

tions concerns basic film production and consequently information is readily available, plus these files represent a collection that was completed in recent years and very accessible. The DEFA archives are stored in the federal archives in Berlin/Lichterfelde. Unfortunately, not all the files from the early beginnings of the documentary film studio – the years when Ivens' was there – have been preserved. Fortunately, records of the scandal of 1968 are very comprehensive, they can be found in both the historical archives of the Academy of Art in the GDR and the FDR archive in Berlin.

In these archives you will find the complete assets of the Leipzig Festival for Documentaries and Short Films, providing very useful research information. The legacy comprises about 120 partly unedited files, revealing the amount of research required. In order to cover the part of Ivens' collaboration at the Leipzig Festival would require weeks of visits to the archives, thus it was hard to remain focused on the real heart of the research – Ivens' film work. The main objective was to extensively add material to Ivens' filmography in a scientific way. Therefore the research concentrated on the chronological order of production, reception and distribu-

tion, while always including the history of the film, and its social and political context.

For the production history, each film was examined in terms of the commission process, the people who authorised the films and those who assisted in its realisation. A close look was taken at the different scenarios, the course of the actual shooting, the editing, as well as considering the matter of censorship, both political and by the filmmaker himself. For distribution, the first release or world premiere, credits, film censorship board, distribution channels, film distribution and different film versions were all reviewed. To judge the reception, public recognition, film reviews by media critics and internal assessments were examined. Unfortunately it is impossible to determine the number of viewers or the audience ratings of the films that were broadcast on public television in the GDR, as those films were produced and broadcast in the 1950s, as it was not until 1968 that viewing figures and ratings on particular broadcasts were gathered by weekly surveys.

Therefore film reception analysis is based on reports on the respective films. A vast number of corresponding press arti-

cles are located in the collection of the German Broadcast Archive Potsdam/Babelsberg (DRA) and the German Film Archive in Berlin. It was thought that documents from the former East German Ministry for State Security (MfS) may have shown some new discoveries, but the requested investigation showed no evidence of any existing files. However, the Rosenholz files, accessible since 2003, which belonged to the head office for foreign intelligence of the MfS, provided some valuable information.

The Result

The research started with an intensive investigation of archives and sources. The main objective was gathering solid and thorough information for further interpretation and classification. Various primary and secondary sources, material and data banks were sifted through and assessed to give a broad perspective. For example the German Broadcast Archive (DRA) offered the dates of television broadcasts and additional information on production members and technical parameters. Further primary sources were formed by documents from the German Film Museum Frankfurt and Main, Film Museum Potsdam and from the archives of the Oberhausen Short Film Festival. All the research data gathered is cross referenced and checked to improve the data quality and the reliability of the research results. Of course a look at Joris Ivens' personality and the socio-cultural environment he worked in also helps to understand his cinematic work. For this reason, and as a final stage, interviews with Ivens experts, colleagues and contemporaries are planned to provide a subjective and qualitative point of view.

We started off with the question where to begin? Now the question is where to end? So far the research has not delivered any spectacular insights, but every new finding gives us new clues and starting points for further research. Even though the quest for missing pieces of the puzzle will never end, a multi-layered image of the complex relationship between Ivens and Germany has presented itself. Next year it will be the subject of a scientific publication.



Premiere of LIED DER STRÖME (SONG OF THE RIVERS), September 17th 1954, East-Berlin © Hans Wegner Collection / EFJL.



Film scholar Judith Kretschmar studied at the Institute for Media and Communication Studies at Leipzig University, and published about GDR-documentary filmmakers: *Heynowski&Scheumann - Dokumentarfilmer im Klassenkampf. Eine kommentierte Filmographie* and *Propagandist und Heimatfilmer - die Langmetragefilme des Karl-Eduard von Schnitzler*. Currently she is leading a seminar during several months at the university about the oeuvre of Ivens.