super-8 films that were produced by students at the same university generations before them in the 1980s. Up until 2013, these films were being discussed in classes by cinema studies professors in Paraíba such as Trevas, but there were never means to exhibit them because the films are in a fragile preservation state and are all original elements. The university professors did not feel comfortable playing the films through a Super-8 projector, as if an accident were to happen and a film was permanently damaged, it would be lost forever. Cinema Paraibano: Memória e Preservação, therefore, had the goal of providing a solution to that predicament through digitization. Only by digitizing the Super-8 films could they be repeatedly shown to students without risking their physical integrity.

During an interview I conducted with Trevas (see Appendix IV), the professor discussed how being unable to exhibit the Super-8 films in the NUDOC archive to his students and the local Paraíba community posed an existential predicament: “We could see the films on the shelves of NUDOC, but we could not show the films. And if you cannot show the films, they cease to exist”. In Paraíba, there were films that many scholars and researchers from the state knew were of importance to Brazilian cinema history and their local history. However, it was not

until 2013 that these films were finally made accessible to a wider audience. As such, these films had been overlooked by Brazilian cinema historians living outside of Paraíba and were not written about in textbooks on Brazilian cinema history. Trevas suspected that the lack of access to these films had led to their historical erasure up until that point, something which would become permanent if action was not taken to make them more widely available.

Cinema Paraibano: Memória e Preservação should be considered an “archival activation” project because it was created with the goal of activating the dormant film material in the NUDOC archive through digitization and community engagement. For this project, Trevas and Amorim outsourced the digitization of nearly one hundred Super-8 films from the NUDOC collection, excluding those which were in too poor a preservation state to be digitized. The project also included multiple screenings of the newly digitized films at movie theaters in Paraíba. For these screenings, Trevas and Amorim curated the one hundred titles into different themes that highlighted the artistic and ideological preoccupations of the student filmmakers.¹⁹ The project also helped fund the creation of a new book on Paraibian cinema: *Cinema e Memória – O Super 8 na Paraíba nos anos 1970 e 1980*. Edited by Trevas and Amorim, the book features eight new chapters by Paraibian and Pernambucan scholars on the Super-8 collection of NUDOC, providing a first of its kind study on multiple titles that had not previously been accessible to film scholars. Lastly, a special website was created for NUDOC that provided free access to the entire collection of digitized films in an easily searchable index, free access to an ebook of *Cinema e Memória – O Super 8 na Paraíba nos anos 1970 e 1980* and information about the dates and screenings that were taking place that year.²⁰ While NUDOC’s Super-8 collection is

¹⁹ Themes included: Heterodox Views: Sexuality, Homoafetivity and Art, Visions of Paraíba: Politics and Work, Daisy Everlasting, and Thematic Diversity on Stage.

²⁰ Cinema Paraibano: Memória e Preservação, accessed May 3, 2022, <http://cinepbmemoria.com.br/>.

unfortunately no longer accessible on the website, the website itself still exists and shows the major effort organizers of Cinema Paraíba: Memória e Preservação put into providing wider access to these films.

The Brazilian company Petrobras, which is the largest producer of oil in Brazil, was the major investor in Cinema Paraíba: Memória e Preservação. After Trevas and Amorim applied on behalf of the Federal University of Paraíba for Petrobras's cultural preservation grant, the university was awarded 250,000 Brazilian Reais (the equivalent of 50,000 USD) to complete the project. In our interview, Trevas notes the exceptionality of a major Brazilian oil company funding cultural preservation projects in Brazil (something Petrobras is no longer doing) and admitted that the funding they received, while helpful, was in fact too small an amount to complete such a large-scale digitization project.

Cinema Paraíba: Memória e Preservação was a pioneering archival activation project in Paraíba, making the NUDOC Super-8 film collection publicly accessible for the first time in almost forty years. However, today, there is the urgent need to digitize the Super-8 films at NUDOC anew as the current digitization have several problems. The digital files produced for the project have a low-resolution image quality of only 480 pixels, far below industry standards. Today, there are many film scanners that can digitize Super-8 film in a resolution 1080 pixels, 2K, or even 4K. Therefore, higher resolution copies of the Super-8 films in the NUDOC collection could be produced were the archive to receive funding to newly digitize the films. Another problem is related to the camera focus, as whomever completed the initial digitization failed to ensure that the scanned image remained in-focus during its runtime. This problem could also be remedied should the films be newly digitized. Lastly, in their available digital copies, each film in the NUDOC collection shows signs of degraded color. With great color correction

technologies such as Davinci Resolve more accessible today, it could theoretically be possible to return accurate color balance to the films.



Figure 5: Still image from Gadanho (1979) Dir: João de Lima and Pedro Nunes

While the digital copies produced through the project Cinema Paraibano: Memória e Preservação allows new audiences to access the Super-8 films of the NUDOC archive, many important aspects such as the original cinematography of the films remains nearly impossible to appreciate. Unfortunately, there is little publicly available information regarding the specific method used to digitize the films for the Cinema Paraibano: Memória e Preservação project. But regardless of how the digitization was completed, nothing takes away from the fact that new preservation methods are urgently needed to help save the visual integrity of the films in the NUDOC archive.²¹

²¹ Fernando Trevas notes during our interview (Appendix IV) that the magnetic sound strips on the Super-8 films remain well preserved. For that reason, I only focus on image quality here.

Chapter 2: Espírito Santo

Espírito Santo is a south-eastern state geographically located North of Rio de Janeiro, East of Minas Gerais, and South of Bahia. Espírito Santo can be considered a coastal state because many of its largest and most famous cities, such as Vitória and Vila Velha, are located close to some of the most gorgeous beaches and waters in all of Brazil. But it is also important to note that Espírito Santo has many rural areas away from these major cities and a vibrant biodiversity and ecological life. People from Espírito Santo are referred to as “Capixaba” in Brazil, an unofficial demonym with multiple reported origins. It is from this demonym that the archival activation initiative “Acervo Capixaba” takes its name.

There are geographical factors that make it difficult to preserve audiovisual material in Vitória, Espírito Santo, the city at the center of this chapter. The climate of Vitória, the capital city of Espírito Santo, is tropical, with average annual temperature of 23°C (73°F). The occurrence of rainfall in the months from October to January is common. During these months, the relative humidity of the air in the city rises, posing the risk of moisture impacting archival collections. Temperatures in Vitória vary greatly in winter, reaching 30°C (86°F) in times of drought but 12°C (54°F) when cold waves occur.²² Rapidly fluctuating temperatures pose another great risk to archival collections, especially when those collections are not being held in rooms with proper climate control, as was the case with Arquivo Público do Estado do Espírito Santo (APEES) up until the 2000s. The APEES building sits less than a mile away from a large body of water, the Santa Maria da Vitória River. As such, the building is more prone to environmental factors such as humidity. Before further discussing the preservation challenges

²² “CLIMATE VITÓRIA (BRAZIL),” Climate-Data.org, accessed May 3, 2022, <https://en.climate-data.org/south-america/brazil/espírito-santo/vitoria-2181/>.

that APEES faces, this chapter will highlight a neglected cinematic movement that took place in the 1960s in Vitória: O Ciclo do Cinema Amador (The Amateur Film Cycle).

O Ciclo de Cinema Amador (The Amateur Film Cycle)

Espírito Santo is home to one of Brazil's most rich and unique regional cinematic histories. Like other Brazilian states, Espírito Santo has its own pioneering silent-era figures, its new-wave influenced movements, and its video-based and Super-8 filmmakers. However, as a smaller state, the important films produced in Espírito Santo were not preserved with the same vigor as those produced in Rio de Janeiro or São Paulo. Today, Espírito Santo cinema is filled with fractured memories, historical gaps, lost films, and films that remain in a damaged state. This fractured history is most prevalent when looking at the Ciclo de Cinema Amador (Amateur Film Cycle), a 1960s movement of revolutionary filmmakers based in Vitória, Espírito Santo, that produced 16mm short films expressing their discontent with life under the military dictatorship in Brazil.²³

In his text, "The World Seen and Dreamt" Vitor Graize defines the Amateur Film Cycle as such: "Influenced by Cinema Novo and by the creation [in 1965], in Rio de Janeiro, of the JB-Mesbla Brazilian Amateur Film Festival...The Amateur Film Cycle (called by a local magazine "Cinema Novo Capixaba") resulted in 11 films shot in 16mm".²⁴ The 1960s Amateur Film Cycle in Espírito Santo changed the face of cinema in the state, proving that formally innovative and politically engaged cinema could be produced independently. Today, these films are recognized

²³ The military dictatorship took place in Brazil between 1964 and 1985.

²⁴ Vitor Graize, "The World Seen and Dreamt," Cinelimité, 2021, <https://www.cinelimite.com/post/the-world-seen-and-dreamt>.

by Espírito Santo film scholars such as Vitor Graize, Erly Vieira Jr., and Milson Henriques as pioneering and greatly influencing subsequent film projects in Espírito Santo.

However, for a collection of films so essential to the cultural history of Espírito Santo, the staggering reality is that only three films from the Amateur Film Cycle can still be seen today. Paulo Torre's *Kaput* (1966) survives only on magnetic media, and the tape was digitized in the early 2000s by filmmaker Nenna Ferrera (see Appendix III for a brief interview with Ferrera). *Kaput* captures the counterculture spirit of 1960s Espírito Santo youth, portraying drugs, love, dancing, and rock n' roll. Yet such elements fall into the background as the film's unnamed main character discovers his passion for political activism and literature. After studying the writings of Fidel Castro, the main character pens his own piece critiquing the military dictatorship and the war in Vietnam. When his text is published in a school newspaper, the military police descend upon him.

Another important film from the Amateur Film Cycle, *Ponto e Vírgula*, still exists on a 16mm film print held by the director Luiz Tadeu Teixeira in their own home.²⁵ This print of *Ponto e Vírgula* was telecined in the early 2000s, and the existing digital copy does little justice to the formal brilliance of the film. *Ponto e Vírgula* is a tension-filled experimental film that gives over the anxiety and mental instability of those living in post AI-5 Brazil. Closed doors, long light-filled hallways (reminiscent of mental institutions), squashed bugs, and a self-crucifying Jesus figure make up the dizzying panorama of images in this film. As a six-minute snapshot of the decaying mental state of a society without basic inherent freedoms, *Ponto e Vírgula* is an extremely effective and powerful work. The film is an outcry from artists

²⁵ Both I and Vitor Graize have been in the touch with Luiz Tadeu Teixeira for the past year, attempting to convince him to deposit *Ponto e Vírgula* within an archive or to allow us to fund a new digitization.

undergoing political and personal crises, unable to express their feelings with words, but only screams.



Figure 6: Still image from *Ponto e Vírgula* (1969)

Cirurgia do Coração no Espírito Santo (1967) is the only film from the cycle that is available in an HD digital copy thanks to the rediscovery of the film in the home of director Ramon Alvarado by Vitor Graize, coordinator of the Acervo Capixaba project. The only film in the Amateur Film Cycle without revolutionary overtones, *Cirurgia do Coração no Espírito Santo*, records two surgeries carried out at the Hospital das Clínicas (Clinical Hospital) in Vitória. With cinematography and montage by the filmmaker himself, this production showcases the sharp eye of filmmaker Ramon Alvarado, who would go on to serve as the cinematographer for seven out of the eleven films produced during the Amateur Film Cycle.

Except during the making of *Cirurgia do Coração no Espírito Santo*, the filmmakers of the Amateur Film Cycle were putting their lives on the line by criticizing the military government in their work. A film such as *Kaput*, which is explicitly critical of the military government, deserves to be wider recognized both for its formal brilliance and its bravery in confronting repression. Like the film's main character, director Paulo Torre recognized the need to inspire activists against the military at that moment in time. With *Kaput*, he confronted the

risks of producing a revolutionary work of art, and in doing so, created what remains today a key 20th century cinematic document in Brazil that serves as a call-to-action in the face of oppressive forces.

Without the ability to view the other eight films produced in the Amateur Film Cycle, Espírito Santo film scholars and researchers have had to find other means of learning about the films that were made as part of that movement. They have been successful in unearthing these lost films and the filmmakers behind them through the rediscovery and reactivation of paper-based materials such as screenplays, newspaper clippings, dictatorial government reports, still photographs, and oral histories. Much of such materials have been preserved at the Arquivo Publico do Estado do Espírito Santo (APEES). Additional insights into APEES suggest reasons as to why so many 1960s Espírito Santo films have been lost.

Arquivo Publico do Estado do Espírito Santo (APEES)

Conducting research into the the Arquivo Publico do Estado do Espírito Santo (APEES) for this thesis was a much simpler process than that of NUDOC, because APEES is a larger institution with a larger staff. I had initially been in touch with APEES during the process of curating the previously mentioned 2021 retrospective of Espírito Santo films, “The World Seen and Dreamt: A Collection of Films from Espírito Santo.” During that period, I was in touch with Tiago de Matos Alves, a historian with the official position at the archive of “User Service Coordinator”. Matos Alves provided access to a digital file of a film in our program, *Cenas de Família* (1926), as this film is being preserved at the institution. Because *Cenas de Família* is in the public domain, APEES only requested to be credited as a supporter of our program in return for sending the file.

When I began to conduct research for this thesis and wanted to learn more about the film collection at APEES and the history of the archive, I reached back out to Matos Alves. He connected me with Sérgio Forese, who is the Preservation Coordinator of APEES. Forese granted me an interview (see Appendix II), providing much of the information presented below. We discussed the history of APEES, its audiovisual collection, and its main preservation challenges. The ease of learning detailed information about APEES, in comparison to the difficulties I experienced with NUDOC, reflect the diversity of archives in Brazil's regional areas. While some of these institutions have a large working staff and government funding, others only have one or two people maintaining the collection, without someone on staff to deal with public communications.

The Arquivo Publico do Estado do Espírito Santo (APEES), located in Vitória, Espírito Santo, was founded in 1908 with the function of organizing and storing public, legal, and administrative documents. The main mission of APEES is to preserve documents produced by the state Government administration. APEES coordinates projects related to written, audiovisual, and cartographic materials, and it preserves and makes copies of these documents with the goal of providing quick and effective access to the information in its collection. The materials within APEES almost solely deal with subjects related to the State of Espírito Santo. APEES aids consultants and researchers, while carrying out activities for the dissemination of its collection through cultural mediation and educational initiatives.²⁶ Actions taken in relation to the collection of APEES must first be approved by the various officials within the state government of Espírito Santo. These officials approve the preservation practices that will be carried out over

²⁶ "Missão e Valores (Mission and Values)," Arquivo Publico Espírito Santo, accessed May 3, 2022, <https://ape.es.gov.br/missao>.

the course of that year and the budget that will be spent. In addition, the archive's preservation and cultural mediation priorities are foremost defined by requests from the government.



Figure 7: The building of APEES in Vitória, Espírito Santo

APEES started collecting audiovisual works between the years 1960 and 1970. The first films in their collection were sent there from the Secretariat of Communication of the Espírito Santo Government. These works were institutional films produced by the government that included films promoting government initiatives and propaganda films. Films produced by the government during that decade were sent to the archive after the end of each yearly governmental cycle.

APEES does not have a specific department solely devoted to audiovisual materials. The institution has a department called the Coordenação de Documentos Escritos, Audiovisuais e Cartográficos²⁷ (CODEAC), which includes paper-based documents (such as legal notices), audiovisual materials, and maps. This department has two air conditioners, which remain turned on at alternate times (one during the day, and the other during the night). Air conditioning

²⁷ In English: Coordination of Written, Audiovisual and Cartographic Documents

equipment with an exhaust fan is on for 24 hours, with the department room temperature set around 19°/22°C (66/71°F) and relative humidity around 50%.

Most of the audiovisual collection at APEES is on 16mm film. However, other formats include 35mm films, VHS, U-matic, Betacam, Beta Digital, DVD, and digital files. The collection of films from Capixaba artists, State Executive government films, and short films consists of about three hundred titles. The largest collection, however, is from Rede Gazeta de Televisão (Gazeta Television Network), which comprises reportage films made between the years 1976 and 1983. There are more than seven thousand rolls of film in 16mm format in this collection and many of them are negatives with magnetic soundtracks. Part of this collection is still in polystyrene archival boxes, which, according to Sérgio Forese, is not appropriate for preserving cinematographic, acetate, or polyester films.

APEES can inspect, clean, and repair the film materials in their collection.²⁸ The Archive has two inspection tables for films. In line with best archival practice, if the films present serious damage or contain signs of vinegar syndrome, they are separated from the larger collection. After inspection, if it is determined that the films are not reparable within APEES, they are outsourced for further repair at film labs in Rio de Janeiro or São Paulo. In addition to outsourcing repairs, APEES outsources digitization projects to film laboratories in São Paulo such as TeleImage Laboratory.²⁹ This is because there are no private film labs within Espírito Santo.

Unlike NUDOC, APEES has an elaborate website where they provide information about their institutional history, available staff contacts, document management practices, available

²⁸ I was not able to ascertain information related to the APEES's ability to clean or inspect magnetic media formats. In the future, I will seek to inquire further into this.

²⁹ The above information was taken from the interview I conducted with Sérgio Forese as research for this thesis (see Appendix II).

services, archival collections, cultural mediation efforts, and more.³⁰ As APEES is a governmental institution, this level of professionalism is to be expected. APEES provides access to some collections online, using the open-source application AToM. The eighteen collections that they provide access to include photography and written document collections.³¹ However, APEES does not provide access to their audiovisual collections on their website, affirming thoughts shared by Sergio Forese in our interview that audiovisual materials are not of top priority for the archive.

One of the principal research questions I posed to Vitor Graize, Nenna Ferrera, and Sergio Forese (Appendix I, II, and III) in our interviews was how, if APEES has been in existence since 1908, the films of the 1960s Amateur Cinema Cycle filmmakers became lost. After all, one might think a state archive would prioritize preserving the work of its most important local artists. Graize, Ferrera, and Forese answered this question along similar lines. According to Forese:

The Arquivo Publico is a place of memory. For a long time, it was only seen as a place to keep documents of the public administration. There was a huge distance between the role of the Archive, Espírito Santo society, and what was done by that group of film lovers, full of energy for creative innovations.

As Forese highlights here, APEES, up until recent times, was solely considered a place to preserve material related to the Espírito Santo state government. What the Amateur Film Cycle filmmakers were creating was an attempt to *confront* the government and law, and therefore their

³⁰ Arquivo Publico Espírito Santo, accessed May 3, 2022, <https://ape.es.gov.br/>.

³¹ “AToM Apees,” Arquivo Público do Estado do Espírito Santo, accessed May 3, 2022, <http://atom.beta.es.gov.br/index.php/arquivo-publico-do-estado-do-espírito-santo>.

films were overlooked by this institution. However, Forese also highlights that during his tenure with APEES, he has changed the ways of the institution, and nowadays, they are preserving and searching to recover works of 20th century Espírito Santo art alongside government materials. Despite this change of ways, the opportunity to preserve the 1960s Amateur Film Cycle is gone. Now, this institution makes efforts to preserve the remnants of this important cinematic movement: still photographs, newspaper articles (the Amateur Film Cycle filmmakers were also film critics), screenplays, and censorship documents.

Acervo Capixaba (Capixaba Archive)

Launching in 2016, Acervo Capixaba (Capixaba Archive) has emerged as a vital archival activation project from the production company Pique-Bandeira Films, which attempts to preserve, restore, diffuse, and promote Espírito Santo's cinematic history. I interviewed the creator of the project, Vitor Graize, to learn more about why he felt a private non-governmental organization restoring Espírito Santo's historical audiovisual works was a necessary intervention (for the full interview, see Appendix I).

Graize charts the origins of Acervo Capixaba back to his early work as a film programmer at Cine Metr polis in V toria, Esp rito Santo, one of the only theaters in the state's capital city that focuses on repertory film programming. It was while working for this theater that Graize became interested in being able to show repertory films from his own state. However, after not having success finding access to physical or digital copies of the Esp rito Santo films he was interested in exhibiting, and after learning that neither the Cinemateca Brasileira³² in S o

³² The Cinemateca Brasileira is the national film archive of Brazil. The archive is the home to the largest collection of films in Latin America.

Paulo nor the Cinemateca do MAM³³ in Rio de Janeiro held copies in their own collections, Graize soon accepted that most of the pre-90s films made in Espírito Santo were either missing or lost.

Arriving at this realization, Graize started to become more interested in the history of Espírito Santo cinema, getting in touch with older filmmakers regardless of whether they were retired or still active in the film community of Vitória, to see if they could help him track down copies of their films and learn about their stories working as filmmakers in Espírito Santo in the 1960s, 1970s, and 1980s. One of such filmmakers was the previously mentioned Ramon Alvarado, whose near complete filmography Graize would soon recover and restore.

In 2016, Marcos Valério, who was a film director involved in film clubs at Cine Metrópolis in the 80s, came to Graize and presented the idea of digitizing and restoring the films of the Espírito Santo documentary filmmaker Orlando Bomfim. Valério and Graize applied to an Espírito Santo cultural fund called Funcultura, and won 25,000 BRL (the equivalent to \$5,000 USD) to digitize and restore the complete filmography of the filmmaker. Valério and Graize completed the digitizations at the film production house Afinal Filmes in Rio de Janeiro, and completed color correction themselves (Graize, at that point, had almost a decade of experience working as a filmmaker and film producer). It was during the project of restoring Bomfim's films that Valério and Graize created the name Acervo Capixaba and began to take researching and restoring Espírito Santo films more seriously.

Graize has since recovered and restored numerous forgotten about or once considered-to-be lost Espírito Santo films, while also focusing on digitizing home movies and amateur productions. Graize continues to build relationships with local filmmakers across the state and

³³ Located in Rio de Janeiro, the Cinemateca do MAM is the second largest film archive in Brazil. Beyond housing audiovisual materials, the Cinemateca do MAM serves as a cultural center for various film festivals in Brazil.

has begun focusing on recovering other materials related to Espírito Santo cinema history such as paper-based documents and photographs. Graize describes the mission of Acervo Capixaba as such:

...to expand our knowledge and understanding of Espírito Santo film history by creating access to films. This involves finding lost or undiscovered or never-before-digitized A/V materials, but also conducting research on movies that we may not yet know about. Our goal is to find these materials, digitize them, and bring the films back to audiences.

Exhibition is truly the final gesture of our mission. For me, the most important thing is to create a moment or an opportunity that the films can be seen again...I think the drive behind Acervo Capixaba is the discovery of the unknown. There are home movies, small gauge films, and short films that neither my generation nor the young filmmakers of today have seen. We're discovering films every year through research. So, our goal is to be able to exhibit these films and watch these films again.

Unlike Cinema Paraíbano: Memória e Preservação, which went beyond public exhibition to produce an academic book, the principal goal of Acervo Capixaba, as outlined above by Graize, is to create the opportunity for the Espírito Santo community to be able to watch their state cinema again. Noteworthy is Graize's emphasis on young filmmakers, as he sees an inextricable link between access to film history in Espírito Santo and the future existence of a contemporary filmmaking industry within the state.

While to this point, I might have given the impression that Acervo Capixaba is a completely independent initiative, one of the principal ways that this project can be understood as an archival activation initiative is through their continued partnership with APEES. In fact, much of the historical material that Graize has recovered through Acervo Capixaba, he tries to

deposit back into the APEES archive. But beyond this, Acervo Capixaba has collaborated with APEES through the production of documentary films that utilize their paper-based collections to help tell the story of past filmmakers and film movements in Espírito Santo.

For example, exemplary among Acervo Capixaba's projects is a documentary directed by Graize titled *Ramon Alvarado* (2021). In their article "A World Seen and Dreamt", he explains the importance of the filmmaker Ramon Alvarado (who is the only prominent figure from the Amateur Film Cycle still alive today), and how Alvarado has inspired his work with Acervo Capixaba:

It was the numerous conversations and the permanent contact with Ramon Alvarado over the last years that reinforced for me the importance of rediscovering the films of the period and the legacy of the Amateur Film Cycle generation. This would be a way to overcome the gap left by the disappearance of most of this filmography and emphasize the importance of the amateur generation for the creation and continuity of the cinematographic practice in Espírito Santo. Alvarado is the precursor and, among all the filmmakers of the period, the one who always worked with cinema and only cinema. He has lasted more than five decades in the industry, even through unstable periods of Brazilian cinema production.³⁴

Ramon Alvarado is Graize's attempt to tell the history of the Amateur Film Cycle through the life of Alvarado and his experiences working as a filmmaker in Espírito Santo during the 60s. In the film, Alvarado touches on and expands upon the work of each filmmaker from this movement, including Antonio Carlos Neves, Luiz Eduardo Lages, Paulo Torre, Rubens Freitas Rocha, and Luiz Tadeu Teixeira. Alvarado also discusses working on key films such as Paulo

³⁴ Vitor Graize, "The World Seen and Dreamt," Cinelimité, 2021, <https://www.cinelimite.com/post/the-world-seen-and-dreamt>.

Torre's *Kaput* (1966) and *A queda* (1966) in addition to his own (now lost) film that inaugurated the Amateur Film Cycle, *Indecisão* (1966). Beyond this, Alvarado discusses what living in Espírito Santo was like in the 60s under the Brazilian military dictatorship, with various counterculture movements emerging in the sectors of theater, music, and film.

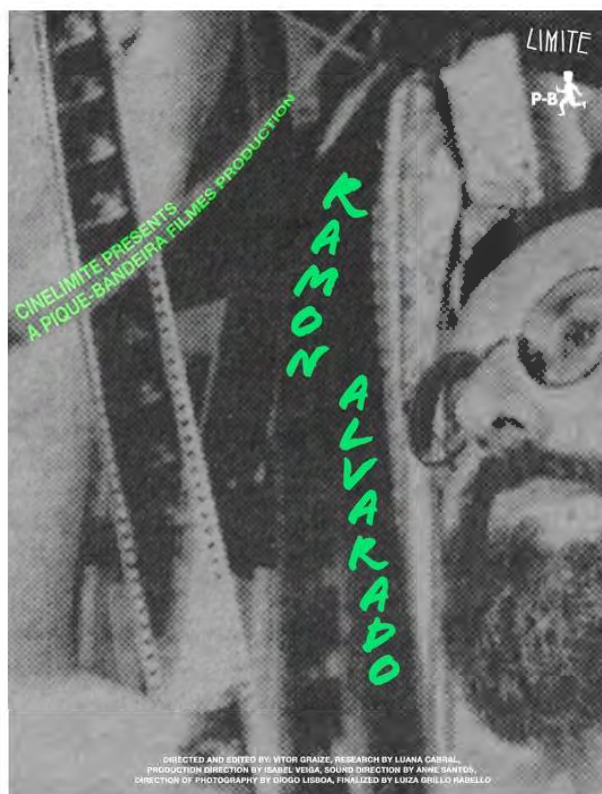


Figure 8: Poster for *Ramon Alvarado* (2021)

What is perhaps most exceptional about *Ramon Alvarado* is Graize's utilization of APEES's archival collection of paper-based materials to help add a visual perspective to Alvarado's oral account. Hundreds of historical documents can be seen throughout the film, from photographs from the set of each 60s production, to newspaper clippings containing writings about the movement by journalists of the period. *Ramon Alvarado* is not only the first documentary about a vital historical figure of Brazilian cinema who has been long ignored, and it is not just a film that tells the story of one of Brazil's most important film movements, but it is above all an incredible exercise in putting historiographic research and archival materials into

practice. The film itself is proof that collaborations between archival activation initiatives and archives can lead to the reactivation of past historical records as a means to teach a new generation about their own cinematic heritage.

Today, Graize works as a film professor at the Universidade Federal do Espírito Santo³⁵ (UFES). UFES now operates Cine Metr polis, the same movie theater where Graize realized his initial desire to recover and restore 20th century Esp rito Santo films. He envisions the future of the Acervo Capixaba project as a partner with UFES. In our interview, Graize suggests that he's hoping to expand Cine Metr polis beyond a movie theater and to develop it into an archive or cinematheque. His reasoning is that as an important center for film culture in V toria, the university could benefit from investing in the film scene given that it has ample funding to support such a project. Acervo Capixaba has over the course of its four-year history compiled a significant collection of paper-based materials related to cinema history in Esp rito Santo and one of Graize's main impetuses for this partnership is finding these materials a new and permanent home.

While Acervo Capixaba began as archival activation initiative, the head of the project aspires to turn it into a real film archive of its own. While the idea is a good one, Graize recognizes that convincing the university to support such a project requires changing the institutional culture and a lot of hard work. In the meanwhile, Acervo Capixaba continues to curate filmmaker retrospectives, to recover and restore films, to collaborate with APEES, and to try and engage the community of V toria with their own cinematic history.

³⁵ In English: The Federal University of Esp rito Santo.

Conclusion: Archival Activation is Not Preservation

This thesis advocated for the greater consideration of Brazilian regional cinemas within popular narratives of Brazilian cinema history and highlighted the preservation-related challenges that two regional archives face. In addition, this thesis called attention to two regional archival activation initiatives in Brazil that have collaborated with archives to help connect their local communities (and a wider global audience) to the filmography of their state.

To conclude this thesis, I want to state an important point that I fear may have been overlooked in the pages above: archival activation does not (always) equal preservation. During the research process for this thesis, I had the opportunity to interview Sergio Forese, archivist at APEES, and (briefly) chat with João de Lima Gomes, archivist at NUDOC. I asked Forese and Gomes what they think about the archival activation initiatives that have helped digitize their institutions collections. Their answers might not be what you would expect.

João de Lima Gomes admitted that while the archival activation initiative Cinema Paraíba: Memória e Preservação was important in providing access to the NUDOC Super-8 film collection, it only provided solutions to a few of the archive's significant challenges. As noted in chapter one, the digitizations completed of the NUDOC Super-8 collection have numerous problems in their image quality. However, when I asked Gomes if he would welcome a new archival activation initiative at NUDOC, he expressed doubts about this. João admitted to me that, rather than bring in another outside initiative to NUDOC, "Our need is to gain autonomy". By this, Gomes is saying that an archival activation initiative that comes along once every twenty years to digitize the films in the NUDOC collection will never provide the archive with the means to maintain and preserve its collection over a long-term period. Since the project Cinema Paraíba: Memória e Preservação was completed, film scanning technology has

improved rapidly and exhibition standards with respect to image resolution have become higher. Nothing is stopping the same from occurring in the future were a new archival activation initiative to come along or take place. Gomes suggested that the needs of NUDOC are, first, for the Federal University of Paraíba to provide them with an adequate film scanner of their own to newly digitize the films in their collection, and second, more financial support to buy proper inspection and cleaning tools so they can continue to monitor and maintain the physical integrity of the films in the collection for years to come.

Sérgio Forese of APEES expressed similar ideas to Gomes, and even expanded upon them further. I asked Forese to share his thoughts on Acervo Capixaba, and while he praised their initiative and willingness to partner with APEES, he also claimed:

This type of private project comes to collaborate with the restoration of films in our collection and allow them to be presented to the public, which is our goal as well.

However, I have difficulties to understand the process of “outsourcing”, which consists in providing resources in public money for the private initiative to carry out the recovery of films, while inside the Arquivo Público, we have immense difficulties to obtain the minimum necessary for the preservation of these films.

With the above, Forese is underlining the irony of a situation where funding is being given to digitize films in the APEES collection in high quality so that they can be seen again, while not enough funding is being allocated to ensure that the physical integrity of the films will be preserved for new digitization or preservation projects in the future. In the case of Espírito Santo cinema, the notion that digitization is not preservation should not need to be stressed. It has already been proven. After Nenna Ferrera received funding to transfer Paulo Torre’s *Kaput* (1967) to VHS tape in the 1980s with the idea that the film was being saved, further effort was

not made by Torre or Ferrera to ensure the film was deposited in a film archive. Today, *Kaput* is a lost film, and the VHS access copy has now become the preservation copy. I do not stress this point to criticize either Ferrera or Torre, but rather to highlight the consequences of misplaced funding.

The statements of both Gomes and Forese allow us to recognize archival activation initiatives in Brazil's regional states for what they truly are: a temporary solution to a much bigger problem. While the regional archival activation initiatives discussed in this thesis deserve praise for providing access to the archival collections of their state and for connecting local and global publics to largely forgotten filmographies, they don't solve the larger problem that most of these archives are facing. Rapidly deteriorating audiovisual materials and a lack of funding to purchase the proper equipment to restore and digitize these films still put them at risk to be lost.

However, by showcasing their state's archival collections to the wider public, Cinema Paraibano: Memória e Preservação and Acervo Capixaba are swaying government officials or university deans who have power to grant funding towards regional archives in order to realize the historical importance of the archive's collections. In a perfect world, better funding would exist for both regional archives and outside initiatives that attempt to connect the archive's collections with the public. With Brazil's next presidential election on the horizon later this year, a change in administration may offer more funding to the cultural sector, and in particular the preservation sector, on both a state and national level. That way, a debate over where meager resources should be allocated will not be necessary.

Appendix I. Transcript: Interview with Vitor Graize (Acervo Capixaba)

The following interview with Vitor Graize (creator of the Acervo Capixaba project), took place on February 2nd, 2022 over video call.

This interview has been edited for purposes of clarity.

William Plotnick: At what point in your work as a filmmaker and researcher did you realize that there was the need for further preservation and digitization efforts of historical Espírito Santo films?

Vitor Graize: I wasn't born in Espírito Santo, so I'm not Capixaba³⁶. I was born in Minas Gerais. But I came to Vitória to study journalism at a university here, Universidade Federal do Espírito Santo (UFES). From the point that I first arrived in Espírito Santo, I was involved in the cultural sphere, interacting with various film critics, and conducting film research. There was no film school at the university, but one would eventually be created about ten years ago. Twenty years ago, there was only the opportunity to study journalism and advertising. But my generation at UFES, we were linked to film production, film researchers, and film critics. Filmmaker Rodrigo Oliveira was one of my classmates, and many others that are working today in the film industry in Brazil. And so, we had this passion and connection to film and cinema.

After graduating, I began working at a newspaper in Espírito Santo. Two years after working there, I began to research a film called *Olho de Gato* (1975). *Olha de Gato* was a western that

³⁶ Capixaba is a term commonly used to refer to people who were born in the state of Espírito Santo.

was shot in a very small city in the countryside of Espírito Santo in the 70s, and I was shocked with the idea that this film was made and fascinated that it was a lost film. I conducted research about the film and made a documentary about it titled *Olho de Gato Perdido* (2009). Making this movie was my first encounter with the idea that there are important films from Espírito Santo that are lost. But also, this was the first time that I was thinking about the history of cinema in Espírito Santo, and how it was full of gaps and missing films.

WP: When you were making *Olho de Gato Perdido*, were you at that point aware of the films of Orlando Bomfim Netto and Ramon Alvarado?

VG: Only Alvarado. Orlando Bomfim was alive and active in cinema and culture. He was holding political discussions about local laws, helping to fundraise documentaries, and producing his own work here in Espírito Santo. So, I guess because he was still active, he was not yet on my radar. But it was not a very important thing for me to explore Espírito Santo cinema at that moment, because I was part of a new generation interested in producing films, and who were trying to fight against the cinema of generations that came before us. Some years later we realized that was pointless, but when we are young and full of energy and ideas, we are always fighting against an establishment.

WP: So, you weren't familiar with a wider array of Espírito Santo directors and were approaching Espírito film history from a journalistic perspective?

VG: No, I was familiar with *Kaput* (1967) from Paulo Torre in 2005, because I had a connection with his granddaughter, who studied with me in school. She told me about her dad, and I was able to watch a DVD copy of *Kaput*. I found the film impressive but was under the impression at that point that I could watch other films made by that 60s generation. I wasn't thinking about lost films.

I was involved in producing until 2014. In 2014, I started working as a programmer at Cine Metr polis, the movie theater in Esp rito Santo. I became interested in trying to program historically important Esp rito Santo films and especially films that were not previously available to be seen. I was doing some research with the Cinemteca Brasileira and Cinemateca do MAM, asking them for film copies, and at that point I realized that most of the films were missing and I couldn't show the films at Cine Metr polis.

I started to think about the history of Esp rito Santo more seriously after this and learned about an important filmmaker from the 60s generation who was still alive, Ramon Alvarado. I was able to get in touch with him and learn more about the status of his filmography.

In 2016, Marcos Val rio, who was a film director involved in film clubs at Cine Metr polis in the 80s, came to me and presented the idea of digitizing Orlando Bomfim's films. So, it was Marcos Valeiro who made the first steps towards beginning Acervo Capixaba. We managed to get funding for this project, first focusing on Bomfim's Esp rito Santo documentaries, but then expanding the project to digitize the work Orlando made while living in Rio de Janeiro. During this project, we created the name Acervo Capixaba and we decided to establish this name as a

stamp for research and restorations projects related to Espírito Santo cinema. This is the beginning.

But I want to put something into context. Our work was not pioneering. In 2007, ABD Capixaba (Associação Brasileira de Documentaristas E Curtas Metragistas Do Espírito Santo) published a catalogue highlighting key films throughout the history of Espírito Santo cinema. And before Acervo Capixaba began, the Arquivo Publico had already completed the digitization and restoration of the Ludovico Persici's *Cenas de Família* (1926-1929). So already, people were doing groundbreaking research into film history in Espírito Santo and restoring important films.

WP: How would you define the mission and scope of the Acervo Capixaba project? Now that you have completed the restoration of the filmography of Orlando Bomfim Netto, has your mission changed in any way? Also, who are the main people working behind the project today?

VG: The mission of Acervo Capixaba is to expand our knowledge and understanding of Espírito Santo film history by creating access to films. This involves finding the lost or undiscovered or never-before-digitized A/V materials, but also conducting research on movies that we may not yet know about. Our goal is to find these materials, digitize them, and bring the films back to audiences. Exhibition is truly the final gesture of our mission. For me, the most important thing is to create a moment or an opportunity that the films can be seen again.

Espírito Santo film history is not a large filmography, but despite this, we have important films that I think we can bring to light. Films like the only surviving work by the pioneering director

Ludovico Persici, films from the 60s political movement, or the 70s Orlando Bomfim documentaries. I think the drive behind Acervo Capixaba is the discovery of the unknown. There are home movies, small gauge films, and short films that neither my generation nor the young filmmakers of today have seen. We're discovering films every year through research. So, our goal is to be able to exhibit these films and watch these films again.

But there's a difference between our first project with the filmography of Orlando Bomfim Netto and what we're doing now. The filmography of Orlando Bomfim Netto was in very good condition when we began that project, the films were preserved at the Arquivo Nacional in Rio de Janeiro. Orlando Bomfim was always thinking in preservation. However, we're currently working with the films of Ramon Alvarado and these titles are not in great condition. It's a challenge for us to finance and work in post-production to clean the damage on these prints. And we don't have a climate-controlled room or the necessary equipment to preserve the films. There is a lot of desire to help not only facilitate the digitization and exhibition, but to keep preserving these materials. So, this is the challenge that we face now: how do we ensure the film elements are preserved.

WP: Thinking beyond the film elements, have you made efforts to save paper-based documentation about the films you are working on? Are you collecting paper materials or trying to save those kind of works, historical records, newspapers, etc.?

VG: Working on the Orlando Bomfim project, we realized the need to get access to and preserve paper-based materials. Once the films were restored, and we were trying to program exhibitions,

I realized I didn't have any archival photos or material which could have been used to promote the screenings. So, it was a realization at the end of the Bomfim project that paper-based materials could be useful.

Now that I'm turning to the project of restoring Ramon Alvarado's films, I've begun to think more about the paper-based materials from an earlier starting point. It has become something very important, because when it comes to lost films, these materials become the only way to tell their history. Most of the directors from the 60s Amateur Film Cycle are dead now, and the actors and actress are not so interested in discussing the history of the films. So, newspaper articles, finding all kinds of paper materials and posters, this has become a way for us to bring these films back to light. Paper-based materials have been key for expanding our understandings of the work of Ramon Alvarado and Antonio Carlos Neves.

And now we're trying to make these things readily available online, the photos, the film stills, the articles, everything that Ramon archived from his life. The same for Antonio Carlos Neves, who died recently. His family has been generous in sharing things with us, and they have all these photographs he took in Russia in the 70s, while living in Moscow.

WP: So, you're going to the family homes of Espírito Santo filmmakers and finding photographs, paper materials, and then digitizing items from those collections. Are you then keeping backups of this on your own computers or hard drives? Once you digitize everything are you making any efforts to preserve these materials?

VG: It is complicated. I'm faced with the challenges of how to preserve these paper materials. Recently, I was in touch with Paulo Torre's widow, and she gave me a small bag with some of his notebooks from the 60s. These notebooks contain drawings from his films that were never completed. It's something like two or three pages of sketches. They also contain film scripts that were never produced. These notebooks are with me now and I don't know how to proceed after digitizing them.

This is something that I'm always thinking about. Families are very connected to these materials. But on the other hand, they're a part of something bigger, they are important historical records from the past. So, by digitizing these materials and making them accessible to people through a website, you can maybe help convince the family that these materials need to be preserved in an institution, not stored at home. I'm not keeping anything related to Orlando Bomfim, Ramon Alvarado, or Antonio Carlos Neves for preservation. I don't keep these materials at home. After the Guilherme Santos Neves project, we made a website with sound recordings. After the family saw the website, we were able to convince them to donate all the material we worked on to the public archive of Espírito Santo. So, the public archive of Espírito Santo for me is major reference institution, but I don't know how they will proceed over the coming years in relation to providing people with the ability to research the films in their collection.

These days I'm linked to the university, as I'm working at the Universidade Federal do Espírito Santo (UFES). UFES operates Cine Metr polis, and I'm hoping to be able to expand this space beyond just a movie theater. My idea is to also make it a film archive or cinematheque. This would make sense because the university was an important center for film culture in V toria.

Many film clubs and students that became filmmakers went here. So, these papers and posters that I've found, many are part of the history of the university, and they need to be preserved, organized, and catalogued. The materials we are discovering and collecting through Acervo Capixaba could be donated to the university. But it's something more complex because it's not a one-person project, it's an institutional culture that needs to be developed.

WP: What is your relationship to Arquivo Público do Estado do Espírito Santo? It is interesting that Acervo Publico existed throughout the major cinematic movements of the 60s and the 70s in Espírito Santo, however that whole period of cinema is full of lost films. We can conclude, then, that Acervo Publico, during that period, did not try to preserve films.

VG: Arquivo Público do Estado do Espírito Santo is an important partner for Acervo Capixaba. But more than that, it's also a repository, a place where we have many opportunities to research and curate new projects. They have so much material that even they aren't precisely sure about everything that is in the collection. But it's not always easy to deal with these kinds of institutions in Brazil. There is not the opportunity to go there and stay there for one month with open access to their collections. In most Brazilian archival institutions, there aren't people available to guide you inside the archive. Therefore, conducting research is much slower in these Brazilian institutions.

Another reason why the Arquivo Publico is more than a partner is because they have great collections of other types of A/V materials, such as different magnetic formats. However, it is rare that they can watch some of materials, or to digitize them. And they are not frequently

carrying out digitization projects of the materials in their archive. Financing these digitization projects usually take many years and requires the institution to wait for grants. Lastly, they don't always have the proper equipment to exhibit and study the A/V materials.

But this is the institution that we have here in Espírito Santo, and it's very important. It's one of the oldest public archives in Brazil. It is true that they were collecting materials before the 50s and 60s, but the films produced in Espírito Santo in the 60s, these short films with a strong political message, no one, not even the filmmakers were thinking of preserving them. It's difficult to say why the archive didn't do the research to track down the films before they became lost. Sergio Forese is the main person at the Arquivo Publico interested in thinking about film preservation of Espírito Santo cinema. But it's too much work for just one guy.

Acervo Capixaba is not a public institution, and I think having non-public institutions conducting research and realizing projects is something we need in Brazil. We can try and do the work that the public institutions are not doing. But just to finish the thought, we have collaborated with the Acervo Publico and I'm always trying to maintain a close relationship with them.

WP: You have received government funding to restore the films of Orlando Bomfim. I'm wondering, does there exist in Espírito Santo adequate cultural funding for the type of work that you want to do with Acervo Capixaba?

VG: We have this cultural fund, it's called Funcultura. It has existed for about 15 years now. We can say that we have cultural project financing in Espírito Santo. This financing supports all

types of cultural funding, from visual arts to theater to film. They support institutions to create workshops. They have a funding line that is for archives, called Acervo. And people can apply with personal or public archival collections. So, for the Orlando Bomfim project, we received funding from Funcultura and the same with Ramon Alvarado. For the Guilherme Santos Neves audio digitizations, we received financing via Funcultura. But typically, these projects are very low budget. For example, to digitize the Orlando Bomfim films, we received the equivalent of \$5000 USD.

WP: In your film *Ramon Alvarado* (2010), you employed paper-based archival materials to tell the story of Alvarado's life. How did you get access to these materials? Was the film a collaboration with the Acervo Publico?

VG: I went to the public archive with my partner in Acervo Capixaba, Luana Cabral. We were there researching and collecting information. Milton Henrique who is one of the actors from the Amateur Film Cycle, his personal archive was donated to the public archive and he saved many of the newspaper articles that we used. Other materials were from Ramon Alvarado's private collection. These materials are now with me and we are digitizing them. It's very important to me to use to find this kind of material, because it helps paint a picture of our past and our history. The directors of the Amateur Film Cycle in Espírito Santo were writing about their own work in newspapers, for example *O Diario*. Paulo Torre was an editor for *O Diario* and Antonio Carlos Neves wrote for it years later.

WP: In your mind, what is the greatest preservation need in Espírito Santo right now?

VG: We need to create a reliable infrastructure for preserving materials, an infrastructure that will remain and be continually supported. That's why I'm pushing for the film archive at UFES.

Appendix II. Interview with Sergio Forese (Arquivo Público do Estado do Espírito Santo)

The following written interview with Sergio Forese (film archivist at the Arquivo Público do Estado do Espírito Santo) was completed on February 21st, 2022.

This interview, originally conducted in Portuguese, has been edited for purposes of clarity.

William Plotnick: Can you tell me about your background regarding audiovisual preservation and the cinema of Espírito Santo? When did you become interested in being an archivist and what is your relationship with cinema in Espírito Santo?

Sergio Forese: In 1990 I finished my Bachelor of Fine Arts at the Federal University of Espírito Santo - UFES (currently this course is called Visual Arts). Since there were no post-graduate courses in Arts here in Vitória, I went to Rio de Janeiro, with the purpose of acquiring a Master of Arts at the Federal University of Rio de Janeiro - UFRJ.

In that year (1990), a teachers' strike interrupted studies in most Brazilian universities. I was advised to take a course in Conservation and Restoration of Cultural Property until the strike was over. This happened because, in the interview I did for my registration, I talked about my interest in the history of art in Espírito Santo, a subject I started to research when I was still a student at UFES.

This course in Conservation and Restoration was only possible that year because of a partnership between the National Library and UFRJ. It was during the course, in 1991, that I had the

opportunity to visit the National Archive and hear a specialist talking about the preservation treatment of films for the first time.

Later, already working in preservation in the Public Archive of the State of Espírito Santo, I contacted the Cinemateca Brasileira, Cinemateca do MAM, CTAV-FUNARTE and the National Archive to deal with issues related to film preservation. So, I had the opportunity to take preservation and restoration courses at the Cinemateca Brasileira, participate in the seminars of the Sistema Brasileiro de Informações Audiovisuais - SIBIA, in the meetings of the Associação Brasileira de Preservação Audiovisual - ABPA, and maintain contact with other film archives in Brazil.

In relation to preservation, I can say that it was something I did not plan. I never thought that I would work in an archive someday. In fact, I am not an archivist. I have a Bachelor of Arts degree in Visual Arts and a specialization in Conservation and Restoration of Cultural Collections. This approach between preservation and cinema occurred by affinity. I was attracted to cinema. The films were there in the Archive and someone needed to take care of them.

In 1994, I was invited to join the Department of Conservation and Preservation of the Public Archive of the State of Espírito Santo, where I worked until 1998. After this period 1994-1998, I went to work as a Design professor at the Federal Institute of Technological Education (IFES).

In 2006, I returned to the Public Archive, when the Coordination of Preservation of the Collection was created, where I am until today.

WP: Can you tell me more about your role at the Arquivo Publico? What kind of preservation activities are you involved with?

SF: The Arquivo Publico was founded in 1908, although it already existed as a government sector with the function of organizing and storing public, legal, and administrative documents. The main mission of the Public Archive of the State of Espírito Santo (APEES) is to preserve documents produced by the state public administration, the documents of the Executive Branch, which comprises the Government Secretariat (linked to the State Governor) and other institutions and State Secretariats of the public administration.

My role at the archive is to coordinate preservation actions planned for the institution. As the Preservation Coordinator, I am responsible for coordinating the institutional preservation policies for the document collection: thousands of boxes of handwritten and printed documents, photographs, cartographies, microfilms, sound and video records on magnetic tapes and films.

Like every office/function in the administrative political system, each government defines the practices to be adopted, the budget that will be spent, and our priorities. I oversee the preservation planning for my sector, but we don't always have the conditions to execute our goals, and this is for a number of reasons. For example, I don't have a team of assistants. We have been in a period of budget constraint since 2014, which has made it impossible for us to hire new employees or interns and to develop long-term projects.

My work currently consists of meeting the immediate needs of the institution. The Archive is undergoing a renovation of its entire Fire Prevention System (smoke alarms, hydrants, sprinklers and fire doors). This impacts the conservation of the collections. We need to remove collections from one room to another. We need to protect the collections in the document storage rooms against dust caused by the system installation work. We need to take care of documents that have recently been affected by a mishap and protect them during the course of this renovation.

Speaking of the audiovisual collection, I am carrying out the cleaning of films from TV Gazeta (TV reportage films). Part of this collection is still in archival boxes, of the polystyrene type, which is not appropriate for packing cinematographic, acetate, or polyester films.

WP: When did you start working at the Public Archive of the State of Espírito Santo? And what was the state of the audiovisual collection when you first started working there?

SF: My work at Arquivo Publico began in 1994. I was invited by the Director, Agostino Lazzaro, to be the head of the Department of Conservation and Restoration. There were few films in the collection. They were kept in a room with photographs, microfilms, among other documents. The films in the collection were short state government propaganda films. There were also didactic films about astronomy, biology, and mathematics. Some of these films presented some damage such as vinegar syndrome.

There were around 50 films and a lot to do. The old archive building was a great challenge for a conservator. The floors and ceilings were not made of masonry, everything was made of wood. The building had been constructed in 1924.

As the government was coming to an end in the period between 1994-1998, and a situation of financial difficulties for the state arose, I left the archive took a job as an arts teacher at what is now the Federal Institute of Technological Education (IFES)

In 2006, I was invited back to the Archive. From then on, there were many administrative and structural reforms at the institution. We moved the collection to a robust building, with more space and conditions to store all the documents. Many films soon arrived at the archive. Today, we have more than 7000 titles in the collection, including government films (institutional), news reports, and artistic films.

WP: The Public Archive of the State of Espírito Santo is one of the oldest archives in Brazil. Do you have any knowledge about when the archive started collecting audiovisual works?

SF: I believe it was between the years 1960-1970. According to information from a former employee and former director of the Arquivo Público, the first films had their origin in the Secretariat of Communication of the State Government. They were institutional films produced by the government, such as propaganda works. They were sent to the archive after the end of each governmental period.

WP: How does the audiovisual department of the Arquivo Publico interact with the rest of the institution's collection? Are there separate rooms for everything, each with their own specific climate control?

SF: The Arquivo Publico does not have a specific department for Audiovisual materials. The institution has the Coordination of Written, Audiovisual and Cartographic Documents - CODEAC, similar to the Arquivo Nacional in Rio de Janeiro. This Coordination is maintained by a historian and archivist.

The relationship with the other departments of the institution is very complex. The audiovisual collections have different characteristics from the great mass of documents produced by the public administration. There is also the issue of copyright.

We have several rooms for Special Documents in the Archive. Each one with its own air conditioning equipment. One room for cartographic plans and maps, another for microfilms and photographs, and one for films.

At UFES, there is a course for training archivists. According to the students that graduated from the program, the preservation discipline is very synthetic, and the question of cinema, practically does not exist. So, archivists don't understand how important audiovisual documents are. For them, in general, paper documents or photographs are more important. I understand that this is due to misinformation.

This function, to preserve and organize moving image documents at the Arquivo Publico, was transferred to the Coordination of Preservation of the Collection - COPAC, of which I am the

Coordinator, because of my interest and approach with cinema and other artistic modalities. The cultural mediation efforts are also under my coordination, because of my academic background.

We have managed to organize the collection minimally and carry out a survey of the state of conservation of the films. The collaboration of an employee assigned by the Secretary of Culture - SECULT-ES, Mr. Sebastião (Mr. Tião), was very important. He had worked as a projectionist in a movie theater that had been closed by the Secretary of Culture. So, he was able to collaborate in the cleaning of films. With his experience in handling film and projectors, he contributed a lot. But, due to health problems, he requested his retirement.

In 2011, during the inauguration of the new headquarters of the Arquivo Público, we set up a specific room to keep the films, the Cinemateca Ludovico Persici. Air conditioning equipment with an exhaust fan was on for 24 hours, with the temperature around 19°/22° C and relative humidity around 50%. It was not ideal, but sufficient for a collection that had been in a hot and humid warehouse (the old APEES building) for a long time.

After four years of operation the air conditioning at the Cinemateca Ludovico Persici presented defects. This was predictable for a machine working without interruption, day after day. The best action would have been to have two air condition devices switching off. This arrangement was not possible because the APEES building was adapted to become an archive. There was no room for two air conditioners in the Cinemateca Ludovico Persici. Since this air condition failed, we had to transfer the film collection to the Support Library, although I would have preferred the films to remain in the same place.

The film collection remained in the Support Library, where there is a working air conditioning system, until the beginning of this year. Recently, we managed to transfer the collection to a room of our own, where the Microfilm sector is located. This new room has two air conditioners (split type), which remain turned on at alternate times (one during the day, and the other during the night).

WP: Can you describe the types of audiovisual formats that exist in the Arquivo Publico?

SF: Most of our collection is in 16mm film. But we also have 35mm films. There is a collection of VHS, U-matic, Betacam, DVD and digital files that are stored in our Digital Archive System (PRODEST). The audiovisual also receives funds from the Federal Government, through the Audiovisual Law, which are passed on to the film producers through SECULT.

WP: Are these types of audiovisual media exclusively works from Espírito Santo?

SF: Yes, as I said, the Arquivo Publico keeps documents on subjects related to the State of Espírito Santo. There is little outside this thematic. Even with the TV Gazeta (a private TV network) news programs, the reports cover several subjects related to Espírito Santo, and many films about Espírito Santo culture.

WP: Does the Arquivo Publico have the capability to inspect, repair, and digitize its film and media collections? How have you done this kind of work in the past? Also, can anyone in Espírito Santo with audiovisual material send it to be preserved at the Arquivo Publico?

SF: Yes. We can inspect the audiovisual materials in our collection. Eventually, when there is a request, we visit a location holding film materials to assess whether we will take them into our collection. After an inspection, a diagnosis is made and, if necessary, we indicate who can perform repairs and the digitalization of the films in laboratories in the cities of Rio de Janeiro or São Paulo.

We have already repaired the splices in our 35mm films and cleaned them. We are currently without a hot glue splicer and proper splicing tape to restore the splices in our 16mm films. Cleaning the films is only possible if they are in favorable conditions for it. In this case we use pieces of velvet cloth and isopropyl alcohol. When the films present initial damage that prevents proper handling, we separate them from the rest of the collection. The Archive has two technical processing tables for films.

Yes, we have had the opportunity to digitize films in our collection. We restored and digitalized eight films from our collection. This could be done through a grant from the Edital for Cultural Support from Banco do Nordeste. The grant focused on artistic and cultural works that approached themes involving the northern region of the state of Espírito Santo.

In our collection we have some reportage films and documentaries that were filmed in municipalities of the northern region of the state, such as São Mateus and Linhares. Among them is the record of the first oil well drilling in the municipality of São Mateus. I sent the films to MEGA Studios, in São Paulo. It was possible to follow part of the treatment process. The films received a wet-gate scan and the splices were changed. As money was tight, we made

preservation copies in Beta Digital and copies on DVD to facilitate public access to the content of the films.

WP: How much of the Public Archive collection has been catalogued and inventoried? Are there many materials that have never been inspected?

SF: These processes have been going on over the course of many years. Yes, we have many films that still must be inspected, and the catalogs are not complete. In fact, our collection is not yet fully inventoried.

In 2012, I prepared a project to digitize 100 films from the collection. We were able to bring a technician from the TeleImage Laboratory in São Paulo to assist in the selection of films. Due to lack of budgetary resources, it was not possible to carry out the project, which would certainly have helped to expand our information about the films.

WP: What have been the main challenges in preserving the Arquivo Publico's collections throughout your time there? And can you also talk about some of the successful preservation projects that you are most proud of completing?

SF: The biggest challenge has been to convince the government and the institution about the cultural importance of the APEES film collection. Also, convincing the staff about the mission of preserving our film collection. Cash resources are scarce. In recent years we have seen preservation-related plans postponed. Maintaining proper preservation practices has been a major institutional struggle because of the reduction of financial resources for the Archive.

I really hope that we can accomplish more soon. There is the need for the creation of a department dedicated to the preservation of sound and moving image collections.

In 2007, we invited the curator of the Cinemateca Brasileira, Mrs. Cristina Coelho, to come to the Public Archive of the State of Espírito Santo and see our film collection. From then on, we made a technical cooperation agreement with the Cinemateca Brasileira, and ensured that the Arquivo Publico participated in the creation of the Brazilian Association for Audiovisual Preservation (ABPA).

After helping to form ABPA, we became recognized as an institution that maintains collections of moving images and showed that a Capixaba Audiovisual Archive exists; it is inside the Public Archive of the State of Espírito Santo.

WP: Does the Arquivo Publico make any special effort to preserve paper materials such as newspapers, scripts, and archival photographs that reflect important aspects of the history of cinema in Espírito Santo? What is the priority for the Arquivo Publico to preserve these materials?

SF: Yes, we have collections from the main newspapers in the capital. Also, posters and photographs related to cinema. Only now have we begun to digitize these materials. Incredibly, the project to digitize our paper collection came from a project of the State Secretary of Culture, called "Midiateca Capixaba", which proposes the digitalization of our collection of posters. Soon, newspapers and photographs that exist in our collection will be digitized.

WP: How many audiovisual elements do you estimate exist in the Arquivo Público? And how many members of the Arquivo Público staff help maintain the collections?

SF: Our collection of films from Capixaba auteurs, State Executive government films, and short films consists of 300 titles. The largest collection, however, is from Rede Gazeta de Televisão, which comprises reportage films made between the years 1976 and 1983. There are more than 7000 rolls of film in 16mm format in that collection and many of them are negatives with magnetic soundtracks.

WP: What is the relationship of the Public Archive with private restoration initiatives such as Vitor Graize's Acervo Capixaba project?

SF: It is a good relationship. This type of private project attempts to restore films in our collection and allow them to be presented to the public, which is our goal as well. However, I have difficulties to understand the process of "outsourcing", which consists in providing resources in public money for a private initiative to carry out the restoration of films, while inside the Public Archive we have immense difficulties to obtain the minimum amount of funds necessary for the preservation of films.

WP: Do you know of any other institution or private collector that preserves films in Espírito Santo? Or is the Public Archive the only place in the state where this is done?

SF: I can't claim to be the only institution. I'm not familiar with the whole state. But I know that the Vitoria City Hall Archive has some advertising films, among other titles, because I have been there to get to know the collection and advise about its preservation.

WP: In addition to physical material, does the public archive preserve digital audiovisual material? Are there any challenges in maintaining digital formats for the archive?

SF: Yes. We are responsible for preserving the elements/titles that were produced with prize money granted by the State Secretary of Culture of Espírito Santo-SECULT/ES. The digital films are stored by the Information and Communication Technology Institute of the State of Espírito Santo - PRODEST, which manages the digital information for the Arquivo Publico.

WP: Over your time at the archive, what are the main ways in which the institution has changed? Have there been major cultural or economic changes?

SF: Yes, major changes have taken place. In 2011, when we inaugurated the new Arquivo Publico building, we hoped to create a place where collections are preserved, and the culture of Espírito Santo disseminated. Even with the economic changes that have restricted our work since 2014, we have not stopped working to achieve these desired goals.

The Arquivo Publico has always prioritized projects that help us disseminate our collections with Espirito Santo society. For a long time, we were a "model archive" for the other Brazilian archives, holding a series of cultural mediations every year such as exhibitions of photographs and documents, seminars on culture, film screenings, theater plays, dance groups, publications of

rare works on the history of Espírito Santo, guided tours for university and elementary and high school students, and walks along historic roads.

WP: Are there many films from Espírito Santo being kept outside the state in archives such as the Cinemateca Brasileira and the Cinemateca do MAM?

SF: Yes, in the Cinemateca Brasileira there are some films that were made here in Espírito Santo, such as documentaries and fiction films. I cannot confirm that there are the same amount of films from Espírito Santo in the Cinemateca do MAM or the Centro Técnico do Audiovisual - CTAV. It is likely that there are films from Espírito Santo in these collections.

WP: In your mind, what are the Arquivo Público's greatest needs to enable the institution to expand its capacity to preserve and digitize its audiovisual material in the future?

SF: After so much time, I wish the state would create a specific sector to take care of audiovisual preservation and its diffusion. It would not require a huge investment, such as the creation of a Cinemateca Capixaba. It could be a Coordination of Studies and Preservation of the Audiovisual of Espírito Santo, linked to the Archive. Also, it could count on employees to do research, catalog, promote cultural mediation activities, diffusion, and preservation of all the elements that constitute our audiovisual production.

WP: The history of cinema in Espírito Santo is inextricably linked to film preservation. In particular, the very important film movement of the 1960s, often referred to as the Amateur Film

Cycle, makes one think about film preservation because many titles from this period are lost. And the films that still do exist are now in a fragile state of preservation.

One thing I have wondered about is the historical relationship between the Arquivo Publico and the Amateur Film Cycle, because although the institution existed during the 1960s, film preservation was not yet on the agenda.

What is your understanding of the relationship between the Amateur Film Cycle and the Public Archive? And what is the best way to understand why so many films from this period were lost?

SF: The Amateur Film Cycle was an avant-garde movement. A group of well-informed and well-trained young people, with artistic backgrounds and access to the minimum equipment for the making of audiovisual works. The "Amateur Film Cycle" phenomenon represents a starting point, an innovative movement that would influence the arts and artists of the following decades. It is now revisited by new audiovisual directors as pioneering.

The Arquivo Publico is a place of memory. For a long time, it was only seen as a place to keep documents of the public administration. There was a huge distance between the role of the Archive, Espirito Santo society, and what was done by that group of film lovers, full of energy for creative innovations.

During my tenure at the Arquivo Publico we have tried to change some paradigms. We transformed the Arquivo Publico from a place that mainly stored documents into a center for the diffusion of the culture of Espirito Santo.

WP: Has the Arquivo Publico made any efforts to help discover or recover any films from the Amateur Film Cycle? Can you talk about these initiatives?

SF: Always. However, since we didn't have film laboratories in Espírito Santo, the Amateur Film Cycle productions were completed in Rio de Janeiro. The still young directors probably didn't think about preserving their works for the future.

We always look for information about films from Espírito Santo artists in other Cinematheques in Brazil. For a long time, we kept in touch with institutions that keep audiovisual collections through the Brazilian Audiovisual Information System - SIBIA. This System was linked to the Cinemateca Brasileira. However, after several administrative changes at the Cinemateca, those responsible for managing SIBIA have moved away from the project.

Our bureaucratic and financial limitations prevent the Arquivo Publico from purchasing any artistic work. We can only receive them through donations. Even if we receive resources from other institutions, everything must be done in a documented way and according to the laws of the public administration.

I located the Amateur Film Cycle film *Veia Partida* (1968) by Antonio Carlos Neves in Rio de Janeiro. I told Vitor Graize about it. I don't know if the film is still under the custody of the institution (CTAv).

To make an acquisition, we need to obtain money from third parties, through donations from individuals, or private and public institutions. But we can, like other institutions, provide services and charge for them.

In this way, the acquisition of copies of films from Capixabas that exist in other cinematheques should be done with resources obtained externally. We have already participated in grants to try to get financial resources to recuperate films from Capixabas for the APEES collection. These grants are very competitive at a national level. Brazilian states that are home to famous and well-known artists also compete for the awards.

WP: It seems to me that Capixaba cinema is more important to the larger history of Brazilian cinema than people realize. In particular, the revolutionary films of the Amateur Cinema Cycle are not accounted for in most texts that discuss the history of Brazilian cinema. One thing I'm trying to understand is whether this is because Espirito Santo is located outside the big cities of Rio de Janeiro or São Paulo (in other words, because these are regional films) or because of the lack of access to these titles (something Vitor Graize is trying to address). How do you understand this historical gap in most people's education about Brazilian cinema and what role can the archive play in bringing more attention to this history?

SF: The Arquivo Publico can play a key role in filling this historical gap. There is a lot to be done. We, as a government, have not yet discovered all the cultural and economic potential that can be generated by an institution like Arquivo Publico, which could partner with artists and producers, promote workshops on screenwriting, actor preparation, storytelling, photography, make short films, and exhibit films.

We don't have a tradition of cultural preservation. We don't have a tradition of valuing local artists. It is necessary that this institution can develop more activities in the fields of creative economy, cultural heritage education, artistic residencies, and make more partnerships with other institutions.

SECULT could make more partnerships with the Archive. When I talked about the creation of an institution or department dedicated exclusively to audiovisual material, it is because I understand that we will only be able to gather these works that are part of the history of cinema in Espírito Santo when we have the conditions to carry out research, elaborate projects and form the necessary partnerships to gather the dispersed collections.

The Federal University of Espírito Santo could play an important and more comprehensive role in the training and promotion of artists, in the formation of audiences, and in partnerships with the Arquivo Publico. Today, there is a cinema course at UFES. However, I am not able to confirm if there is any course focused on film preservation.

It is also necessary to include Capixaba art in the scope of the curricular subjects in the schools, through government investments and support from the local society.

Being very close to Rio de Janeiro and São Paulo, the culture propagated by TV networks, with their power of persuasion, have greatly influenced the public's taste for the cultural production of the Rio-São Paulo axis.

As for the Arquivo Publico and the possibilities of contributing to the diffusion of Capixaba cinema, I see it as a strong possibility. APEES has great chances to succeed in this. It has always been our objective to bring cinematographic works to the public. The archive has as one of its main goals to share its historical collection with the Espírito Santo society. The new digital tools are there and available for this task.

Appendix III. Interview with Nenna Ferreira

The following written interview with Nenna Ferriera (Filmmaker, Responsible for transferring Paulo Torre's *Kaput* to VHS) was completed on February 17, 2022.

This interview, originally conducted in Portuguese, has been edited for purposes of clarity.

William Plotnick: Thank you for agreeing to talk to me about *Kaput* (1966), Nenna! I wanted to contact you about *Kaput*, because I understand that you played a big role in helping to save this film, and I wanted to know more details about this.

I am fascinated by the fact that so many important 1960s films from Espírito Santo have been lost. I've been wanting to learn more about these conditions that led to these films being lost, and the initiatives that have saved the few titles that remain with us.

What was your role in saving *Kaput*?

Nenna Ferreira: I was already a teenager in love with art when I saw, for the first time, the film *Kaput* by Paulo Torre. It was during a private screening among friends in the late sixties... We lived in Vitória, a small city that was still very provincial in a Brazil under military dictatorship. The impact was great and decisive in my desire for artistic production: if someone living in the same conditions could produce a work that resonated in larger centers such as Rio de Janeiro, I would have some chance to materialize my creative dreams, fed by American magazines such as

Art in America and Art News that I read at the English school of the Brazil-United States Institute.

In the late 1980s I returned to Vitória after living for a few years in Rio de Janeiro. One festive evening, at a bar drinking beer, I asked Paulo Torre if he had a copy of *Kaput*, which I would like to see again... Paulo, although in love with cinema, had not made any other films. He told me that there were no more copies, but that possibly there were still negatives left. I proposed to recover the material and he laughed, agreeing. When I returned to the subject with him, I already had the financial resources that had been obtained with the sponsorship for the project from businessmen and common friends. The commitment of the film club owner Marcos Valério Guimarães, who would coordinate the digitization process and the restoration of the few parts with musical audio (work that was done in Rio de Janeiro) was essential. After this process, we released the copies on VHS, the standard format of the time.

In other words: the film's recovery came from an affective desire mixed with historical responsibility, carried out in a small undertaking among friends, among them Edgard Rocha Filho and Giovani Rodigheri, who owned a video production company in Vitória. There was no participation from official institutions.

WP: Where did you end up finding the negatives? Where were they found in the Arquivo Público do Estado do Espírito Santo or in Paulo's private collection?

We also know that many other Espírito Santo films were produced during Paulo's generation, as part of this "Amateur Film Cycle". Was there any consideration in restoring these films, or trying to locate them at the same time?

NF: The negatives... In fact, if my memory is correct, the film was shot on reversible stock, that is, when developed the film was already positive. This material was in Paulo Torre's possession, at his residence. After the digitization of the images, the audio was remade with the same songs and performers in recordings of better technical quality.

As for the other films from the Amateur Film Cycle, I remember that in 1975, I tried to locate the films. I even talked to Antonio Neves and tried to communicate with Ramon Alvarado, who lived in Rio. I oversaw a TV station in Espírito Santo during that period for a short time and wanted to recover these films to show them on TV. But I was not successful in carrying out the project. This was my first attempt to save the films and the cinematographic memory of this period in Espírito Santo. During the 80's I made a small series of videos called "Parazyonferno" where besides *Kaput* we also showed the short film *Ponto e vírgula* (1969) by Luiz Tadeu Teixeira.

In a recent conversation with Marcos Valério, I learned about the project he developed in partnership with Vitor Graize, from Pique Bandeira, to restore the films by Ramon Alvarado and Antonio Neves.

All these films form a unique document for the state of Espírito Santo, portraying the reality of a youth in resistance and struggle for aesthetic and political freedom during the Brazilian military dictatorship.

WP: Today, Kaput is considered to be a lost film, alongside so many other films from this rich period of the 60s in Espírito Santo. One thing I am trying to understand is how this came to be, and what kind of support you may have had (or the filmmakers may have had) in preserving their work.

For example, one thing I find interesting ~ Arquivo Público do Estado do Espírito Santo has existed since the early 20th century, but they don't seem to have had an important role in preserving the works of the Amateur Film Cycle. How would you assess the interest of archives or institutions in Brazil, in Espírito Santo or even outside of Espírito Santo, in making efforts to preserve these films?

NF: Until recently, there has never been a real interest from public institutions in preserving the cultural memory of the state of Espírito Santo. Be it cinema or any other manifestation. The initiatives have always been "romantic", that is, from people who, for some reason, got annoyed with this official neglect and decided to act. This was my case. I have not been to Brazil for ten years, but what I observe is that there is an important change, with projects such as Acervo Capixaba which have received support from cultural institutions. And, of course, we can highlight the very important participation of Cinelimité in the valorization of these initiatives for the preservation of the cinematographic memory of Espírito Santo.

WP: What kind of technological support did you have to complete the preservation of *Kaput*?

Was access to the equipment for transferring the film to VHS readily available when you first completed the transfer?

NF: At that time in Vitória, the only possibility to telecine, that is, transfer film to video, would be using equipment from TV Gazeta. The person responsible for the equipment, Mr. Bira, was very kind and facilitated our artistic adventures, but the equipment was precarious. For a more careful procedure, we preferred to use a laboratory in Rio de Janeiro and the transcription was made to the U-Matic format, the most performant at the time. In Vitória, we made the copies for distribution on VHS. Free distribution carried out by the sponsors. I designed the box set myself. It was a beautiful adventure!

Appendix IV. Transcription: Interview with Fernando Trevas (Cinema Paraibano: Memória e Preservação)

The following interview with Fernando Trevas (creator of Cinema Paraibano: Memória e Preservação) took place on February 4th, 2022 over video call.

This interview has been edited for purposes of clarity.

William Plotnick: I want to start off by asking about film preservation in Paraíba. Are there any other archives in Paraíba that are currently preserving film collections besides Núcleo de Documentação Cinematográfica (NUDOC) at the Federal University of Paraíba (UFPB)?

Fernando Trevas: I'll start by mentioning the Fundação Casa José Américo, it's a foundation maintained by the state government. It has a film archive. Last year in September and October, Hernani Heffner (the Director of the Cinemateca do MAM) came here to João Pessoa and he did a lecture at the Fundação Casa José Américo. But I don't know exactly what they have now because they're still working to assess their collection. We hope to find out more about their collection in soon time.

There is also the Machado Bittencourt collection. These films from the important Paraíba director are being moved to Universidade Estadual da Paraíba, the state university of Paraíba. So as far as film archives in Paraíba, there is NUDOC, Fundação Casa José Américo, and UFEB. Of course, there are also private archives in Paraíba, and I have had the chance to see personal collections in the past.

WP: What made you realize the need for preservation efforts to be made in Paraíba? Also, can you take me through the beginning of the Cinema Paraibano: Memória e Preservação project?

FT: The project Cinema Paraibano: Memória e Preservação dates to my early time as a professor at UFPB. In the auditorium of NUDOC, I had the chance to give classes about cinema from Paraíba. It was frustrating, because we were able to talk about the films, but there was no way to show them. This was back in 2003. At that point I didn't even have a super-8 projector and we weren't able to show the important works from our state production. So, at the end of 2012 and 2013, we created Cinema Paraibano: Memória e Preservação with the intention that our students would be able to see these productions because they had no chance to see the films in the past.

WP: But even to show the films would have been risky because they are all original super-8 reels.

FT: Yeah. Even if we did have the projector, we shouldn't be showing the films because the preservation would be threatened. For this reason, we had to create Cinema Paraibano: Memória e Preservação. We could see the films on the shelves of NUDOC, but we couldn't show the films. And if you can't show the films to the students who are studying cinema, they cease to exist. If the films don't circulate, they don't exist.

But I think that we have something interesting here in Paraíba. We have a culture of preservation. The films are saved, preserved, and now we only need ways to digitize them.

WP: Can you tell me more about how the oil company Petrobras helped you realize Cinema Paraibano: Memória e Preservação?

FT: Petrobras is one of the largest energy companies in the world. And since the 1950s, it has been in the central point of Brazilian policy and Brazilian history. And Petrobras was the major investor in Brazilian culture. They invested the most in the 90s, up until the coup d'état against Dilma Rousseff in 2016. And Petrobras had a line of financing projects that were concerned with the preservation of archives, which is something incredible. It's unthinkable now in 2022, Petrobras doing this.

At that time, Petrobras gave us 250,000 Brazilian Reais, which, if you exchange into dollars today, is a very low number. But we used it to digitize the films, put on exhibitions of the films, and to produce the book *Cinema E Memória – O Super-8 Na Paraíba Nos Anos 1970 e 1980*.

WP: So, you received the funding, and the project was ready to begin. When you were looking at the prints, what kind of preservation challenges were you facing? Was there lost color? Were they shrunk?

FT: No! When we began, I thought I would discover many issues. But we are very lucky, and the films have been preserved.

Super-8 has something amazing. It's the quality of the sound, it been well preserved. And to my surprise, there were less issues related to degraded images, and more issues related to limitations of the Super-8 format. For example, with Super-8, you can't film at nighttime. Thankfully, Paraíba is one of the sunniest states of Brazil. So, the quality of the films, whether they are good or bad, this is not the result of time or preservation, but the result of the kind of capture you had at that time; how it was filmed and the condition of the moment. This is at least in my evaluation.

This is something that I would like to tell you about the condition of the films. The little boxes where the films are maintained, it's a plastic of a very good quality. And this was essential, because here we have a high humidity, the average temperature throughout the whole year is about 26 or 28 Celsius. And relative humidity is 80%, so this is a great challenge for preservation.

WP: But the NUDOC archive is climate controlled?

FT: Yes, it has air condition, but during this pandemic, every time it rained, I would begin to worry about the air condition and the roofing over the archive. Because the pandemic completely changed our relationship with the buildings and our access to them

WP: I've noticed that the Cinema Paraibano: Memória e Preservação website no longer provides access to the films that were digitized. Where does the project stand today?

FT: Joao de Lima (archivist at NUDOC) and I are working on a process to make these films accessible on the UFPB website, because the federal government of Brazil has an online system that allows us to provide access to a great amount of audiovisual material, it has a great virtual space. NUDOC is undergoing the process of providing access to its collection. We have internal affairs, and we are working on that. Our main goal is to put these films on the university website because they belong to the university. So, this is our goal, it's the more democratic way to deal with these films in the collection that we worked with in the project.

WP: What do you think the impact of this project has been?

FT: I think your interest reflects the success, and I'm happy about that. But I think it's also very limited. People in Paraíba are mainly concerned with production, not history and preservation. This is a frustration for me, but I cannot make people be interested in it. So, I try to do as much as I can to make them see the importance of history and preservation.

But I think that, on another level, I see the impact beyond Paraíba. For example, the case of you contacting me about these films. But also, there are people linking the Super-8 production in Paraíba with other states and other important moments of historical film production in Brazil. So, I believe that this project helped put Paraíba on the map of Brazilian cinema in the 70s. Nowadays, thanks to the project, people realize that there was an expressive production of Super-8 here.

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