

MEMORY OF THE WORLD REGISTER
ORIGINAL NEGATIVES OF THE NOTICIERO ICAIC LATINOAMERICANO
(Cuba)

Ref N° 2008-41

I. SUMMARY

The Cuban Institute on Cinematographic Arts and Industry (ICAIC) was the first cultural institution created a few months after the Cuban Revolution, in March of 1959.

Born under the passion of those first founding days of fervent revolutionary changes, the new Cuban cinema was understood as “the most powerful and suggestive medium of artistic expression, and the most direct and extended vehicle of education”, as stated in the Law which gave birth to Cuba’s main film production company: ICAIC.

With these two purposes in sight -artistic expression and education-the **Noticiero ICAIC Latinoamericano** (ICAIC Latin-American Newsreel) was produced weekly from 1960 to 1990, informing the Cuban, but also the Latin-American viewers, about Cuban and world events, making them participants in their own history and creating a climate for debate over the construction of the new country that was emerging.

These newsreels are of far more than local significance, although even as a record of the Cuban political process they deserve a place in the world’s archives, as the most comprehensive record of the history of the Cuban Revolution during its most vibrant period. Indeed they cover the whole of Latin America, and there are many episodes dealing with world events seen through a Latin American optic.

Over the years, the Cinemateca de Cuba (Cuban Film Archive) has been a haven not only to the Cuban film heritage —constituted by short and feature-length fiction films, documentaries, cartoons, reports and, of course, all the editions of the **Noticiero ICAIC Latinoamericano**—, but also to the memory of Cuba’s fellow countries, for several Latin-American films threatened by the dictatorships of the 60s and 70s found shelter in its vaults. Besides protecting them, the Cinemateca de Cuba took charge of duplicating the films that it considered important, subtitling then distributing them to other Latin American film archives.

However in the 90s, during the so-called “Special Period”, the many blackouts caused by the electricity shortage were a great blow to film preservation; indeed, the air conditioning and humidity control equipment, vital to film conservation, as well as the duplication, restoration and revision works were practically paralysed due to lack of resources. The film archives of the Cinemateca de Cuba, which up to that moment had represented a model for Latin America— stopped being a safe haven.

Deprived of the necessary materials to carry on what constitutes a daily battle to preserve moving images in tropical countries, the mission of the Cinemateca de Cuba was further worsened by the hurricanes that uncovered some of its depots. At this point, important images like those chronicling Che Guevara’s journey to the Republic of Congo are in danger of getting lost forever.

The presentation of the **Noticiero ICAIC Latinoamericano**’s nomination to the Memory of the World Register is at the same time both urgent and timely.

Urgent, because the effects of the Cuban economic crisis, which explains the cessation of the newsreels production in 1990, did great harm to the Cinemateca de Cuba, whose responsibility is to preserve the newsreels.

Timely, because of the approaching fiftieth anniversary of the Cuban Revolution and of ICAIC’s creation in January and March of 2009, respectively. Therefore, to declare the collection of the **Noticiero ICAIC Latinoamericano** a part of the Memory of the World is indispensable, so that the images and sounds of those years are not lost and so that the experience directly witnessed by its

protagonists during those five decades in and outside of the Island are made to be known.

2. DETAILS OF THE NOMINATOR

2.1 Name (person or organisation):

Cinemateca de Cuba of the Cuban Institute Instituto Cubano del Arte e Industria Cinematográficos (ICAIC)

2.2. Relationship to the documentary heritage nominated:

ICAIC was founded on March 20 of 1959 by Law Decree 169, published four days later in the *Gaceta Oficial* (Cuban's Official Diary). With the aim to create an institution whose main objective would be the preservation and conservation of Cuba's filmic memory, as well and its dissemination for educational purposes, the Cinemateca de Cuba (Cuban Film Archive) was created by ICAIC on February 6th of 1960.

The Cinemateca is the **Noticiero ICAIC Latinoamericano**'s legal custodian.

2.3. Contact person (s):

Pablo Pacheco López, vicepresident of ICAIC's Film Heritage.

Manuel Herrera Reyes and **Dolores Calviño Valdés-Faully**, director and vicedirector of the Cinemateca de Cuba, respectively.

2.4 Contact details (include address, phone, fax, email): Pablo

Pacheco López

23 st. No. 1107, 3rd. Floor, e/ 8 and 10, Vedado, Plaza de la Revolución, Ciudad de La Habana, 10400. Cuba. Phone: (53)-7-8336648 e-mail: vppatrimonio@icaic.cu

Manuel Herrera and Dolores Calviño Valdés-Faully

Cinemateca de Cuba. 23 st. No.1155 between 10 & 12. Vedado. Plaza de la Revolución, Ciudad de La Habana, 10400. Cuba. Phone: (53) -7-8382844 e-mail: direcinema@icaic.cu e-mail: vicecinemateca@icaic.cu

3. IDENTITY AND DESCRIPTION OF THE DOCUMENTARY HERITAGE

3.1. Name and identification details of the items being nominated

Original negative of the Noticiero ICAIC Latinoamericano

Owner: Instituto Cubano del Arte e Industria Cinematográficos (ICAIC)

Caretaker: Cinemateca de Cuba Province, state or department: Ciudad de La Habana Address: 23 st. No. 1155 between 10 & 12, Vedado. Plaza de la Revolución. Ciudad de La Habana 10400. Cuba.

3.2 Description:

The **Noticiero ICAIC Latinoamericano** was shown since the first exhilarating days of the Cuban Revolution. Spanning 3 decades, it was produced weekly for a total of 1493 editions averaging 10 minutes approximately, until 1990, when the newsreels production was discontinued due to the economic crisis faced by ICAIC, in particular, and the country in general. After the last edition of the **Noticiero**, the artistic and technical crew adapted to the new situation and produced 13 additional documentaries, for a total of 204 min, entitled "Revistas del Noticiero".

The newsreels were filmed in cellulose acetate support, in black and white and 35 mm, and with ORWO magnetic sound. Copies in 35 mm were made for all the movie theatres in the country, and in

16 mm for the programmes of the so-called *cine móviles* (mobile cinemas), which were brought to locales removed from the big cities, some of which were deprived of electricity, requiring the use of generators.

The crew of the **Noticiero ICAIC Latinoamericano** was formed by people with little training and without any previous film experience. Its director and main filmmaker, Santiago Álvarez, was a man with a solid background in culture and politics. He studied Medicine, Philosophy and Spanish Literature at the Havana University; Psychology at the University of Columbia and English at the Jefferson School, both in New York. In the 50s, he was one of the founders of the *Sociedad Cultural Nuestro Tiempo* (Our Time Cultural Society), which reunited a group of young left-wing intellectuals. In those same years he joined the founding group of what would be ICAIC some years later, joining the likes of Alfredo Guevara, Julio García Espinosa and Tomás Gutiérrez-Alea.

With little artistic experience, at the age of 40, he assumed the direction of the **Noticiero ICAIC Latinoamericano**, soon becoming its great creator and artist.

About the contribution Santiago Álvarez has made to the **Noticiero ICAIC Latinoamericano**, film critic and historian Derek Malcolm, from the British newspaper *The Guardian*, wrote: “working very fast and with technical equipment which any filmmaker would reject today for its complete obsolescence, he has made a series of films in the 60s and the 70s which hasn’t yet been surpassed nor as newsreels, nor as propaganda pieces, nor as brilliantly improvised film works”.

A veritable school for the young talented men who would later join the great family of Cuban filmmakers, the **Noticiero ICAIC Latinoamericano** represented for the new directors the unique opportunity to learn their craft at the same time as they depicted their country’s new reality. The **Noticieros’** cameramen shot 47’778 min for the screen, which represents a yearly average of four feature-length films of two hours each, a record for an undeveloped country with no previous film industry.

The three first editions were dedicated to the trip of Cuban president Osvaldo Dorticós Torrado around Latin America, where he was received by warm demonstrations of support for the new and victorious Cuban Revolution.

The **Noticiero ICAIC Latinoamericano**, with Santiago Álvarez at his head, has travelled across over ninety countries around the world and shot natural disasters such as Santiago de Chile’s earthquake; historical moments like the Vietnam War, the events of Grenada, France during May of 68 or the Prague Spring of the same year, among others.

Other subjects depicted by the **Noticiero**: the daily life of little known countries such as Laos and Yemen; interviews of personalities from recent history such as Salvador Allende, Ho Chi Minh and Fidel Castro.

The **Noticiero ICAIC Latinoamericano** collaborated in and promoted the creation of other national newsreels in countries like Nicaragua (INCINE newsreel) and Panama (GECU).

This large collection of images and direct sounds of events that took place during the first years of the Cuban Revolution represents a unique historical document for the study and analysis of its process of political radicalisation. To name a few key moments of the new nation’s formation: the announcement of the nationalisation of the American telephone and electricity monopolies; the intervention of the foreign oil companies when they object to refine the Cuban raw oil; the nationalisation of the banks; the intervention of TV channels like CMQ and the film distribution companies; the popular demonstrations supporting the Cuban government against the lowering of the Cuban sugar quota imposed by the United States; the first Youth Conference in Cuba and the establishment of the money exchange laws.

The **Noticiero ICAIC Latinoamericano** was incorporated into the audiovisual patrimony of the Cinemateca de Cuba for its preservation and dissemination. Its negatives, 35mm copies, masters, negative duplicates, sound elements and outtakes are deposited in the vaults of the Cinemateca de

Cuba.

Awards

Special editions, reports and documentaries made by the **Noticiero ICAIC Latinoamericano** were awarded several international prizes, of which: the Golden Dove, more than once, at the Leipzig Festival; the Golden Medal of the city of Genova; the Golden Peacock in New Delhi, India; the Golden Shell in San Sebastian, Spain; at the London Film Festival, at the Bilbao Documentary Film Festival in Spain; in Ireland; in Turin, Italy; in Viña del Mar, Chile; at the Film Festival of Oberhausen, Germany; in Kingston, Jamaica.

Its main director, Santiago Álvarez, has been awarded several times for the ensemble of the **Noticiero ICAIC Latinoamericano**, such as the homage he received in acknowledgment of his work at the Mérida Film Festival, in Venezuela, which this year celebrates its 40th anniversary.

Bibliography

1.-AGRAMONTE, Arturo y CASTILLO, Luciano. *Coordenadas del cine cubano 1*. Publisher Oriente, Santiago de Cuba, 2001.

2.-AGRAMONTE, Arturo. *Cronología del Cine Cubano*. Publisher ICAIC, La Habana, 1965.

3.-ARAY, Edmundo. *Santiago Álvarez, Cronista del Tercer Mundo*. Publisher Cinemateca Nacional, Caracas, 1983.

4.-GARCÍA BORRERO, Juan Antonio. *Cine cubano de los sesenta: mito y realidad*. Publisher Ocho y medio, Madrid, 2007.

5.-GONZÁLEZ, Reynaldo (coord.). *Cinemateca de Cuba*. Publisher Oriente, Santiago de Cuba.

6.-LABAKI, Amir. *El ojo de la revolución: el cine urgente de Santiago Álvarez*. Publisher Iluminuras, São Paulo, 1994.

7.-Cuadernos y folletos realizados por el Archivo Fílmico de la Cinemateca de Cuba.

8.-Folletos y ediciones especiales, Archivos de la Empresa Audiovisuales ICAIC. 9.-Producciones del Instituto Cubano del Arte e Industria Cinematográficos 19592004, ICAIC.

10.-Santiago Álvarez. *Filmoteca Nacional de España, Madrid, 1978. Inventory*

From Number 1 to Number 1490 (see attached document). Three newsreels had double editions that were shown indistinctly, which brings the total number of editions to 1493. It must be added that the 3043 reels of outtakes must also be included in the inventory.

Technical conditions

A preliminary report of the technical conditions of the Cinemateca de Cuba's film archives was made in 2005. The report regarding the **Noticiero ICAIC Latinoamericano** was the following:

Original negative in 35mm

Existing titles: 1490; with acidity-grade: 474; mutilated: 475; in fair condition: 541. Total amount (in reels): 2980.

Positive Master in 35mm

Existing titles: 1444; with acidity-grade: 680; in fair condition: 764. Total amount (in reels): 1499.

Negative duplicates in 35mm

Existing titles: 180; with acidity-grade: 180. Total amount (in reels): 192.

Positive copies in 35mm

Existing copies: 1339. Losses: 151 (of the 1490 editions, the copies of 151 were lost). With acidity-grade: 163. In fair condition: 1176.

Outtakes (positive copies of the unused filmed material)

Total amount (in reels): 3043 (acidity-grade unknown).

In order to better understand these figures, it is necessary to explain that by “**with acidity-grade**”, it is meant that it is known that acid has penetrated the material (the so-called Vinegar Syndrome), but not to what degree; one of the first problems to be solved with the conservation of this film archive is precisely to know the exact degree of acidity of each material.

Similarly, by “**in fair condition**”, it is meant that the material is easily recoverable. The state of the 35mm duplicate negatives has been added, since if this material could be restored, the lost editions of the **Noticiero ICAIC Latinoamericano** could probably be recovered.

For that same reason, the **outtakes**, which for artistic reasons were not used at the time, have been included. Today, for historical reasons, their content is of great value for the film archive.

Referees:

Michael Chanan: Academic. Critic, researcher and essayist with several books published on Latin-American cinema in general, and on Cuban films in particular. Board member of a committee created in London for the search of support to save Cuba's film heritage.

e-mail: m.chanan@roehampton.ac.uk

Edmundo Aray: Poet and filmmaker. Latin-American film researcher and essayist. His main themes are Latin-American Cinema and José Martí's work. Founder of the *Fundación del Nuevo Cine Latinoamericano* (New Latin-American Cinema Foundation FNCL) and member of its Board. Presently, member of the committee in support to save the Latin-American film heritage in Venezuela.

e-mail: edmundoray@yahoo.com.mx

Iván Trujillo. Biologist. Ex-director of the UNAM Film Archive (Universidad Nacional Autónoma de México), now Cultural Attaché to the Mexican Embassy in Cuba. Researcher and responsible for the rescue and restoration of a large number of Latin-American silent films. In charge of the FIAF's programme “School on Wheels” sponsored by Ibermedia.

e-mail: ivant71@gmail.com

Institutions:

Oficina de Santiago Alvarez

Director: Lázara Herrera González

23 No.1155, 3rd floor e/ 10 & 12. Vedado. Plaza de la Revolución Ciudad de La Habana 10400.CUBA. Phone: (53)-7-8301548 e-mail: salvarez@icaic.cu

Fundación del Nuevo Cine Latinoamericano

Ave. 212 & 31. La Coronela. La Lisa. Ciudad de La Habana. CUBA. Phones: (53)-72718141 / 2716364 General director: Alquimia Peña e-mail: fcine@cubarte.cult.cu fcine2001@yahoo.es

4. JUSTIFICATION FOR INCLUSION/ ASSESSMENT AGAINST CRITERIA

4.1 Is authenticity established?

Yes. It is registered in the Cinemateca de Cuba's Collection catalogue, and this has been so stated by ICAIC's vice presidency of Patrimony and Patrimony Direction, both from the Ministry of Culture.

4.2 Is world significance, uniqueness and irreplaceability established?

Yes. The editions of the **Noticiero ICAIC Latinoamericano** are required world wide to be shown at international festivals as historical testimony; special screenings dedicated to the study of different Cuban and international topics are organised at film events or academic seminars; for commemorations such as the victory of the Vietnamese or as a unique document of Ernesto Che Guevara's presence in Congo, among others.

4.3 Is one or more of the criteria of (a) time (b) place (c) people (d) subject and theme (e) form and style satisfied?

a) Time

The editions of the **Noticiero ICAIC Latinoamericano**, which span 30 years, represent the testimony of a whole memorable era, characterised by the world's growing bipolarisation, the independence wars of Africa's former colonies and the people's uprisings in Latin America and the Caribbean. The **Noticiero** constitutes a direct witness of Cuba's insertion, contradictions, crisis and successes in Latin America and in the world. The so-called Missile Crisis, documented by unique images and sounds, is a historical moment of international importance captured and preserved by the **Noticiero ICAIC Latinoamericano**.

Due to the era it depicted, the **Noticiero ICAIC Latinoamericano** is determinant to understanding the gestation of a Cuban identity and its particular vision of these crucial years of recent history.

b) Place

Besides Cuba, the **Noticieros** have travelled to several Latin-American countries, registering events also in Africa, Asia and Europe; in total, the technical crew of the **Noticiero** covered more than 90 countries in the world.

c) People

In its first stage, the editions of the **Noticiero ICAIC Latinoamericano** were principally directed by its supervising director, Santiago Álvarez; very soon, directors from different generations joined the enterprise. For many of them, their passage at the **Noticiero** was a training ground for working in cinema.

The film crew of the first editions was as follows:

Director: Alfredo Guevara General Coordinator, editor and director: Santiago Álvarez Production Manager: Idelfonso Ramos Producers: Roberto León, Leonardo Zayas, Amparo Gómez, Humberto López and Nestor Pino. Camera: Jorge Herrera, Dervis Pastor Espinosa, Arturo Agramonte, Jorge Haydú, Luis Marzoa, Julio Simoneau, Pablo Martínez, Luis Costales, Harry Tanner and Iván Nápoles.

Later on, its main director was Santiago Álvarez and the other directors were: Tomás Gutiérrez Alea, Pastor Vega, Nicolás Guillén Landrián, Daniel Díaz-Torres, Miguel Torres, Octavio Cortázar, Jorge Fraga, Manuel Pérez Paredes, Fernando Pérez, Luis Felipe Bernaza, Rogelio Paris, Rolando Diaz, Rebeca Chávez, Francisco Puñal, Lázaro Buría, Idelfonso Ramos, Melchor Casals, Sergio Núñez, José Padrón, Hector Veitía, Vivian Argilagos, Irene López Kuchilán, Jorge Luis Sánchez.

d) Subject and theme

It has touched upon almost every subject, from national to international events: politics, history, culture, sports and even delicate topics on everyday national life, in a continuous attempt to establish a link between History and (small) stories.

e) Form and style

Under the supervision of Santiago Álvarez, a world-renowned documentary filmmaker, the **Noticiero ICAIC Latinoamericano** transformed the conventional medley of disconnected stories by joining them up in a unified, highly synthesised line of argument, transcending the traditional format of the chronicle by turning the newsreel into a mini-documentary. Very rapidly, Álvarez developed a modern and unique style, with an original use of the soundtrack and novel editing methods.

A predominant stylistic feature in Santiago Álvarez's large body of work — which he called *documentalurgy*— is an extraordinarily rhythmic mix of visual and aural forms, making use of everything that was within his reach (still photographs, feature film frames, cartoons, posters, newspapers, fragments of TV shows) and an incredible soundtrack which varies from rock, classical and popular music, sound effects, narrations and silence: all this with a good measure of irony and satire to convey the message.

4.4 Are there issues of rarity, integrity, threat and management that relate to this nomination?

As an historic and even artistic document, the **Noticiero ICAIC Latinoamericano** is the most complete document of the first thirty years of the Cuban Revolution. Furthermore, it is one of the few documents in its format that registered the 70s and the 80s, a time when world production of the great majority of newsreels was ceasing due to the supremacy of television.

The negatives, copies, dupe negatives and additional elements that constitute the **Noticiero ICAIC Latinoamericano** are deposited in the proper place, since the Cinemateca de Cuba values them highly. Throughout this year, its vaults will be undergoing renovations and air conditioning improvements thanks to the financial support of the Province of Andalusia and a special grant by Cuba's Ministry of Culture.

However, it is necessary to point out that after the Special Period –whose vastly negative impact on the Cinemateca de Cuba has been mentioned in item “1” (*Summary*)–, it was impossible to give continuity to the established policy of duplication and video and digital transfer due to a lack of funds. Of the **Noticiero ICAIC Latinoamericano**, whose editions had been previously transferred in its entirety onto video (U-matic and VHS), only 12 VHS were preserved (from which the presented DVDs were made). For those reasons mentioned earlier, the collection requires immediate attention so that the processes of restoration and preservation can be performed, as well as the transfer onto digital media, so as to make the access to the document's contents available without having to manipulate the original materials.

5. LEGAL INFORMATION

5.1. Owner of the documentary heritage (name and contact details)

Cuban Institute on Cinematographic Arts and Industry (ICAIC). 1155 23rd Street, Vedado, Plaza de la Revolución, City of Havana, 10400. Cuba. Telephones: (53)-78382859 / 8382866.

5.2 Custodian of the documentary heritage

Cinemateca de Cuba. 1155 23rd Street, Vedado, Plaza de la Revolución, City of Havana, 10400. Cuba.
Telephone: (53)-7-8382844

Manuel Herrera, Director -e mail: direcinema@icaic.cu Dolores Calviño, Vice-director -e mail: vicecinemateca@icaic.cu

5.3 Legal status:

a) Category of ownership

ICAIC is the sole owner of the patrimonial rights of the **Noticiero ICAIC Latinoamericano**; within it, the Cinemateca de Cuba is responsible for the noncommercial exhibition and diffusion in the country and abroad.

b) Accessibility

When new digital copies are available, the Cinemateca de Cuba will be able to screen once again the editions of the **Noticiero ICAIC Latinoamericano** in its exhibition halls or in its branches in the rest of the country; in cultural institutions like cine-clubs, cultural centres (the so-called *casas de cultura*), universities and art schools; for academic researchers, scholars and students requiring this document in facilities available for that purpose, and during special programs at festivals, exhibits and international tributes.

The present condition of these materials does not allow the widespread diffusion of the **Noticieros**; at the present time, a great effort is being made to gather the necessary support for the restoration, preservation, duplication and digital transfer processes.

c) Copyright status

The Cuban Institute on Cinematographic Arts and Industry (ICAIC) is the legal owner of the copyright of the **Noticiero ICAIC Latinoamericano**.

d) Responsible administration

Cuban Institute on Cinematographic Arts and Industry (ICAIC).

6. MANAGEMENT PLAN

6.1 Is there a management plan in existence for this documentary heritage?

The present situation of Cuba's film heritage as a whole is very delicate. The facts mentioned earlier in this project do not only affect the collection of the **Noticiero ICAIC Latinoamericano**, indeed, they also affect the Cuban films in general as well as other documents such as photographs, posters and paper documents. For this very reason, the Cinemateca de Cuba has received funds from both the Cuban Government by means of the Ministry of Culture and the Spanish Province of Andalusia. With these grants, structural renovation works have begun at ICAIC's film laboratory and at the special conservation vaults where the prints, negatives, masters and dupe negatives of this document are preserved, all according to the strict conditions established by the International Federation of Film Archives (FIAF).

New air conditioning equipment has already been acquired, which will allow for adequate conservation conditions. The main aspects of this renovation project are to be concluded by mid-2009.

The general budget allocated by the Province of Andalusia (ca. 1 million Euros), whose project spans 3 years (2007-2009), doesn't include the restoration of materials since it's principally aimed at the

redressing of the facilities (public works of the film lab and the Cinemateca's conservation vaults); purchase of air conditioning equipment; spare parts and equipment for the film lab; equipment and tools for revision; appropriate shelves for the storage of film rolls and other documents such as posters, photographs, film museum pieces and documents in general; upgrade of electronic equipment, i.e. computers, scanners and other equipment which are necessary for the creation of a digital database of the film heritage in its entirety.

This is the reason why ICAIC and the Cinemateca de Cuba aspire to obtain the inscription of the **Noticiero ICAIC Latinoamericano** on the Memory of the World Register, since this should also contribute to the access to international funds for the execution of the management plan of restoration and duplication of materials, which entails the acquisition of film stock, plastic cans and cores, chemical products and equipment.

The International Film and Television School in San Antonio de los Baños, Cuba, (EICTV), is currently working in collaboration with the Cinemateca de Cuba towards the creation of a permanent Conservation Chair. This new department will be inaugurated in the second semester of this year, in celebration of the first international workshop on conservation and restoration. With the creation of this workshop, we pretend to gather renowned local and international specialists in conservation in Cuba, to, on the one hand, train Cuban archivists, and to re-establish the Cinemateca de Cuba's good working conditions in order to restore its film archives, on the other hand. The International Federation of Film Archives (FIAF), with its programme "School on Wheels", and the Latin Union have expressed interest in offering their support for the Workshop, in which the participants would work with the invited professors on the restoration of a number of editions of the **Noticiero ICAIC Latinoamericano**.

Lastly, there are a number of international projects currently working towards making the **Noticiero ICAIC Latinoamericano** available to the larger public: Roehampton University (London) has applied for a large European grant, which would allow for the digitalisation and investigation of the large collection that constitutes the **Noticiero ICAIC Latinoamericano**. This primarily academic work would be done in collaboration with Ryerson University (Toronto) and would entail the publication of a catalogue with essays, several documentaries on the **Noticiero** and a series of DVDs of the collection, thus making its access available in specialised libraries all over the world. However, this project requires the prior restoration of all the materials that constitute the **Noticiero ICAIC Latinoamericano**.

Report on current storage and custody of the materials.

The original negative of the **Noticiero ICAIC Latinoamericano** is stored in special vaults at the Cinemateca de Cuba, which are in the process of being repaired. As for these conservation vaults, which are to be properly acclimatised, there is an action plan and equipment against fire, under the supervision and care of the Ministry of Interior's Direction of Protection Against Fire.

7. CONSULTATION

7.1 Details of consultation

The presentation of the **Noticiero ICAIC Latinoamericano** to the Memory of the World Register is made by the Cuban Institute on Cinematographic Arts and Industry (ICAIC) as its sole owner. The proposal was analysed by the Memory of the World National Committee of Cuba and approved for the World Register Nomination.

PART B – SUBSIDIARY INFORMATION

8. ASSESSMENT OF RISK

8.1.Detail the nature and scope of threat to this documentary heritage (see 5.5)

The original negative of the **Noticiero ICAIC Latinoamericano** has acetate cellulose support. As it is known, when not conserved in adequate conditions of storage, the acetate-based material is attacked by the vinegar syndrome, a condition further worsened by Cuba's tropical climate. These factors render indispensable a rigid control of said storage conditions.

A table with the technical state of the document was included in item "3.2" (Identity and description of the documentary heritage), where the urgent need for restoration and preservation of the materials is indicated.

9. ASSESSMENT OF PRESERVATION

9.1 Detail the preservation context of the documentary heritage (see 3.3.)

Given the diversity of the existing materials (negative, master, dupe negative, positive print) correspondent to each edition, it is still possible to save the collection. However, it is important to note that all 16mm film duplicates, which were located in the same conservation vault, had to be discarded this year due to total decomposition.

PART C. LODGEMENT

This nomination is lodged by:

Dolores Calviño Valdés-Faully Vicedirector of the
Cinemateca de Cuba

(Signature)

(Date)