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**Special Issue: Manual for Access to Film Collections**

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*Pay Day*, 1922, Charles Chaplin

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**fiaf**

# Message de Mme Michelle Aubert Présidente de la FIAF

Ce numéro spécial du *Journal of Film Preservation* paraît dans le sillage des changements que connaît la FIAF depuis plusieurs mois. Grâce à l'action de notre secrétariat à Bruxelles, des améliorations importantes ont pu être constatées dans les domaines traditionnels de notre vie associative et dans l'entreprise d'activités nouvelles, telles que la communication par courrier électronique et l'informatisation radicale du travail du secrétariat au moyen d'un programme de gestion d'association. L'engagement d'une nouvelle assistante a facilité la mise en place et l'application de ce programme, dont les effets - déjà très positifs - se multiplieront dans les mois à venir.

Parmi les défis importants que doit relever notre fédération figurent, en première ligne, le développement du programme d'indexation du cinéma et de la télévision - P.I.P. - et le *FIAF FilmArchive CD-ROM*. Suite au départ en retraite de Michael Moulds, qui a travaillé comme éditeur des deux projets depuis les débuts en 1973, et en attendant de choisir le successeur à ce poste, le Comité Directeur et moi-même avons décidé de réaliser une étude sur le projet qui sera rendu en janvier 1998.

Nous souhaitons aussi rassembler et renforcer nos liens avec les groupements régionaux tels que l'ACE., l'AMIA, le CLAIM, le SEAPAVAA et les autres organisations internationales avec lesquelles nous partageons les mêmes préoccupations dans le domaine de la conservation, comme le Conseil International de Archives (ICA), la Fédération Internationale des Archives de Télévision (FIAT), l'Association Internationale des Archives du Son et de l'Audiovisuel (IASA), et le Centre International d'Etudes pour la Conservation et la Restauration des Biens Culturels (ICCROM).

La communication interne et externe de la FIAF s'est multipliée grâce à l'effort conjugué de la page Internet conçue et entretenue par nos collègues Californiens et des liens établis avec d'autres sites dont le Film Archives on Line gérée par le projet Européen Gamma.

L'adoption de nouvelles méthodes de travail devrait permettre à notre Fédération de répondre plus efficacement aux besoins de nos affiliés, d'améliorer le débat et les échange d'idées dans les domaines qui nous sont propres et de renouveler l'intérêt dans le travail accompli par les commissions.

Je profite de cette occasion pour adresser à tous nos lecteurs et lectrices mes meilleurs vœux.

Michelle Aubert
15 décembre 1997

# Introduction

From the very outset, the Commission for Programming and Access has regarded as one of its chief tasks the definition of a set of rules governing access to the holdings of archives.

In reality, access to collections embraces two fundamental areas. The first, which we have called active access, covers all the programming work undertaken by archives. Programming involves presenting to the public on a regular basis and within an organised, selective framework films preserved by the archive (and frequently also titles not contained in the permanent collections). It is comparable to a form of public exhibition of the collection as practised in museums of art, which show their collections according to various thematic classifications, occasionally supplemented by loans from the collections of other institutions (be they museums or other bodies). Let us at this point make clear that the present text in no way deals directly with this activity. The current members of the Commission for Programming and Access to Collections are of the opinion that programming constitutes one of the most important missions of an archive – along with preservation, which to a certain extent has exhibition of the material as its final goal – and that programming, with regard to both its philosophy and implementation, must therefore be dealt with in a separate report.

The present document thus covers what we have termed passive access; i.e., the access requested by different categories of users, or the access which we are obliged to grant given our status as public institutions. Granting students, historians, universities, festivals, television stations, etc. access to the primary sources vital to their work is one of an archive's most important tasks. It is essential that we show them, under the best possible conditions, those films which will form the basis of their dissertations, studies, compilations, etc.

Complex and often contradictory rules govern access to collections. In the majority of cases, archives wish their collections to be exhibited, exposed to the scrutiny of informed users who will aid in the task of identifying them, developing them along the most profitable lines, uncovering their hidden treasures, pinpointing their gaps and, in a more general sense, bringing them to the attention of a wider audience (through publication, for example). Yet immediately limitations are forced upon the archive in terms of both preservation and copyright. Granting access is therefore a matter of finding a subtle compromise between these two seemingly opposing demands.

Given the extent to which these demands vary from one archive to another, it is impossible to lay down a series of strict, universally applicable rules and recommendations. This document sets out rather to discern a certain number of constants from amongst a range of what often appear to be widely differing experiences. The way in which the question arises is the same practically everywhere, but the responses vary

immensely from archive to archive. In this text we have tried to reflect this diversity, which, in turn, may serve as a potential source of inspiration. There is no point in denying that granting access to its collections is often perceived by archives as a burden. The priorities of preservation work, potential conflicts with the depositors and copyright holders, the administrative and technical strain, the additional load placed on an already overworked staff, major financial investments: all these problems are very real and it is worth the extra time necessary to take them into account. The following reflections are intended to place archives in the best possible position to tackle them.

*Gabrielle Claes*
*Royal Film Archive, Brussels*



**Cinéma Métropole, Brussels.**
**Arch. Adrien Blomme (1871-1940)**

This text was compiled in 1995 by Sabine Lenk from the Royal Film Archive of Belgium with the help of and under the aegis of the FIAF Commission for Programming and Access to Collections.

# Acknowledgements

*Sherlock Jr.*, **1924**

# I. What is Access?

At the 1990 FIAF Congress in Havana, Nancy Goldman from the Pacific Film Archive attempted a definition of the notion of "access" as relevant to the work of film archives: "In our context, 'access' represents the link between collection and user." [1]

It is thus a matter of bringing together two partners: on the one hand, the archive, the keeper of the collection; on the other, the user, who expresses an interest in that collection. The archive has a choice of two approaches to this issue, the active (or programming) and the passive.

### Active Access

Actively granting access means that the archive usually addresses the community, or one specific group of users, and proposes a selection of films put together according to its own agenda (programming), most often exhibited in a specified location (frequently one open to the public, such as in the archive's own cinema or in a venue it has selected), and either under its own banner or in co-operation with another institution. It might also involve the sale and/or rental of videotapes or digital material.

### Passive Access

Passive access means that the archive generally waits until an individual or a group approaches it with a list of requests put together in advance. It then grants permission to view the requested material in a specified location (in the archive itself or elsewhere) in a manner approved by the archive (projection, viewing table etc.), and on condition that certain archival rules of conduct be observed.

In the active approach the archive takes the lead in offering specific services, while in the passive approach the archive reacts to the needs of the users. Each method has its own rules. Today, the majority of film archives offers both possibilities.

### Combined Approaches

Whenever archives become involved in film festivals, for example, the dividing line between active and passive access blurs – the relationship between the parties displays characteristics of both approaches. Certain festivals select their own programmes, whereas others will give the institution carte blanche and allow it to choose which works are shown.

[1]  Cf Nancy Goldman, "Access to Documentation Collections", in Papers from the Technical Symposium on Documentation, FIAF (Documentation Commission) 1992, pp. 58-65, above p. 58.

# 1. Access – why?

Even in the early days, when collecting stood at the top of the agenda, many film archives took for granted that their often still quite small collections should be accessible. Pioneers such as Iris Barry (New York) and Henri Langlois (Paris) organised public showings, whilst the Reichsfilmarchiv in Berlin presented its films to selected audiences (e.g., filmmakers). Certain of the founders – such as Langlois – had a background in the expanding network of film societies, a fact which makes their attitude all the more understandable.



*Wrong again*, 1929, Leo McCarey

Today accessibility is a must for an archive, even if a significant number of them still consider their main tasks to consist in collecting, storing (preserving) and cataloguing, as recorded in the FIAF statutes of 1977. Yet there also exist a great many institutions whose mission is preservation/restoration for presentation.

The statutes of FIAF decree that membership is granted only to those bodies which are open to the public. They also recommend that such bodies « organise the projection and viewing of films», as well as «provide facilities for consulting documentation [...] filmmuseum exhibits, [and] publish film literature[...] » (Article 4). These are the logical expression of the goals of FIAF, including as they do the aim "to promote the development of cinema art and culture." [2]

UNESCO, too, in its "Recommandation pour la sauvegarde et la conservation des images en mouvement" [Recommendation for the Preservation and Conservation of Moving Images] of 27th October 1980 draws attention specifically to this task: "Access to the works and sources of information constituted by the moving images which are obtained, safeguarded and conserved by non-profit making private and public archives should be facilitated to the highest possible degree." [3]

Making a collection accessible not only entails facing up to the responsibility bestowed upon an archive by the history of the audio-visual media; it also entails spreading the culture and aesthetic of these media and ensuring that, in a sea of channel surfing and cyber-shopping, both present and future generations do not forget the true meaning of cinema.

# 2. Access, well, naturally. But...

Granting and guaranteeing access to a collection is thus one of the official duties of a film archive. Although many archives acknowledge this responsibility and take steps to carry it through into practice on a daily basis, this task is still very much regarded as secondary to the archive's other duties. On the one hand this can be traced back to the histories of

many collections, and on the other it is a result of the problems associated with access to the collection.



**Palais des Beaux-Arts - programme, Brussels, Jan. 57**

Immediately following her definition of "access," Nancy Goldman listed several factors which may obstruct and even partially block the "connection between collection and user", namely "diverse holdings, preservation responsibilities, [...] funding limitations". In granting access, an archive thus finds itself automatically confronted with problems which have to be overcome. The desire to open the doors of the collection is there, but in practice this may prove trickier than expected.

As Nancy Goldman emphasises, it is therefore vital that every institution find a balance between the wish to supply as many visitors with material as possible and the dangers of putting the security of the collection at risk, hampering preservation work and over-stretching human or financial resources.[4]

## 3. Access – to what?

Usually an archive has several departments, each responsible for a different part of the collection and, individually, for access to the material under its control.

The following may be available for consultation:

- film material (safety film, nitrate material, videos, etc.)
- visual resources (photographs, posters, drawings, autochromes, slides, magic lantern plates, etc.)
- publications (books, journals, newspapers, catalogues, brochures, etc.)
- unpublished documents (manuscripts, shooting scripts, studies, private notes, etc.)
- clippings (film reviews, press releases, advertising, etc.)
- sound recordings (records, tapes, compact discs, etc.)
- artefacts (film and still cameras, projectors, accessories, optical equipment and toys, material related to the prehistory of cinema, etc.)

It is generally true that 'non-film' material is more easily accessible to the visitor than films. Since access to the moving image poses most of the problems for an archive, the present report will confine itself to discussion of this particular area.

[4]   Goldman, p. 58.

# II. The Users

Each day, several user groups may consult an archive's collections. They may belong to the institution itself or come from outside.

## 1. The Internal User

It should not be forgotten that the internal user is also subject to certain regulations governing his or her access to the films. A selection of these considerations may be summarised as follows:

Since most archives are divided into several departments, the right of all individuals to direct access is dependent upon the respective nature of their tasks; in other words, whereas a conservator must be able to work with the film material at all times, a colleague from the documentation department in general does not. Films undergoing preservation or restoration are generally off-limits to those employees not directly involved in such work, since these materials are extremely sensitive and only practised specialists can handle them without causing damage. In order to monitor the movement of rolls of film in and out of a vault and allow their exact whereabouts to be pinpointed at any time, all movements must be recorded exactly, a process which forbids even the "privileged" circle of employees from spontaneously pulling something off the shelves. Some archives additionally choose to protect the contents of their collections by keeping them (at least in part) a secret.  As it is hardly possible to monitor whether information concerning their resources may be passed on to third parties, with possible harmful results ensuing, many archives restrict access to those employees working directly with the film itself.

## 2. The External User

There is no such thing as a typical user of film collections. Each person visiting or contacting an archive with a query has a specific educational or professional background which informs his or her areas of interest and methodology. Each comes to the institution with an individual request and expects, according to his or her project, a specific offer of help to be made in response.

Even if the Ideal User does not exist, by focusing upon similarities in motives and goals, most users can be divided into three recognisable groups. This categorisation places archives in a much better position to prepare for visits and requests.

### Classification of External Visitors

In principle, visitors may be divided into three recognisable groups, each



Joseph Plateau's phenakistiscope.
Musée du Cinéma, Brussels

of which is handled differently – i.e., each of which is governed by a different set of rules developed by an archive according to the user's particular requirements:

- individual users
- cultural and educational organisations
- commercial enterprises

a) Individual users consist of:

- researchers (including students) investigating a specific topic who come from educational institutions (universities, (film) schools, archives, festivals, etc.).
- historians
- other (e.g., people interested in cinema generally; relatives of an actor, director, writer, etc.; researchers from other fields looking for images of a particular region, country, occupation, etc.).

b) In the second case, requests are made by groups of users such as cultural organisations, film societies, universities and film schools.

c) Commercial enterprises include television companies, private film and video producers, advertising agencies etc.



**AMPRO Projector**

[5] "Report on Programmming and Access by Catherine Gautier on Behalf of the Commission for Programming and Access to Collections". The results were published in the Journal of Film Preservation no. 49, 1994, pp. 11-14. Cf Appendix I.

[6] Ibidem.

In a survey of the accessibility of film collections carried out by the FIAF Programming Commission in 1992, over half of the replies gave the number of visitors per year as consistently less than 100. Given an average of 260 working days in the year this represents one visitor almost every three days requiring supervision.[5]

There are a few archives with a significantly higher number of visitors each year. This is often a result of their own unique qualities; for example, those archives with a large staff, a wide range of viewing facilities, and a collection which is rich in either preserved or highly specialised films prove very popular. In general, the number of visitors seems to reflect the individual character of each archive.[6]

In order to guarantee the highest level of service, it is vital that an archive be aware of the make-up of its own group of visitors. This is dependent upon the archive's environment and connections, and upon the collection itself. If the institution, for example, works together with a film school or is situated on the campus of a university it follows that students and teaching staff will form the majority of clients. If the collection contains many unique items, requests will come in from historians and programmers from all around the world. If the collection is the only one of its kind in the country, a greater proportion of requests can also be expected to come from local television stations, etc. A particularly close link to one or more group(s) will often shape the policy of an archive.

# 3. Regulating Access: Selection

Some archives can afford to offer unlimited access their collections, in part because they deal with relatively few requests, whereas others are forced to institute a restrictive access policy. They may base their judgements on one or more of the following criteria:

**Seriousness**

The applicant must provide evidence to the staff of the serious nature of his or her research, with a description of the project, letters of recommendation, etc., and should show how a visit to the archive is necessary to this research.

**Project**

The researcher's line of inquiry should be of direct relevance to the collections and should suggest new interpretations of, or provide new information about the films.

**Purpose of the Research**

Researchers are more likely to be granted access if they intend to "publish" their results (be it in the form of a text, a dissertation, a retrospective, an exhibition, a television programme, etc). This is a requirement for access to the Motion Picture, Broadcasting and Recorded Sound Division of the Library of Congress, for example.

**Profile**

The applicant must have a particular academic or professional background.

**Exclusivity**

Some archives open – on certain days – only to particular users (e.g., members of the society for friends of the archive, volunteers and interns, colleagues from other archives, etc).

**Nationality of Citizens and of Films**

Often a distinction is made between citizens of the archive's home country and those of other nationalities. Some institutions (e.g., because of financial limitations or national political agendas) give the local population preferential treatment, referring foreigners to archives in their own country (especially when their research is related to their national production), others favour international researchers who take an interest in the national output, etc. Another distinction might be made between national and foreign productions. Some archives even limit access to films produced by national companies.

Quite often, judgements are made according to several of these points in conjunction. Normally the institution asks the applicant to submit a general letter confirming the relevant criteria.

Hand in hand with these criteria for limiting access, many archives have a policy of preferential treatment, or at the very least are favourably disposed towards certain groups. In the questionnaire most archives stated that students and film historians and theoreticians are most often granted access. Film and video producers, filmmakers and authors were also mentioned.

## 4. Requests Made by Visitors

Each visitor has needs which place different demands upon the time, staff, space, material and finances of an archive.

According to a visitor's aims and areas of interest, he or she usually seeks:

- information in verbal (including by telephone) or written form
- to consult the collection in or outside of the archive
- to acquire reproductions of items from the collection
- to use items from the collection outside the archive itself; e.g., for programming in another archive, for projection in a cultural (festivals, film societies, etc.) or commercial context (film, television, advertising)

Each of these services demands that certain procedures be followed. The next section of this report sets out to examine how archives respond to these demands in practice and what solutions they have found in order to satisfy the wishes of their users.

Before the visitor can begin to view material from the collection he or she must contact the archive and establish what resources it has to offer.

The concept of "access to the collection" does not simply entail bringing together the user and the film material he or she has requested. It also encompasses the dissemination of information regarding items in the archive's possession, as well as the transmission of the sum of (audio-visual) knowledge to date about the items preserved there.

# III. Communication between Users and Archives

**Direct and Indirect Methods of Obtaining Information**

User access to the film collection occurs in two stages. The first "encounter" with the print takes place on an intellectual level when the user becomes aware of its existence in the collection and learns about its specific conditions. Then he or she may ask the archive to be granted direct contact with the film.

There are several ways for the user to obtain the desired information:

Clearly the user can ask the archive to carry out the search for film information on his or her behalf. The catalogue of many collections is not yet generally accessible, meaning that the user has to rely upon the support of the archive.

In many institutions the research which paves the way for direct access to the film material has always been free of charge. However, some archives have already begun to demand a fee which can be graded according to the profile of the visitor and the complexity of the request.

Research work done for colleagues from other (FIAF) archives is always free of charge.

Direct access to the catalogue is an alternative way for users to learn more about the collection.

## 1. Direct Access to the In-House Catalogue

The core of every archive is its catalogue. It is the source of all the most important information regarding the collection, such as (but not limited to):

- titles of the films available (including alternate titles)
- production data and other filmographic information
- number of copies and physical condition
- storage location
- source of the copy(ies)

The information contained within each catalogue entry is determined by the level of detail incorporated into the system.

Catalogues are compiled in the first instance for the archive itself. They allow staff to gain an overview of the resources available and guarantee that the material remains accessible.[7]

In addition they can help the visitor to get his or her bearings. With this in mind, the relevant departments within archives try to structure their catalogues according to easily understood principles and, for example, add classifications designed to facilitate a variety of searches. Some

[7]  "Of all the aspects of cataloguing work, perhaps the most challenging is the provision of access." Harriet W. Harrison, "Who, What, Where, When and Why?" in Bulletin FIAF, No. 44, March 1992, pp. 7-9, above p. 7.

archives supply the user with a small brochure or pamphlet explaining the most effective way through the catalogue.

In some institutions, the visitor is thus explicitly requested to obtain the required information directly from the catalogue. The user may search independently for information (leaving the staff free), often in a more extensive way and without preliminary correspondence.

Others archives do not allow such immediate access and the staffs of such institutions will conduct the search themselves. This difference in approach can have several causes:

## A. Legal Difficulties

The legal situation of films differs from one country to another. The Anglo-Saxon law protects them through a copyright for a determined and (in the United States) twice renewable period from the first moment they are shown in public. After its expiration, the films fall into public domain. In Europe, films are subject to the concept of the «author's law,» i.e., the rights may belong to those creatively involved in the making of the film (persons such as the director, the scriptwriter, the producer, etc.). This protection offered by the author's law may continue up to seventy years after the death of the last copyright owner. As a consequence, in Europe only a small number of films are in public domain and therefore the archives have no rights to them at all. In several countries, preservation of nitrate films can only legally be undertaken with the permission of the owner. The question of who owns the preserved material is equally uncertain.

Another important distinction has to be made between the copyright owner and the depositor. The depositor may be a person (e.g., the director of a film) or a company (e.g., a local distributor) who does not actually hold the rights when the print is deposited at the archive (or the rights expire some time afterwards). Therefore, the depositor is not necessarily the copyright owner. In some cases, the latter was not informed by the depositor and does not know that his film is held in the archive. Therefore, the archive's situation is complex and may have serious consequences for any use made of the deposited materials. Sometimes a depositor insists on making special arrangements with the archive, even if he doesn't have any rights to the material: he may object to the archive screening or allowing the print to be seen, and he may even refuse its use for preservation purposes. Furthermore, the depositor may hand over his or her print on the condition that the archive does not disclose the existence of the material.

Therefore, many archives fear that unlimited access to (all parts of) the catalogue could possibly have legal consequences for them. Outside of its walls the archive has no control over the use to which information is put, and thus in many institutions there exist certain types of information which require complete confidentiality.

## B. Complexity of the Catalogue System

Occasionally the history of an archive is such that the collection is not documented in a manner that is easily understood by the outside user: several catalogues exist simultaneously, part of the collection is not catalogued at all, the entries are limited, the system of classification is inadequate or was altered over the years, etc. An untrained visitor may therefore be unable to find the information he or she requires and cannot do without the help of the archivist. Thus, the value of (unlimited) access to the catalogue may generally be questioned.

## C. Is Direct Access to the Catalogue Important?

In principle, all visitors wishing to carry out unsupervised research would like to enjoy unlimited access. Yet they all have different requirements. Not all users will therefore find all the information of interest. From time to time, it is thus more practical if the archivist supplies the required data. Some visitors need only minimal information about each film and in such cases extremely detailed catalogue entries can confuse the unfamiliar user, as the masses of unnecessary data make reading the cards difficult and searching for the relevant points time-consuming. In the case of a computer catalogue the inexperienced user also faces the initial problem of finding his or her way around the software. If the research to be carried out is only minor it may not be worth the time, patience and energy which would have to be invested. Furthermore some institutions see it as "part of the service" to undertake the often wearying search for information themselves.

Several points that will be mentioned later as disadvantages for the archive in connection with Internet access are also of relevance here: the possible increase in requests to view films which would create further workload for the staff and augment the risk of damage to the material; the difficulty in refusing access to prints once their existence becomes common knowledge, etc.



*The Wedding March*, 1928, Erich von Stroheim

It is thus clear that general direct access for every visitor to the archive is neither strictly necessary nor (at present) without legal pitfalls. Nevertheless, every archive has to come to an individual decision on the question of accessibility, as in each case the answer will depend upon the given circumstances.

Therefore, many archives limit access to the film catalogue according to certain criteria:

- selection of information made available (this is particularly easy to implement in computer catalogues: "critical" data are only accessible with a password)

- selection of specific parts of the collection (e.g., access only to data concerning viewing prints)
- selection of those entitled to access (members of staff, colleagues from other (FIAF) archives, etc.)

In a survey of European archives carried out in 1991, Michelle Aubert (Les Archives du Film) established that only 13 of the 24 participating institutions allowed external visitors to consult the catalogue in person.[8]

## 2. Alternative Methods of Communication

Most archives offer several possible ways of communicating with users and potential visitors.

### A. Oral / Telephone Communication Between User and Archive

When in need of information many users reach for the telephone as it is often the quickest and most convenient way of obtaining an answer to their questions. This is helpful for the archive which is willing to supply such reference service, in that most of the questions can be answered immediately, reducing time-consuming visits and correspondence. No additional costs are incurred because the conversation is usually charged to the caller's bill. Nevertheless, most archives still ask for written requests.

### B. Written Communication

Archival practice shows that the exchange of written messages is a far better way of communication. Most requests are received by archives in written form (letters, faxes, telexes, viewdata, e-mail).

This method of communication has many advantages. The seriousness and objectives of the request can better be evaluated on the basis of the project's description. The archive can provide very precise (and in-depth) replies to queries. Inquiries are often of a more serious nature than is the case in a frequently spur-of-the-moment telephone call. Many queries are accompanied by lists of films or other interesting information which could prove useful to the archive's own documentary department, and the request thus remains understandable and useful to third parties at a later date as well.

Sometimes users may also be expected to pay a fee when they request information.

### C. Personal Contact

Occasionally visitors come to the archive in person seeking on the spot answers to their questions. New users would like to familiarise themselves with the conditions and facilities of the archive; "regulars" come to talk with the archivist about their research or about items of interest to the archive itself.

The situation has none of the anonymity of communication by post or

8   "European Archives and Cinémathèques. Analysis of Their Activities. Report Made by Michelle Aubert, Association des Cinémathèques de la Communauté Européenne affiliées à la FIAF (ACCE)", 1991, manuscript, consulted in the secretariat of the FIAF.

telephone and thus represents a chance to establish a real contact which could win new friends for the archive, helping it in its various tasks (e.g., identification of films). Smooth, personal contact gives a visitor the impression that he or she is a guest, is welcome and not merely tolerated. This could result in a greater show of understanding towards conditions imposed by the archive (e.g., restricted opening times, limited access to the collection). In conversation uncertainties can be clarified immediately. Talking to the user gives the archivist a chance to point out films in his or her collection which could be important for research and might otherwise have been missed. Following a (brief) introduction to the system of documentation (e.g., where do I find what, how do I read the cards in the catalogue, how does the database operate) visitors can themselves find the answer to a number of their questions.

Of course, direct contact places a much greater stress on the archive. Staff members must give their time and attention to the visitor, and therefore certain time limits have to be respected and a few restrictions limiting the kind of users to be admitted have to be installed.

## D. Internet / National Moving Image Database (NAMID)

The Internet is a network built up of many smaller units permitting world-wide exchange of information. Initially North American institutions were the major users, but lately large numbers of private individuals have also begun to «surf the net.» By the summer of 1994, it comprised 9,582 different networks.[9] Also connected are major libraries, and in the near future a network of fourteen American archives will come on-line using software (NAMID) under development by the American Film Institute.

With the Internet, anyone can mount a direct, precise and (if familiar with the system) rapid search for information, making it a useful means of communication between user and archive. By way of a reminder, the on-line database is (or will be) in most cases a special service offered by the archive not identical to its home database. Several American archives already work 'on-line' in a limited way, e.g. the UCLA Film and Television Archive on the university campus and the Library of Congress.[10] These systems may become accessible through Internet in the near future.

To use the on-line service has some advantages for the archive user once the system is installed on the Internet. He or she can search for the information required independently (i.e., without the help of the archivist). As data systems are usually accessible around the clock, items can be retrieved independently of the institution's opening hours and at a low cost. But data stored in the system are "inflexible", i.e., they give answers only to specific questions incorporated into that system (e.g., production data, but no physical information about the material available). If the user wishes to learn more about the prints and about other

9  Cf Dennis McGovern, "Working on the Brink of the Electronic Age", in The Gazette, the in-house journal of the Library of Congress, August 1994, p.9.

10  For more information on LOC's automated catalogs see: Footage 89: North American Film and Video Sources, p. 147/148.

films held in the archive which are not included through the Internet, he or she must make direct contact with the archive by other means.

In connecting up to the Internet, the archive may consequently receive a smaller number of direct queries it must reply to (e.g., if a print appears in the institution's on-line catalogue other archivists and external users are not forced to make inquiries by more time-consuming methods). Fewer visitors means fewer problems of space for those who give users direct access to their databases. The availability of information free of geographical and temporal boundaries represents not only an essential customer service but also a step towards a more transparent institution. In the medium term, the installation of an information network accessible to external users can help to reduce (personnel) costs - fewer visitors come in person, fewer questions must be answered and additionally no postal or telephone charges are incurred. Many commercial servers working on the Internet demand that a fee be paid for accessing their files. This solution could also possibly be implemented by archives.



**Jacques Ledoux, 1986**

On the other hand, there are several significant disadvantages for an archive which have to be considered. The anonymity of the service means that an archive can no longer control to what use the available information is put. The entry of a (viewing) print into the database proves its existence and thereby it becomes "public". "Browsing through the database" would presumably result in a massive increase in requests to view the prints even by those who, under normal circumstances, would never have even thought of contacting an archive.

Film studios and copyright owners also browse the Internet, which could possibly have unpleasant results for an archive. The relationship between copyright owners and archives is still somewhat legally murky, and the general availability of such information through the «net» may give rise to an unforeseen problem: when the existence of a print in the collection is revealed, the result may be a move to obtain the rights to it. This might even lead to an archive having to return a print which it has restored at considerable expense, without any legal means of defence (the worst possibility even includes a rights holder abusing this situation to obtain a «free restoration»). Therefore, the archive has to be very careful in choosing the films for its on-line database. As the presence of a significant number of prints may not be recorded, the collection will appear to be smaller than it really is, a fact which could have a detrimental effect upon the archive's reputation. This could in turn create a certain indifference among potential sponsors.  A legal recognition of the moral rights of archives is called for to deal with this situation.

As long as the «moral rights» – earned by decades of time, energy and money invested in saving films from destruction, loss and decomposition

– are not explicitly defined (e.g., the right to preserve and show prints) and accepted by all parties involved, archives have to be rather discreet about their holdings. Sometimes this policy of secrecy is even forced upon them by depositors (see point III.1.A.).

**Practical example**

**- National Moving Image Database (NAMID)**

When an archive connects its database up to the Internet it becomes accessible to users on an international scale. As mentioned above, it is impossible to monitor who uses the information and to what end. The only issue at hand is therefore how much information should be made available for retrieval.

One practical model is the database developed by the American Film Institute - National Center for Film and Video Preservation. More than twenty North American archives are linked to the National Moving Image Database and hope thereby to arrive at a standardisation of their film data. The exchange of information between their computers takes place by means of US-MARC (MAchine Readable Cataloguing). The NAMID facilitates (electronic) communication between the institutions and was developed to help archivists and academics in their search for material. For example, the pace of research is quickened and there are more safeguards against two archives unknowingly restoring the same film.

NAMID contains details of films, videos and TV programmes found in the collections of its members, and thus amounts to a massive, jointly-compiled digital catalogue.

The recorded data are arranged on four levels and their accessibility is dependent upon the nature of the information stored.

Level 1: contains general information identifying the work in question (title, director, production company, etc). It is open to all Internet users.

Level 2: gives the location of the work in question. With the permission of the archive concerned it can be made accessible to all users.

Level 3: supplies more precise details of the material stored in the archive (status of the print, language version, whether silent or sound, whether black and white or colour, length/running time, etc). Only institutions connected to NAMID are granted access on a need-to-know basis.

Level 4: is devoted to a physical description of the material (base, emulsion, gauge, number of frames per second, origin, condition, etc). This level is also reserved for the archives concerned and is available on a need-to-know basis.

NAMID was designed for the archives involved – but may be made available to anybody interested – to speed up the search for film material. However, this presupposes that the network being connected to has been brought into line with their requirements. This is impossible without fil-

ters to guard against a potential flood of information, and a structure which first gives every research a starting point and then leads it in the right direction.[11]

## E. Internal Networks and CD-ROM

Computers have become indispensable to the exchange of information, as Eileen Bowser and colleagues have pointed out: "Computer-based information systems make possible a wider dissemination and greater flexibility in the manipulation and retrieval of information."[12] They form an integral part of the daily routine of an archive as a means of internal exchange of information, and no institution can afford to do without them. They help to save time, energy and money and give each staff member a certain amount of independence; the installation of a computer network, to cite just one scenario, can allow the programming department to profit directly from the work of the catalogue department.

CD-ROM is also slowly taking a hold within archives. For joint projects undertaken by (FIAF) archives, the use of CD-ROM and the diskette as a means of communication is also conceivable: for example, one could imagine at some point compiling a special edition of the Eurofilmography (JEF) for member archives with additional information concerning the existence of prints.[13] he updating of "Treasures from the Film Archives: a Catalog of Short Silent Films Held by FIAF Archives" is also proceeding in part with the help of data networks and could therefore circulate in this form within FIAF.[14]

The use of CD-ROM and data networks would thus be a perfectly appropriate means of intensifying the exchange of information between archives. Such a move would make trying to find enough copies to go round much less of a problem and encourage the co-operation promoted in the FIAF statutes as a means of opening up collections. The users of an archive could also profit from digitisation and take information about the collection home with them, e.g. the Library of Congress is already commercially distributing part of its catalogue (the section on educational films) using computer tapes.

In the long term, archives should therefore seriously consider exploiting these possibilities more often rather than continuing to work with traditional paper-based resources. There is no doubt that film data are sensitive information. Yet it would still be left up to each individual archive to decide who is granted what measure of access to the digitised information and under what conditions.

## F. Publications

Film publications are put out by all archives on an almost daily basis. Often they appear as part of programming activities, in the form of books, brochures, pamphlets or informative leaflets, and sometimes they appear independently when tackling a more general subject. They give,

[11] For more information on NAMID see: National Moving Image Database (NAMID). November 1992, available at the American Film Institute.

[12] Eileen Bowser / John Kuiper (eds), A Handbook for Film Archives, New York: Garland Publishing, 1991, pp. 152.

[13] See the comments made by Harriet B. Harrison in her "Letter to the Editor: Harrison replies to Geoffrey Nowell-Smith", in Journal of Film Preservation, no. 48, April 1994, pp. 28-30, here p. 30.

[14] See Journal of Film Preservation, no. 47, October 1993, pp. 21/22, here p.21.

directly and indirectly, information about the material present in the collection.

Almost every institution equipped with its own exhibition space publishes a programme, be it on a weekly, monthly or seasonal basis, which enjoys widespread popularity even to the extent of becoming a collector's item. Printed programmes are, however, unreliable as sources of conclusive evidence about the collection – that is unless the source of the print is also given. As revealed in the survey carried out by the FIAF Programming Commission, in over a third of the institutions involved only 25 percent of the films programmed belong to the archive itself, to a certain extent regardless of the size and composition of the collection.

This factor reduces the value of programmes as a source of information for the user. The archive can make public its list of titles whilst being sure to retain control over this information. The Pacific Film Archive is one remarkable exception: it gives the source and gauge of almost every screened print.

Indexes are most practical for the user – filmographies containing details of preserved copies and film catalogues. A large number of archives have already published sections of their catalogues, beginning with the NFTVA, the Library of Congress, the Rumanian Archiva Nationala de Filme, the Magyar Filmintézet and the Bundesarchiv-Filmarchiv through to the American Film Institute, the Museum of Modern Art, UCLA and the Imperial War Museum.[15]



*Die Nibelungen*, 1922/24,
Fritz Lang

## 3. Priorities and Selection

As mentioned above, "access to the collection" involves not only the contact between visitor and film material but also the dissemination of information about the collection.

On a daily basis, archives receive all manner of queries in great numbers. "Do you have the film ... in your collection?" and "Could we borrow your copy of ...?" are common questions with sometimes simple answers. More problematic are the responses to questions such as "Who owns the rights to the film ... in our country?" In-depth research is needed to reply to inquiries such as "Which films do you have from the country ...?", "Do you have any films shot with the ... colour process?" etc.

Even the most well-meaning of institutions cannot afford to reply to every one of these questions since their (usually insufficient) means are already stretched by the daily stream of work in preservation, cataloguing and programming.

Responses demand varying amounts of time and energy. In pursuing its goal of supporting and spreading awareness of film culture as effectively as possible, every institution should set itself priorities and, as mentioned above, be selective. This is the only way to ensure that resources are deployed in a manner profitable for both inquirer and archive.

[15] See Appendix II, which contains a list of published catalogues.

Priority can be given to inquiries which :

- are sent in by other (FIAF) archives (By way of a reminder, under Article 106 of the regulations, FIAF archives are actually obliged to provide other members with a "satisfactory" answer "within two months".)

- are sent by universities, (film) schools, film societies, etc.; by historians and researchers willing to promote a better study of film history

- increase the reputation of the archive (festivals, research for publications by well-known authors, curators of exhibitions, etc.)

- provide new information to help the archive's own investigation into the collection.

- promise material gain (television companies, festivals, etc.)

These are only examples; the list can be added to at will. What is crucial is that each archive is aware of its own priorities and that they are given a place on the list.

Naturally, the order of priorities can be altered with time in response to changing circumstances. To be of maximum use to the archive it is important only that the current priorities be respected.

This demand may appear restrictive, but in practice it guarantees the efficient running of the archive. Priorities laid down by the directors ensure that important questions do not go unanswered.

Even when a system of priorities is in operation it is still helpful or even necessary (especially in archives suffering from staff shortages) to adopt a selective approach to handling inquiries. This does not mean finding an excuse to avoid carrying out "tedious" research. On the one hand, a policy of selection does serve to reduce the workload as far as possible, yet on the other it ensures, for example, that serious questions are left to the department best equipped to deal with them. Selection is therefore in the interest of both the consulting and consulted parties.

A number of questions can prove useful in making decisions:

a) Addressee: Is the archive the appropriate body to handle the present inquiry? If not, to whom can the researcher be referred?

b) Responsibility: Is the archive the only body equipped to advise the researcher within his or her geographical proximity? If not, is it preferable to refer the researcher to another institution? Which ones could be recommended?

c) Workload: Would the research necessary to reply to the question prove too time-consuming? In this case the user may be invited to rewrite his request in a way that enables the archive to respond to it more easily. To help him or her in this task, he or she should be informed about the inventory and the classification systems in use, so that he is able to take them into account in his new request.

# IV. Formalities Relating to Access

The search for material is the most important part of the process leading up to consultation. Yet before there can be any direct contact between the user and the material he or she has requested there are a certain number of further organisational, administrative, technical and often legal issues both sides must address.

Prints as a rule form the basis of every collection assembled by an archive over the course of several decades. Each of these titles has a certain status protecting the material itself and the copyright holder. This has consequences for the use of prints within the archive.

## 1. Copyright Owners

Two ideas are important in this context, namely possession and ownership: possession refers to "the tangible rights to the physical property (i.e., the reels of film)" and ownership to "the intangible rights contained in that property (most importantly, the copyright)." [16] As already mentioned above, it is usually the case that those who possess a print and those who own it (i.e., the copyright holders) are not one and the same. Although all archives go to great lengths to rescue and preserve films, they can often assert only a small part (if any part at all) of the rights to those works they save from extinction. Often they do not even own those restored prints (i.e., the physical material onto which the film was duplicated) whose conservation costs them so much time and money. Victims of a legal situation which protects commercial interests but not cultural concepts such as «national heritage,» in carrying out their preservation responsibilities some archives on occasion work outside the legal framework: for example, in several countries it is still illegal to transfer a work from nitrate to safety film without the permission of its owner, even if this is necessary to save the national heritage.

**Legal Consequences**

As for the legal consequences, a clear distinction should be made between:

- individual access on the premises of an archive
- public screenings on the premises of an archive
- other uses outside an archive either for cultural or commercial purposes

The archives respond to these different situations by a variety of solutions.

As clearly mentioned in the introduction of this document, we treat only the first case here, which means viewings or requests of individual (or

[16] Redefining Film Preservation. A National Plan. Recommendations of the Librarian of Congress in Consultation With the National Film Preservation Board. Supporting Document D: Depositing Films in Archives, Washington, D.C.: Library of Congress, 1994, p. 53.

selected groups of) users on the premises of the archive, with restricted access.

For most institutions, granting access to the prints they hold, this specific case does not present any particular problems, unless specific limitations were defined by the depositors and/or eventual copyright owners (see above point III.1.A.).

In order to simplify the situation, many archives draw up contracts with copyright holders and depositors (a practice which in some archives dates back many years). Thereby the archive sometimes obtains explicit permission to show the film to third parties under agreed conditions without first asking the owner or the depositor. Many archives are also endeavouring retrospectively to come to an agreement with the owners of prints already in their collections. In some countries, archives are generally free to act without permission.

## 2. Administrative Procedures

Access is normally granted only to viewing prints. For special purposes (e.g., restoration projects of other archives, research projects of particular importance to the archive, the identification of films, etc.) preservation copies and nitrate prints can also be consulted.[17] Only in very exceptional cases does an archive fall back upon the negative (for restoration work, or when no other print is available for an important project, etc.) – it is usually reserved for internal use only.[18]

Before access to a film can be granted, a number of administrative rules have to be observed. If a print is to be viewed it must first be ordered. Usually a simple letter stating the required title suffices. Some archives utilise forms to ensure that the correct film is supplied. They ask for the title, director, year and production company, etc., and may also include questions for the visitor records (e.g., name of the institution, research topic, etc.).

Then the equipment to view the film must be booked. This must be done several days or weeks in advance so as to allow the archive to make the proper arrangements. There are many reasons for this: some archives have only one room available for viewing, some are very busy during the universities' semester, others need their tables for restoration work, etc.

The organisation of the viewing session also takes time, depending upon the number of staff, the number of prints to be viewed, logistical problems, availability of the prints, the length of time required for eventual clearance of the request to view, etc.

As mentioned above, administrative fees may be incurred. The user should always keep in mind, however, that these fees will hardly serve to enrich the archive. As a matter of fact, providing access to a collection is often a costly matter: first of all, the staff has to check the availability of the print(s), after which the state of the different reels needs to be verified; many archives don't store their films at or even near their adminis-

[17] Several American archives go so far as to expressly recommend that restored and well-preserved nitrate copies be made accessible because of their singular quality. See FIAF Symposium Karlovy Vary, 21.6.1980, Appendix 5, pp. 132f, here p. 132.

[18] Of the 76 institutions surveyed by the Programming Commission seven allow visitors access to nitrate prints, four others show nitrate films in the cinema.

trative offices, which means that the prints need to be picked up, transferred and brought back again.  Qualified personnel has to be present at the screening in case something goes wrong, and of course the quality of a print deteriorates after several viewings, incurring supplementary restoration expenses after a given period of time.  When all this is taken into account, one will find that the fees charged by most archives barely cover the necessary expenses.  After all, providing access to users should not infringe upon the right archives obviously have to carry on with their other activities and to meet their own costs.

The survey carried out by the Programming Commission has shown that of the 76 institutions which replied to the questionnaire, barely a third provide consultations free of charge for everybody. In some cases, students do not have to pay; the remaining archives grade their prices according to:

- the profile of the visitor/institution (e.g., commercial/non-commercial)

- the length of the session (e.g., per hour/per film)

- the equipment used (e.g., viewing table, VCR, theatre projection)

- the service provided (e.g., with or without the assistance of staff)

- the type of institution (e.g., public/private)

Some institutions do not charge historians if they agree to help the archive in its work. This may involve informing it of the condition of the print, identifying films, or writing articles for the archive's journal or other publications.

Only a few of the bodies taking part in the survey make a distinction between national and international visitors in their rules governing fees (e.g., Lima, which grants Peruvian researchers free access).

On principle no charges are made to colleagues from other (FIAF) archives.



# 3. Preparations for Access

For the archive every viewing session requires a great deal of preparation. The various facilities must be made ready, but the main consideration are the films themselves. This process is very time-consuming, and it therefore usually proves impossible to attend to spontaneous requests.

Since many institutions store their prints in a separate location from their viewing facilities appropriate procedures must be developed. There must be some sort of regulation governing who collects which films, in what way, when and where. As preservation dictates that colour prints be stored at low temperatures, to protect this material from damage it must be adjusted gradually to conditions in the screening room (i.e., conditioned). It normally takes several days before films are allowed to leave the storage facility.

In preparation for consultation, the condition of prints is carefully checked: are the perforations intact, do all the splices hold, etc.? This both protects the material itself and allows the viewing session to proceed without interruption. In retrospect the archive can thus also ascertain whether the user has caused any damage to the print and charge him or her accordingly.

Now briefly to the opening hours. The archive staff usually work fixed hours, which means that consultations are only possible at particular times.[19] To leave time for their other duties some archives limit their public opening hours to the morning or afternoon. This creates periods free from interruption during which they can do the research necessary to reply to enquiries and supplement the catalogue, etc.; in other words, carry out work which, in the end, benefits the user. Certain groups, however, (e.g., colleagues from other (FIAF) archives, members of the society for friends of the archive) are often granted access even during these periods.

## 4. Technical Facilities

The archive usually offers the visitor several ways of viewing its films. However, it also makes a decision about which visitors may use which equipment and material, based upon several factors:

- the kind of research the individual is doing and his or her professional qualifications
- his or her financial resources
- the archive's policy

### a. Type of Research and Professional Qualifications
Depending, of course, on the actual nature of their research, students and teaching staff are often offered the use of a tape deck, whereas more appropriate formats are made available to more senior historians, and in some cases television personnel and filmmakers. This should not be read as a two-tier system: tape decks may be more representative of the needs of certain users, whereas viewing tables and projection conform more closely to the demands of the others.

### b. Financial Resources
Fees may depend on :
- the use of equipment (video, viewing table, projection room)
- the user's profile (students, researchers,  industry professionals, such as television or advertising staff)
- the benefit for the archive if research appears to be useful for the archive itself (identification, programming, etc.)

### c. Archival Policy
The survey carried out by the Programming Commission revealed that 80 percent of the institutions involved have started using some form of

[19] As early as 1980 (in the first edition of their handbook), Eileen Bowser and her colleagues emphasized, with reference to the non-film collection, the need for archives to fix their opening hours according to the requirements of their visitors. This also holds for the collection of films. See Bowser / Kuiper, p. 147.

video. A number of archives reject this outright on the grounds that video reproduction alters the quality of the image (often to a considerable extent). For others, the advantages of video outweigh the reduction in fidelity and they accept this distortion as part of the package. Furthermore, certain archives are of the opinion that viewing tables also give an inadequate reproduction of the film.

There are different methods of providing access to prints:

## A. Viewing Tables

The viewing table was and still is today the most widespread method of providing access to film material. In every archive there are either one or more tables which, when needed, can be used for viewing, or else tables set aside especially for consultation. According to the survey carried out by the FIAF Programming Commission, in 1992 88 percent of the archives which replied allowed visitors to study films in this way. Most archives are equipped with one or more 35mm tables convertible for use to 16mm. Of course, standard 16mm units are also popular.

Tables with a variable speed are very rare; most feature the standard settings 18 fps, 24 fps and 48 fps. Many are also equipped with a counter (in meters/feet) which allows the user to calculate the length in minutes. Frequently headphones are provided to avoid disturbing others.

Whether or not special cubicles can be supplied depends on the facilities and space available in the archive. Individual units give the archivist and visitor a certain amount of freedom and allow them to concentrate more on their work. For example, audio tape recorders can thus be used, items which may otherwise be banned for obvious reasons. Users and staff alike feel that the visitor is a guest and not a "disruptive element."

Whether in cubicles or at simple tables, the material can usually be viewed by one or two, sometimes by three people, providing there is enough room. For preservation and copyright reasons, the use of still cameras is often forbidden, as are video cameras.

## B. Differences in Service

In some archives a staff member is often present throughout the viewing session. The visitor is freed from having to operate the equipment and can thus devote him or herself to taking notes.

Several advantages can be mentioned here. The material is exposed to minimal danger and there is no risk of unauthorised photography or filming. Guests who feel intimidated by unfamiliar technology do not have to fear causing accidental damage to the film or equipment.

Nevertheless, guests with experience on editing equipment feel this dependence to be a burden rather than a help.

Other institutions, often those with a limited number staff, give the inexperienced visitor an introduction to the equipment. As soon as this is mastered he or she can view the material independently. The staff, however, will always be close at hand, e.g., to change reels.

In this case, the material is exposed to greater danger. Convinced that he or she can overcome difficulties alone, driven by the wish not to disturb the staff or unaware of the danger to the material, it is possible that the inexperienced visitor may ask for help only after the damage is done. It is much more difficult to check that the protective guidelines are being followed (that visitors are working with gloves, not running the film forwards or backwards at high speed, etc.) when individual cubicles have been installed.[20]

To reduce the risk to highly sensitive prints caused by unsupervised viewing, the equipment can also be set up such that it is only possible to run the film forward at normal speed, and in the most extreme cases the film stop function can even be disabled.

## C. Video, Laser Disc and CD-Rom

As mentioned above, 80 percent of FIAF archives surveyed had by 1992 introduced the viewing of films on video. This affects access both on and off the premises of the archive itself.



The advantages for visitors are evident. They have only low access fees to pay. Familiar with the easy-to-use equipment from the domestic context, they enjoy a high level of independence from the staff. Viewing can proceed comparatively rapidly (with the help of the fast-forward and rewind controls) and browsing through the film is also possible.

The archive also benefits. There is less of a risk that expensive film material could be damaged: the wear and tear caused by use is limited (which makes a particular difference in the case of popular titles) and the lifetime of the original print thus extended. Cassettes require only a small amount of storage space and can be kept close to the playback equipment, which permits spontaneous access and reduces logistic problems to a minimum.

With video an archive can make available for viewing films and unique items which may or may not yet have been restored.

Material which visitors do not usually request (cuts made by the censors, footage rejected at the editing stage, trailers, etc.) can be shown along with the film itself. In some cases an archive can even show to visitors films it does not have in its own vaults through use of videotapes sent by other archives, tantamount to it extending its collection of viewing material.

Nevertheless, there are several objections which may be raised against

[20] Examples of rules governing the viewing of films may be requested at the FIAF Secretariat.

the use of video for film viewings. Certain types of research are very difficult to carry out on video (e.g., analysing still frames can prove sheer agony when using inferior or ageing tape decks); others are impossible (e.g., studies which require direct contact with the footage itself, such as the identification of a film by means of edge codes, frame format or perforation numbers).

The loss of quality cannot be neglected. The film image contains more information than can be reproduced by a standard television screen. As a consequence, the image is less sharp, the resolution is lower and there are fewer details. Some colours, particularly red, cannot be reproduced in their full spectral range.



The standard television screen conforms more or less to the old academy film standard (1:1.33). Images in a wider format are either pan-and-scanned, "letterboxed," or even cropped on both sides. Furthermore, not all archives and/or commercial laboratories have the technology necessary to reproduce the full silent film aperture when transferring to video. Films are edited for the big screen, filmed images are shot to fill them. If the film is viewed in a reduced format this can have a negative effect upon the way certain sequences are perceived; in other words the montage may feel too rapid or the image overloaded.

Films on a video screen run at 25 fps, which is acceptable if the original projection speed was 24 fps. Transferring films with a lower projection speed proves relatively expensive if it is left to a commercial firm. As a result, an archive may choose to pay the higher price, transfer only films running at 24 fps, or sacrifice the correct projection speed. Moreover, older tape decks can be more susceptible to breakdowns and will, of course, become obsolete.



Film on video generally means film on a small television screen and is far removed from the original big screen experience. It has to be admitted that viewing films on a flatbed is in itself far from the original screening conditions, but at least users are confronted with film images in projection onto a small screen and not with their electronic reproduction over 625 or even 525 scan lines.[21]

### Laser Disc / CD-ROM

As a means of reproducing the film image, Laser Disc and CD-ROM surpass magnetic videotape by far in terms of definition. Yet they too are thrown back upon the normal television screen, and as such suffer the same drawbacks.

## D. Projection Room and Cinema

Given the very high rates charged for hiring out the cinema and projec-

tionist, only the most exceptional individual visitors to the archive can afford to entertain this offer. It is usually school parties and other groups that request a private showing. Some archives have a small room equipped with a 16mm and 8mm projector which can be hired instead.

Only by projecting a film at the correct speed, in the original format, using the right masking, on a big screen and with a good sound system do conditions approach those under which the film was originally meant to be shown. (Approach, as the effect of the quality of the print at the time of the première, of the larger cinemas, contemporary sound system and other factors can rarely be reproduced by the in-house cinema.)

Opting for this way of viewing a film allows several people to see it together. It can be watched under conditions closer to those originally intended by the artist who created it. However, projection requires a projectionist, which pushes the cost higher. In addition, projection is not suited to a detailed study of the individual frame or of one specific scene.

## 5. Limitations Placed upon Viewing

Usually the wishes of the visitor are respected as far as possible. This is, however, subject to certain conditions concerning the preservation rules and the existence of a viewing print. Sometimes, and only for serious researchers, preservation prints, fragile material or even nitrate prints may be made accessible. Often these films may be viewed only once to protect the sensitive material or the number of prints per session is limited.

If a film is not made available for viewing, a number of factors may have influenced the archive in its decision (in the United States, in particular, it is now part of the service to explain to users why certain titles are not / no longer / not yet accessible).

### Physical condition
The physical condition of the material makes access impossible (damaged perforations, too many splices, etc). Prints undergoing preservation or restoration work are barred from viewing.

### Restriction and exclusions to specific parts of the collection
Similarly, archives might choose to steer clear of certain categories of «unwanted research;» some archives, for example, follow a policy not to supply material to be used in computer games, music videos or advertisements.  Of course, each organisation must decide for itself what, if anything, it decides to exclude.

A number of archives, particularly in South America and Europe, give preferential treatment and support to visitors researching the history of their country's cinema. In a number of institutions visitors are granted access principally to the specialist parts of the collection (e.g., the animated films in the Cinémathèque Québécoise).

One German archive has barred visitors from accessing propaganda films

[21] The detailed information on the pros and cons of video was taken inter alia from the following articles:

Mary Lea Bandy, "Video in Film Archives? No, Thanks ...", in FIAF Bulletin, no. 45, 1992, pp. 27-35.

John Belton et al, "Statement of the Use of Video in the Classroom, by the Society for Cinema Studies Task Force on Film Integrity", in Cinema-Journal 30, no. 4, summer 1991, pp. 3-6, reproduced in FIAF Bulletin, no. 46, 1993, pp. 27-38.

Steven Ricci, "Video in Film Archives? Yes, Please ...", in FIAF Bulletin, no. 45, 1992, pp.26-34.

of the Nazi era; they can only be viewed under special circumstances. Until quite recently, political conditions forced one Eastern European archive to keep documentary films and newsreels under lock and key. Privately-owned films can similarly be excluded from viewing (usually at the request of the depositor), as can films with a specific cultural background – one Australian archive releases footage of aboriginal religious ceremonies only on certain conditions.

**Commercial availability**

Today many films are already available to buy on video, Laser Disc and DVD, or for rental from the "video shop round the corner." Particularly in America, a large selection of lesser-known titles (including many from the early days of cinema history) have also appeared on cassette. Some archives have thus begun to respond to inquiries asking to view certain films with details of their availability on the video market. This is intended to keep away those film buffs with a purely leisure interest in the film; serious researchers will certainly not be denied access to the necessary material. What is more, the video versions of many films are unsatisfactory.[22]

[22] See the letter from Royal S. Brown in John Belton et al, pp. 32-7.

# V. Reproductions

Customers approach the archive with a wide range of requests: film excerpts for television, video copies of a complete film for fellow archivists, etc. Reproductions can become a major source of income, provided that the rights to the originals are not contested.

Since reproduction here circulates the material stored in an archive beyond the confines of the archive itself, legal considerations are of prime importance. As archives frequently have no claim to the rights to their films, most bodies have for their own legal protection drawn up a list of rules customers must follow.

It is furthermore not unusual for a copyright holder to oblige the archive to allow his or her print to be reproduced for television screenings. In most cases, the copyright owner requests access to the best material available, even if unique. If the archive itself paid for the pre-print material which will be used in such a case, it may try to get back from the owner part of the restoration costs.

## 1. Film on Film

Here several factors determine whether reproduction is permitted. For example, the following points may be taken into consideration.

### Legal rights

All archives will consider only those films whose owners or depositors have given their express permission or which have reverted to the public domain. Any negotiations with the owner are to be pursued by the user, who must then provide the archive, in advance, with written proof of the owner's consent. The issue becomes rather more hazy when the copyright holder cannot be reached or when the work itself has not been identified. Since permission has in these cases not been obtained some archives will not allow reproduction to proceed. Others ask that the user sign a declaration accepting all responsibility in the event of legal proceedings.



Godard directing *Le Mépris*, 1963

### Print status

Normally only material which has already undergone preservation work is made available, since otherwise there is too great a risk that one act of carelessness could cause the film to be lost forever. If the print has not yet been preserved then the user should contribute to the cost of a preservation print. Of course, the original negatives being the most valuable preservation material, they should only be

used with the utmost reluctance and under clear responsibility of the copyright owner.

## Laboratory Procedures

Archives with their own film and/or video laboratory can choose or even demand to carry out the work themselves since this gives them full control over the material, protecting it from damage or unauthorised copying. Others pass the material on to a reliable firm of their or the user's choosing.

## Formalities

Often archives provide printed forms which users are required to fill in with details of the scene(s) to be copied. Archives may also prefer for the users to indicate themselves on the print exactly which excerpt they want to be copied. Users must always apply in writing with all details and well in advance, since reproductions may take some time.

Some institutions insist that, when submitting an order, the user guarantee that the material will be shown in the correct manner (at the original projection speed and in the original format, etc.). This gives the archive a certain amount of control over, for instance, the treatment of its copies by television stations. Some TV executives show very little interest in historically accurate reproduction, and their actions have to this day left many people with the impression that in old films everyone just runs about.[23]



Salle de spectacles, Brussels

Formulating regulations that would protect the archive's moral rights and reputation is of course very difficult, but they should at least be aware of the existing dangers.

## Conditions Placed on Reproduction

Most archives do not copy excerpts from films, only whole reels. The sections of the film not used (e.g., in a television broadcast) often have to be returned to the archive or destroyed (in which case proper evidence must be provided) immediately following the transmission. This measure is designed to prevent their unchecked use and protect the legal owner of the work, who could otherwise be cheated out of royalties.

## Price

Prices can be graded according to the purpose of the copy (whether it is destined for teaching and research or for profit-oriented distribution) and the nature of the user (students, academics, television companies, etc). Sometimes no lump sums are charged, as the price varies from copy to copy, depending on the time spent on colour testing, preparatory and follow-up work in the laboratory, the difficulty of reproduction itself, etc. The price can also be calculated according to the purpose of the repro-

[23] On the responsibility archives have when their films are to be used on television see: Clyde Jeavons, Programming From Archive Collections, manuscript, consulted in the secretariat of the FIAF, p.18.

duction (e.g., if the reproduced parts are to be used in a profit-making context by television). As a rule, fees are always charged for preparation of the copy. The fees and labour costs should normally be settled in advance. Fees can occasionally also be paid in kind, i.e., in the place of money reels of film can be donated to settle the debt.

## 2. Film on Video

Some institutions flatly reject the idea of film on video. Others perceive it as a chance to expand the range of their activities and even bring out a commercial series of cassettes. Often a video transfer gives only an approximate sense of the impression made by a work originally shot on film. Yet in many cases this is perfectly adequate: festivals looking for suitable films nowadays often receive preview tapes; when planning restoration projects, archives sometimes watch the video copy of another institution's print before they decide whether it is worth requesting shipment of the print; films which have yet to be identified can be sent rapidly and cheaply to specialists living thousands of miles apart, etc. Researchers interested primarily in narrative structure find working with a flexible tape deck extremely practical. Film in video form thus facilitates communication and co-operation between experts and is sometimes better-suited to research work than the film itself.

*La Bohème*, 1926, King Vidor

However, video raises the issue of how to protect the film from unauthorised reproduction, especially when a cassette is only to be lent out for a short period of time. When transferring a film to video, firms offer to mark the copy with a code, often in the form of the archive's logo, which appears in a corner of the screen and shows the origin of the print. As with commercial retail cassettes, signals can also be copied onto the tape which are designed to prevent copying, although they are not altogether reliable. Some institutions insist that the borrower testify in writing that he or she will not make a reproduction of the cassette.

In this context, questions also arise concerning the correct projection speed and, in the case of silent films, of the music which may accompany the work.

## 3. Film on CD-ROM

The digitisation of films has begun to spread to archives as an interesting alternative to video and laserdisc. The advantages are clear: Digitisation

allows sound, image and text to appear on-screen simultaneously. CD-ROM users can interact with the programme and jump easily from sequence to sequence as required. The production costs of a CD-ROM are very low, which makes its retail price about that of a better-quality exhibition catalogue.[24] They take up even less storage space than video cassettes, are handier, have a much longer lifespan and, what is more, hardly ever degrade. The image is very stable and the picture quality is improving with developments in the technology of computer monitors.

It is quite possible that, once the technology has reached a certain level, this system will spread throughout the archive world for reproduction purposes: television stations and other clients demand ever-increasing picture quality; each year more and more (silent) classics enter the public domain (at least in the United States) and can be distributed freely; the public is showing an increasing interest in early films; younger viewers have grown up with computers and large numbers of them will soon have sophisticated desktop systems, etc. The foundations have thus been laid for the widespread success of CD-ROM. The future will show if and how it will benefit archives.



*Footlight Parade*, 1933, Lloyd Bacon

## 4. Film as Photographs

Policies vary widely on this point. Some archives impose a general ban upon the photographing of film images (e.g., the UCLA Film and Television Archive) since this infringes the copyright. Then again, others will produce a reproduction in the archive's own laboratory if the user marks which image he or she requires. A third group of archives even allow users to take the photographs with their own cameras.[25]

[24] This latter piece of information was taken from an article by Michelle Aubert in Journal of Film Preservation, no. 47, October 1993, pp. 35-38, here p. 37.

[25] On this point see also Kristin Thompson / David Bordwell, "'Dear archivist ...': An Open Letter on Access to Film Collections", in FIAF Bulletin, no. 45, 1992, pp. 38-43, here pp. 40f.

# VI. Film Distribution

The distribution of films is only tangential to the central issue of "access to collections." The structure and activities of a distribution department often have only an indirect relationship to those of the archive, despite the fact that distribution is a common activity of a large number of institutions.
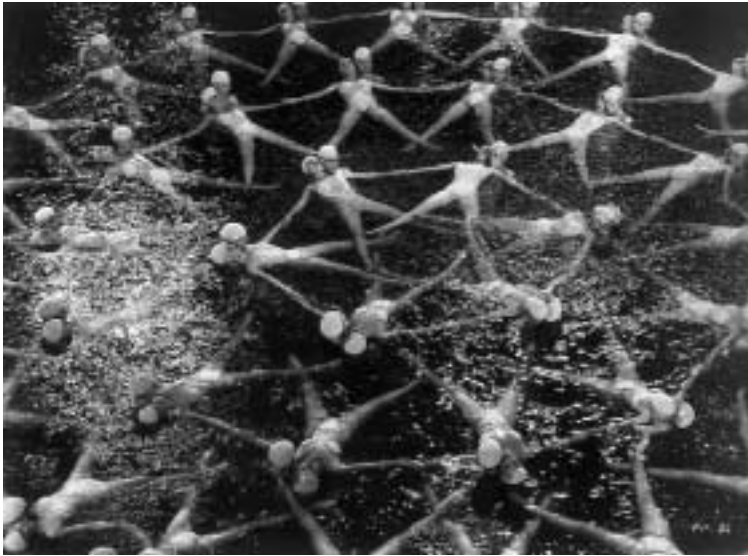


Nevertheless, distribution activities may extend to areas outside the city or town where the archive has its offices, thus giving access to a larger group of people, and to titles the archive does not (yet) hold in its collection.

Some archives have incorporated distribution into the usual sphere of their activities (e.g., The Museum of Modern Art in New York); many have preferred to establish a legally and financially independent department. Eileen Bowser emphasises why this division is important: "However it is of great importance to set up a completely separate department or organisation for the purpose, since the needs of the program are quite different. Special agreements must be made with the film owners, on quite another basis than those made for the deposit of films for preservation purposes in the archive. It would be harmful to the archive work should the film owners confuse the two purposes of acquisition." [26]

The relationship outlined here – the fact that the distribution department usually has its own collection and often acquires titles solely for its own purposes, even if they are eventually assimilated into the archive's collection –- makes it abundantly clear that distribution can be regarded only to a limited degree as a form of access. However, since films from an archive's collection occasionally appear on the distributor's list it cannot be overlooked.

Most archives publish a catalogue of titles which they distribute amongst their established body of (often regular) customers. At regular intervals new titles are added and old ones taken off the list as the distributor's rights expire. The films are usually classics of cinema history or works of particular cultural and artistic value. The 16mm print is popular because of the low postage charges for the borrower; nevertheless, the acquisition of new prints has become very expensive due to a decrease in the demand for this gauge and the ever-shrinking number of laboratories which print to 16mm. The higher quality of 35mm prints has also made them favourites, particularly with art-house cinemas.

[26] Bowser / Kuiper, p. 176.

## Film Distribution in Practice

A distinction must be made between theatrical and non-theatrical distribution, i.e., whether the goal is profit or strictly the fulfilment of a cultural duty. For example, the Mexican Filmoteca de la UNAM runs a theatrical distribution division, while some other archives operate a non-theatrical programme only. Of the 24 European institutions covered by the 1991 survey, nine – that is to say, less than a third – maintained a non-theatrical distribution department.[27]

As for regular distribution bodies, the rights to films are acquired for a specified period of time and a specified geographical area. The non-theatrical distribution department loans their prints exclusively to non-commercial institutions, i.e., to organisations whose aim in showing the film is not to make a profit, but mainly to educate its public. This latter group includes universities, cinema clubs, alternative arts centres and community centres. Often, the distribution department organises a kind of club for its users, allowing it to build up a clear body of regular customers.

Frequently the goal of a film distributor linked to an archive is to promote cinema art and keep film culture alive. With the passing of theatrical 16mm distribution, the rise of new technologies such as the DVD and CD-ROM, and the ever-increasing number of private sources of information (pay TV, video on demand) – not to mention the ubiquitous local video store – the day is rapidly approaching when certain genres (documentary, experimental and short films, debut works and classics, etc.) will only be studied on a television screen, if they have not yet disappeared for good. At a time when films of this sort are given exposure in many countries only by public institutions or state-run television stations, finding alternatives becomes a matter of life and death. In situations where the commercial market has turned its back on "difficult" art, the distributor affiliated with an archive can help keep alive the audience's desire for something less conventional.

Certain procedures must be followed if a print is to be hired out to a user. When collecting the print(s), the borrower must normally sign one contract per film which lists the conditions of hire and provides a formal statement of his or her intent to abide by the rules drawn up by the archive.

In general, the borrower must make a written or verbal order which may contain the following information:

- Name of the institution seeking to borrow the film
- Time and location of the projection
- Occasion and context of the event

Then the borrower often has to sign a contract assuring that he or she will respect the guidelines imposed by the archive.[28]

For example, the borrower may be required to:

- assure that he or she will not reproduce the loaned print

[27] See Michelle Aubert, "European Archives and Cinémathèques. Analysis of Their Activities", p.4.

[28] Examples of loan policies for film prints may be requested at the FIAF Secretariat.

- provide a professional projectionist and appropriate equipment for the showing of the film
- project the film at the correct speed and in the original format
- return the material in the condition in which it was received; agree to show the film one time only; report any damage to the copy immediately and accept all financial responsibility for it (thus making it is highly desirable that the borrower is covered by appropriate insurance)
- return the print within the specified period by the most reliable means possible and provide also appropriate handling and packing for return of the print. Often no transport costs are incurred since the copy is collected and returned in person.

# VII. On the Relationship between Archive and User

When writing the first volume of his history of the cinema, Georges Sadoul had to glean his information from the specialist press, as he was denied access to the film material itself. Today it is a relatively simple matter for cinema researchers to get to see films, even if not all of them acknowledge the range of opportunities offered, for it is imperative to view the print if errors are to be avoided: "It is no longer possible to discuss an early film which is still in existence without first having watched it or watched it over again."[29] For this reason, archives also have a sort of "moral obligation" – in the words of Raymond Borde (then of the Cinémathèque de Toulouse) – to receive academics and grant them access.

Building up contact between archive and user does not always prove easy, as both sides have (often high) expectations which can put a strain upon the relationship and lead to disappointment.

**A Few Practical Tips for Dealing with Archives**

To avoid any dissension arising from the initial contact between both sides it is helpful to be aware of a number of spoken and unspoken rules governing the way a user can best deal with an archive.

**Clarity**

Every inquiry should be to the point and expressed in an easily comprehensible style. The addressee should be able to recognise immediately the matter at hand and what the correspondent desires.

If an inquiry is to be followed up with a search for material in the collection, a list of the titles which the researcher desires should be included. This saves time and money as the archivist can work from the list provided. Archives do not usually carry out a thematic search on behalf of the user, sometimes instead referring him or her to a local researcher who provides similar services for a fee, or inviting him or her to visit the archive's documentation centre where the user may do his or her own research.

The list should contain the required films (both the original title and other information necessary for a precise identification) in alphabetical order, as the catalogues (computerised or not) of most institutions are organised according to this same principle. This simplifies the work of the archivist.

On occasion it is preferable to send in two shorter filmographies over a period of time rather than one long list, as archivists have a wide range of duties and thus little time available for research.

[29] Raymond Borde, "Les historiens du cinéma et les cinémathèques" in FIAF Information Bulletin, no. XXX, October 1985, pp. 25-28, here p.25.

### Preparation

The user should be familiar with his or her research topic before even making contact with the archive. This is the only way to avoid superfluous questions and convince the archive that this is a serious inquiry.

If an archive has published information concerning its collection or has opened up its catalogue to the public (e.g., via the Internet) then these should be consulted beforehand. This reduces the time the researcher spends waiting and frees the archivist for other duties. An independent search through the catalogue may also turn up films which the researcher may not otherwise have thought of, for example because they are not listed in reference books.

Many archives have an excessive workload and therefore are frequently not in a position to offer an immediate reply to inquiries. When planning a project the user should thus be sure to allow enough time between the initial contact and the projected visit to the archive.

### Priority Contacts and Alternatives

As described above, some archives only deal with inquiries relating to the national production (or to the archive's specialist field). That aside, it is generally in the user's interest to begin a search with local, regional or national institutions before making contact with archives on an international level. Material relevant to even the most exotic of inquiries can sometimes be found where it is least expected.

Film museums, archives and cinematheques are not necessarily the best places to look. It is often worth directing inquiries to different kinds of museums or institutions.

### Flexibility

When visiting an archive it is absolutely vital to set aside much more time than is required for actually viewing the films. Disregarding technical problems which can disrupt the session, or the late return of films after borrowing, discussion with the staff often turns up films which were not originally taken into account. The length of time needed to view the required films is also frequently underestimated. Visitors then try to rush through the whole of the programme, which inevitably proves stressful and detrimental to the research.

Archive employees of many years' standing know the collection inside out and are only too happy – once the visitor has won their confidence by demonstrating expertise and respect for the delicate film material – to show users some of their "treasures." A visitor's research can benefit a



**Programme, March 1928**

great deal by a readiness to see something new and deviate slightly from his or her original plans.[30]

As Paolo Cherchi Usai writes in his book « Burning Passion », every user should be fully aware of his or her own responsibility: "[...] it is on the basis of your behaviour and according to the behaviour of the researcher who preceded and who will follow that archives will take a defensive or an open attitude towards the user." [31]

### The User – a Friend and Helper

As mentioned above, several archives waive researchers' viewing fees if they lend a helping hand to the archive. They identify films and photographs, give details of the condition of the films they have viewed (which the archive itself may not have watched for quite some time) and draw attention to errors in the catalogue. They let the archive know if prints exist in other institutions which contain scenes or titles missing from its own, suggest films for restoration and thereby sometimes correct the archivist's opinion of an (often unjustly) neglected work. They submit articles to the archive's journal and their research topics trigger the programming of particular series of films. A discussion with an (inter)national film historian or filmmaker has always been worthwhile, even if it only reveals which projects are being carried out elsewhere.



*The Girl Can't Help It*, 1956, Frank Tashlin

Very few researchers react negatively when an archive asks them for help, provided they do not feel that they are being used. Many are delighted to lend a hand as they have a chance to see films or documents they would not otherwise have chanced upon in the course of their own investigations. Closer contact with the archivist gives them the feeling that they are less a guest (or at the worst merely tolerated) than a friend of the institution. During their stay bonds may be formed which continue to exist after researchers have left and provide a fruitful source of information for both sides.

Often a visitor publishes as a result of viewing a film. This is the easiest way for an archive to publicise its own work. It has never done an institution any harm to have a researcher write and talk about interesting examples from its collection.

[30] Further advice is given in Paolo Cherchi Usai, Burning Passion: An Introduction to the Study of Silent Cinema, London: BFI, 1994, pp. 46-50 and Kristin Thompson / David Bordwell, pp. 42f.

[31] Cherchi Usai, p. 47.

# Epilogue

You might recall that a first version of this manual for access to the collections was presented – under the title «Some thoughts on accessing film collections» – at the 1995 FIAF Congress in Los Angeles, where the members were invited to submit their relevant comments and remarks on this "work in progress." Only a few reacted, but their reactions proved to be all the more valuable. As a consequence, the text went through a number of additions and/or modifications. This epilogue will summarise some fundamental principles, based primarily on comments and remarks submitted by Meg Labrum, Wolfgang Klaue and Roger Smither, for which we thank them.

In his remarks, Wolfgang Klaue expressed his concern about the point of view of the user having been largely omitted in this manual. However, as Roger Smither quite rightly noted, the present text, put together at the initiative of a FIAF commission, concerns itself primarily with matters pertaining to the archive world. We nevertheless hope that it will encourage communication between the archives on the one hand and the great diversity of users on the other, and that it may serve as well to further the user's understanding of the seemingly "obstructive" attitude sometimes evidenced by archives (related to copyright matters, fragility of the material, logistic problems in cataloguing, etc.). Even so  – and Wolfgang Klaue and Roger Smither are right to insist on this point – it is hardly our intention to justify this attitude; quite the contrary, the aim is to pinpoint the underlying motives (whether good or bad), so as to enable us to resolve these matters with greater efficiency.

One such question, as stated before, is linked to the relationship between archives and right owners, and only a clearly defined set of rules governing the archives' rights will provide an adequate answer. Even if the archives' fears of possibly losing prints preserved (or even restored) by them once the contents of a collection become public knowledge are sometimes justified, this argument, as Roger Smither very adequately puts it, "strengthens the case for the campaign for a legal recognition of archives' rights to hold their collections much more than it justifies arguments for secrecy".

But the first task ahead of us is clearly to strive for a coherent policy and greater standardisation within the archive world itself. The user will most certainly be one of the first to benefit from a more uniform approach to access. With this in mind, a system of generalised application procedures might be instituted. Someone researching European film would then fol-

low the same procedure for accessing collections in France, Germany and Belgium, for example, making it much easier for both him or her and the archives themselves, as less time would be spent explaining how the system works. Standard written forms would be most welcome in this regard, all the more so because they both constitute a (legal) proof of the agreement between the archive and the user and would serve to avoid discussion afterwards.

A similar standardisation could even be applied to computer cataloguing, together with a generalised use of more complex query treatment possibilities (enabling searches on subjects, places, things, activities, etc., aside from the standard title/director queries), which would resolve the problems researchers face in dealing with, for example, non-fiction material. The wide range of research possibilities offered by modern technologies could indeed spare the staff a lot of time as well, especially if these means were made readily accessible to the user.

In short, all FIAF members should strive for a growing conformity and user-friendliness with regard to access, which in turn can only be achieved within a solid framework of rules defined by all the partners involved. Users, archives and rights holders alike would eventually benefit from such an agreement. However, what would benefit most in the end is the film patrimony itself, which is, after all, what our work is all about.


Gabrielle Claes
President of the Commission for
Programming and Access to the collections


Brussels, August 1997
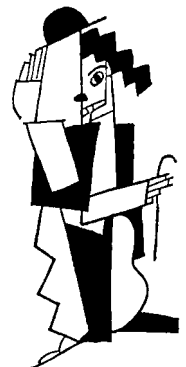
# Appendix I

## Report on Programming and Access

**by Catherine Gautier on Behalf of the Commission for Programming and Access to Collections (1992)**

### SURVEY ON PROGRAMMING AND ACCESS IN FIAF ARCHIVES

**Financial conditions for access to researchers**

| Archive | Fee | Research Work | Films/Researchers (number per year) |
|---|---|---|---|
| Amsterdam | $25 to $50 / hour | free | 250/125 |
| Athinai | variable | free | 25/65 |
| Bangkok | Charge/free | free | 120/70 |
| Barcelona | —- | —- | —- |
| Beijing | free | free | 300/100 |
| Beograd | Generally free | free | 50/20 |
| Berkeley | Scale fee | charge/free | 900/779 |
| Berlin | free for students/charge | charge commercial | 97/33 |
| Beverly Hills | Generally free | Generally free | —-/50 |
| Bogota FP | small charge/50% students | free | 1000/500 |
| Bois d'Arcy | Charge/free | charge/free | 239 hours/year |
| Bologna | charge/50% students | free | 750/400 |
| Bruxelles | charge/discounts/free | free | 250/—- |
| Budapest | Generally free | Generally free | 500/170 |
| Buenos Aires | charge/discounts | free | 250/1200 |
| Canberra | charge | free | 200/50 |
| Den Haag | charge re-use/free | free | —- |
| Dublin | charge/discounts | free | 200/150 |
| Gemona | free | free | 50/40 |
| Glasgow | charge commercial/free | free/charge | 550/150 |
| Habana | charge except ICAIC | free | —-/40 |
| Harare | under consideration | free | —-/200 |
| Helsinki | charge/discounts | generally charge | 3000/800 |
| Istanbul | charge re-use/free | charge re-use | 100/65 |
| Jerusalem IFA | $ 10 / hour | free | —-/125 |
| Kobenhavn | charge/free | free | 1600/6000 |
| Koblenz | 15 DM-hour / free students | 30DM/hour | 5000 reels/380 |
| La Paz | charge | charge | —-/15 |
| Lausanne | charge | free | —-/50 |
| Lima | free national researchers | free | ———— |
| Lisboa | free | free | 64/30 |
| London IWM | charge except students | generally free | 6000 reels/1500 |
| London NFTVA | charge / 50% students | free/charge re-use | 5000/750 |
| Los Angeles UCLA | charge flatbeds view./free | free | 3100/2200 |
| Luxembourg | free | free | 150/20 |
| Madison | free | free | 2500/1500 |

| | | | |
|---|---|---|---|
| Madrid | free | free | 600/120 |
| México CN | free | free | 60/15 |
| México UNAM | free | free | 210/190 |
| Montevideo CU | variable fee | free | 50/30 |
| Montevideo SODRE | free/charge | free | 30/7 |
| Montréal | free/variable charge | free | 150/50 |
| Moskva | free/$100-day foreigners | minimum charge | 350/55 |
| München | free | free | 30/10 |
| NY Anthology | charge / free | free | 250/100 |
| NY MoMA | small charge / free | free | 1500/—- |
| Oslo | Charge / discounts | free | 100/20 |
| Ottawa | free | free | 1125 hours/900 |
| Paris CF | free/charge under study | free | 70/20 |
| Perth | free | free | 500/200 |
| Praha | variable charge | variable charge | 300/200 |
| Quito | free | free | small number |
| Reykjavik | free | free | —/25 |
| Rio de Janeiro | free | free | 40/20 |
| Rochester | free/$5-$15 for commercial | free (titles lists) | 400/120 |
| Roma | charge/discounts | free | 400/100 |
| Sao Paulo | charge/discounts | free | 470/90 |
| Seoul | free for video,$1/minute commercial use | | 15/30 |
| Skopje | free | free | —/18 |
| Sofia | free | free | 120/58 |
| Stockholm | free | free | 400/100 |
| Tehran | free | free | 600/200 |
| Tokyo | charge/discounts | free | 40/20 |
| Torino | discounts/free | free | —/15 |
| Toulouse | charge/free | free | —/25 |
| Valencia | free | free | —/4 |
| Vaticano | free | free | 20/15 |
| Warszawa | free/discounts | free | ————————- |
| Washington AFI | Access at LOC premises and other US archives | | |
| Washington HSFA | free | free | —/50 |
| Washington LOC | free | free | 6000/1700 |
| Washington NA | free | free | —/6000 |
| Wellington | charge commercial | free | 200/50 |
| Wien FA | free | free | —/65 |
| Wien FM | discounts/free | charge | 400/200 |
| Wiesbaden | charge/discounts | charge | —/100 |

# SURVEY ON PROGRAMMING AND ACCESS IN FIAF ARCHIVES

## Technical Facilities for Viewing

| Archive | Room | Table | Video | Nitrate |
|---|---|---|---|---|
| Amsterdam | X | X | Students | X |
| Athinai | X | X | — | — |
| Bangkok | X | X | X | X |
| Barcelona | —- | X | X | — |
| Beijing | X | X | X | X |
| Beograd | X | X | X | X |
| Berkeley | X | X | X | X supervised |
| Berlin | X | X | X | —- |
| Beverly Hills | —- | X | X | —- |
| Bogota FP | X | X | X | —- |
| Bois d'Arcy | X | X | X | X |
| Bologna | —- | X | X | X |
| Bruxelles | X some | X | —- | X some |
| Budapest | X | X | X | X |
| Buenos Aires | X | X | X | —- |
| Canberra | —- | X | X most | —- |
| Den Haag | —- | X some | X | —- |
| Dublin | —- | X | X | —- |
| Gemona | X | X | X | —- |
| Glasgow | X | X | X | —- |
| Habana | X | X | —- | —- |
| Harare | —- | X | X | —- |
| Helsinki | X some | X | X | X some |
| Istanbul | X | X | X cinema | —- |
| Jerusalem IFA | —- | X | X | —- |
| Kobenhavn | X | X some | X | X in cinema |
| Koblenz | —- | X | X | —- |
| La Paz | X some | X | X | X |
| Lausanne | X | X | X | —- |
| Lima | X | —- | —- | —- |
| Lisboa | X most | X | X some | —- |
| London IWM | X | X | X | X supervised |
| London NFTVA | X | X | X | X |
| Los Angeles UCLA | X | X | X | X |
| Luxembourg | X | X | —- | —- |
| Madison | —- | X | X | —- |
| Madrid | X | X | X | X supervised |
| México CN | —- | —- | X | —- |
| México UNAM | X | X | X | —- |
| Montevideo CU | X | X | —- | —- |
| Montevideo SODRE | X | X | —- | X |
| Montréal | X | X most | X some | —- |
| Moskva | X | X | —- | X |

| | | | | |
|---|---|---|---|---|
| München | X | —- | X | X in cinema |
| NY Anthology | X | X | X | —- |
| NY MoMA | X | X | —- | —- |
| Oslo | X | X | X | X |
| Ottawa | —- | —- | X | —- |
| Paris CF | X | X | —- | X in cinema |
| Perth | X | X | X | —- |
| Praha | X | X | X | X |
| Quito | —- | —- | X | —- |
| Reykjavik | —- | X | X | —- |
| Rio de Janeiro | X | X | —- | —- |
| Rochester | X | X | X | X in cinema |
| Roma | —- | X | —- | —- |
| Sao Paulo | —- | X | X most | X rarely |
| Seoul | X | X | X | —- |
| Skopje | —- | X | X | —- |
| Sofia | X | —- | X | —- |
| Stockholm | X | —- | X | —- |
| Tehran | X | X | X | —- |
| Tokyo | X | —- | —- | —- |
| Torino | —- | X | X | X supervised |
| Toulouse | —- | X | X | —- |
| Valencia | —- | X | X | —- |
| Vaticano | X | —- | X | —- |
| Warszawa | X | X | —- | X |
| Washington AFI | Access at LOC premises and other US archives | | | |
| Washington HSFA | —- | X | X | —- |
| Washington LOC | X | X | X | —- |
| Washington NA | —- | X | X | —- |
| Wellington | X | X | X | —- |
| Wien FA | —- | X | —- | —- |
| Wien FM | X | X | X | X |
| Wiesbaden | —- | X | X | —- |

See also the complete report on this survey in the Journal of Film Preservation no. 49, 1994, pp. 11-14.

# Appendix II

## Brief list of Catalogues and Other Publications on the Film Holdings of Selected Archives

This following list gives only a small selection of the catalogues published by archives and containing details of their holdings. It is based on bibliographies, books and catalogues available at the Cinémathèque Royale de Belgique. Most are published in the form of books, pamphlets or typewritten scripts. This short list includes some archive distribution catalogues even though these publications may list films held only temporarily by the institutions concerned. Other sources were omitted such as documents compiled for retrospectives and film series (e.g. 50 *Famous Films*, 1915-1945, published in 1960 by the NFTVA and the BFI) organised by the archives around material from their own collections.

*This list contains publications which are available to archives and users as well.*

### I. International Film Holdings

International FilmArchive CD-ROM, 2 updates/year, FIAF (PIP), rue Defacqz 1, B-1000 Bruxelles

Ronald S. Magliozzi (ed.), Treasures from the Film Archives: A Catalog of Short Films Held by FIAF Archives (Metuchen, NJ. / London: The Scarecrow Press, 1988)

(A new updated version is forthcoming.)

Catalogues of international festivals such as Ciné-Mémoire, Il Cinema Ritrovato, Le Giornate del Cinema Muto etc.

### II. National Film Holdings

*Australia*

**The New Zealand Film Archive**
Jonathan Dennis / Witarina Harris, Maori and Pacific Film Retrospective (Wellington: New Zealand Film Archive, 1984)

*Austria*

**Österreichisches Filmarchiv**
Österreichische Gesellschaft für Filmwissenschaft (ed.), Austria-Wochenschau 1964-1973: Schlagwortkatalog zum Bestand im Österreichischen Filmarchiv. Im Auftrage des Österreichischen Filmarchivs (Wien: Die Gesellschaft, 1975)

*Belgium*

**Cinémathèque Royale de Belgique**
Les Cahiers du Muet, 2 vol. (Brussels, 1993/1994)

Décentralisation des films classiques et contemporains (ed.), Catalogue

1993/94 (Bruxelles: Décentralisation des films classiques et contemporains, 1993)

### Canada

**Visual and Sound Archives / National Archives of Canada**

Jan T. Guénette / Jacques Gangé, Inventaire des collections des Archives Nationales du Film, de la télévision et de l'enregistrement sonore (Ottawa: Archives Publiques du Canada, 1983)

### France

**Cinémathèque Française**

Les restaurations de la Cinémathèque Française. Les films projetés en 1986 (Paris, 1986)

Restaurations et tirages de la Cinémathèque Française, 3 vol. (Paris, 1987-1989)

La persistance des images. Tirages, sauvegardes et restaurations dans la collection de la Cinémathèque française (Paris, 1996)

### Germany

**Bundesarchiv-Filmarchiv**

Peter Bucher (ed.), Wochenschauen und Dokumentarfilme 1895-1950 im Bundesarchiv-Filmarchiv (16mm-Verleihkopien) (Koblenz, 1984)

(former editions:

Heiner Schmitt (ed.), Verleihkopien von Dokumentarfilmen und Wochenschauen 1895 - 1945 (Koblenz, 1977)

Hark Barkhausen (ed.), Filmbestände - Verleihkopien von Dokumentar- und Kulturfilme sowie Wochenschauen 1900 - 1945 (Koblenz, 1971))

Bundesarchiv-Filmarchiv et.al. (eds.), German Sound Films 1929 - 1945 (List of holdings of four German archives available at the Bundesarchiv)

**Stiftung Deutsche Kinemathek**

Verleihkatalog No. 1 (Berlin, 1986)

Sylvia Andresen / Ulrich Gregor, Verleihkatalog - Nachtrag 1987 - 1990 (Berlin, 1990)

### Hungary

**Magyar Filmintézet / Filmarchivum**

Institut des Sciences du Théâtre et du Film (ed.), Catalogue des films de la Cinémathèque Hongroise (Budapest, s.d.)

### Israel

**Israel Film Archive / Jerusalem Cinematheque**

Amy Kronish, Edith Falk, Paula Weiman-Kelman, The Nathan Axelrod Collection: Modelet Productions 1927-1934 and Carmel Newsreels, Series I, 1935-1948 (Jerusalem, 1991)

**Steven Spielberg Jewish Film Archive**
Wendy Luterman, Hillel Tryster, Julie Rabinowitz (eds.), Israel Newsreel Collection, vol. 1: 1932-1956 (Jerusalem, 1992)

*Norway*

**Det Norske Filminstituttet**
Filmkatalog (Oslo, 1960)

*Rumania*

**Arhiva Nationala de Filme**
Catalogue des films de l'Archive Roumaine (Bucarest, 1959)

*United Kingdom*

**National Film and Television Archive**
National Film Archive Catalogue:

Part I: Silent News Films (1895-1933) (London, 1965)

Part II: Silent Non-Fiction Films (1895-1934) (London, 1960)

Part III: Silent Fiction Films (1895-1930) (London, 1966)

Catalogue of Viewing Copies (London, 1984)

Roland Cosandey, Film um 1910: Aus der Sammlung Joseph Joye (London) (KINtop-Schriften 1) (Basel / Frankfurt, 1993)

**Imperial War Museum**
Imperial War Museum (Great Britain), Dept. of Information Retrieval (ed.), Welt im Film, 1945-1950: A Microfiche Catalogue of the Imperial War Museum's Holding of Material from Anglo-American Newsreel Screened in Occupied Germany, 1945-1950 (London, [1981])

*United States of America*

**American Film Institute**
Black Films in the Library of Congress (1987) (List of AFI holdings available at the Library of Congress)

The Catalog of Holdings: The American Film Institute Collection and The United Artists Collection at the Library of Congress (Washington, 1978)

Kathleen Karr (ed.), The American Film Heritage: Impressions From the American Film Institute Archives (Washington D.C., 1972)

(additional information on individual holdings)

**Department of Film and Video / The Museum of Modern Art**
The American Federation of Arts Film and Video Collections: Documentaries on the Arts. Avant-garde Films and Videotapes (New York, 1993)

Circulation Film Library Catalog (New York, 1984)

Circulation Film and Video Catalog, vol. 2 (New York, 1990)

The Film Catalog: A List of Holdings in the Museum of Modern Art (New York, 1985)

Jon Gartenberg (ed.), The Film Catalog: A List of Holdings in the Museum of Modern Art (Boston, Mass., 1985)

## Human Studies Film Archives

Guide to the Collections (series of commented lists on documentary films belonging to the collection, available at the archive: eg selected films shot in Africa, Asia, America and Europe; Film and Video Resources on Native Americans)

## Motion Picture, Broadcasting and Recorded Sound Division /

## Library of Congress

Rita Horwitz / Harriet Harrison / Wendy White, The George Kleine Collection of Early Motion Pictures in the Library of Congress: A Catalog (Washington DC., 1980)

Victoria E. Johnson, Vietnam on Film and Television: Documentaries in the Library of Congress (1989)

(list of holdings available at the Library of Congress)

Kemp R. Niver, Early Motion Pictures: The Paper Print Collection in the Library of Congress (Washington D.C., 1985)

(previous edition: Kemp R. Niver, Motion Pictures from the Library of Congress Paper Print Collection, 1894-1912 (Berkeley, 1967))

Sarah Rouse / Katherine Loughney, Three Decades of Television: A Catalog of Television Programs Acquired by the Library of Congress, 1949-1979 (Washington D.C., 1989)

Wendy White-Henson / Veronica M. Gillespie / Harriet Harrison, The Theodore Roosevelt Association Film Collection: A Catalog (Washington D.C, 1986)

## Pacific Film Archive

Pacific Film Archive (ed.), Films in the Collection of the Pacific Film Archive (Berkeley CA, 1979)

## UCLA Film and Television Archive

Collection Profile (series of leaflets informing in general about holdings, available at the archive: e.g. Twentieth Century-Fox, Early Television, Frank Borzage)

Andrea Marin Kalas, Hearst Metrotone News 1929-1934: a History of the American Sound Newsreel (Los Angeles: UCLA, 1990; master thesis on the Hearst Newsreel Collection held by the UCLA)

Study Guide (series of booklets giving more extensive information about films held by the archive, arranged into categories: e.g. Chinese Films, Vietnamese Films, Columbia Pictures)

## Wisconsin Center for Film and Theater Research

Catalog of Television Holdings (Wisconsin, 1978)

# THE L. JEFFREY SELZNICK SCHOOL OF FILM PRESERVATION
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## ACADEMIC YEAR 1998-1999

**Enrollment is open for the 1998-99 season at George Eastman House's L. Jeffrey Selznick School of Film Preservation, the first permanent institution entirely dedicated to archival training in this field. The school provides students with a comprehensive program including the theory, methods, and practice of archival work and film restoration. The individual, hands-on approach is a crucial component of the school, as students will gain practical experience working with the Eastman House staff, learning how films are saved from destruction and restored.**

A major grant from The Louis B. Mayer Foundation has been awarded to the Museum to fund the school. Created in 1947 by Louis B. Mayer, the head of production at Metro-Goldwyn-Mayer for 25 years, the Foundation provides support for innovation, research, and development in film preservation.

Courses will be conducted at the Museum and at the nearby Louis B. Mayer Conservation Center, where all nitrate prints of the George Eastman House collections are preserved and treated in temperature and humidity controlled vaults.

To cover the broad variety of topics in the course, over thirty specialists in the archival field from a number of FIAF and non-FIAF institutions have been invited. Among the scheduled guest lecturers are Robert Gitt (UCLA Film and Television Archive), Henning Schou and Harold Brown (National Film and Television Archive, British Film Institute), James Cozart (Library of Congress), Michael Friend (Academy Film Archive), Steven Higgins (Museum of Modern Art), Johan Prijs (Haghefilm Laboratories, Amsterdam), Ray Edmondson (NFSA, Canberra), James Reilly, Douglas Nishimura, and Jean-Louis Bigourdan (Image Permanence Institute, Rochester Institute of Technology).

**The one-year program of classes, workshops and practicum will begin September 8, 1998 and terminate on June 25, 1999**. The academic year will be divided into four quarters. The first quarter will cover the theory and basics of film preservation, with practicum experience within the Motion Picture and Conservation Departments. The second and third quarters will present students with a series of intensive workshops taught by professional specialists in various areas of motion picture preservation. The fourth quarter will be a directed special project calling upon all the skills the student has learned, including film handling, condition analysis, preservation planning and laboratory process.

## COURSE STRUCTURE

The School is divided into six concurrent sections. These include: plenary sessions which are held by the staff and cover the topics listed below, guest lectures, practicum courses in which every student spends one week per quarter with every staff member of the Eastman House Motion Picture Department, individual and team projects, field trips to research and archival facilities, and special projects assigned to each student. The topics covered by the school are grouped into the following categories: history, theory, practice, chemistry, conservation, management, activities and services, and legal issues.

## ADMISSIONS

In order to ensure maximum exposure to the preservation activities and optimize the efficiency of the learning process, class enrollment is limited. Applicants must hold at least an undergraduate degree, have an adequate command of the English language, and be able to demonstrate aptitude for the program through academic or practical experience. **The following material should be sent to the George Eastman House no later than March 1, 1998: a letter of application, a curriculum vitae, and three letters of recommendation.**

## TUITION

The 1998-99 tuition fees are U.S. $6,500. There are two payment options available for students. Students may pay their tuition in either four quarterly installments or pay the full tuition at the beginning of the first quarter. Those who are interested in finding out further information about the school and the application process are invited to contact Jeffrey L. Stoiber at the George Eastman House Motion Picture Department at (716) 271-3361, ext. 333; Fax 716-271.39.70 or 716-256.3397; e-mail: film@geh.org; Website address: http://www.eastman.org/film/filmpres.html

# FIAF Bookshop / Librairie FIAF

**FIAF publications available from the FIAF Secretariat,**

**1 rue Defacqz, 1000 Brussels, Belgium**

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## Periodical Publications / Publications périodiques

### Journal of Film Preservation (previously FIAF Bulletin)
Published twice a year by FIAF Brussels
Biannual subscription (4 issues): 1.750 BF, 50 US$

### International FilmArchive Cd-Rom
The FIAF FilmArchive CD-ROM is the easiest to use and the most authoritative film reference CD-ROM on the market. The only CD-ROM produced by THE INTERNATIONAL FEDERATION OF FILM ARCHIVES, the world's leading experts in film research and archive science, which includes the database of film holdings in FIAF archives and the International Index to Film/TV Periodicals from 1978 to present; Bibliography of FIAF Members' Publications; International Directory of Film and TV Documentation Collections etc. Annual subscription (two disks, Spring/Autumn, updating all files) 295 GB£, 460 US$, 17.700 BF

## General Subjects / Ouvrages généraux

### Manuel des archives du film / A Handbook for Film Archives
*Manuel de base sur le fonctionnement d'une archive de films. Edité par Eileen Bowser et John Kuiper.*
Basic manual on the functioning of a film archive. Edited by Eileen Bowser and John Kuiper.
FIAF 1980. 151p. illus.: 1.190 BF, 34 US$ (either French or English version)

### 50 Ans d'Archives dé Film 1938-1988 / 50 Years of Film Archives
*Annuaire de la FIAF publié pour son 50ième anniversaire, contenant une description de ses 78 membres et observateurs et un compte rendu historique de son développement.*
FIAF yearbook published for the 50th anniversary, containing descriptions of its 78 members and observers and a historical account of its development.
FIAF 1988, 203p. illus.: 1.120 BF, 32 US$

### Rediscovering the Role of Film Archives: to Preserve and to Show
Proceedings of the FIAF Symposium held in Lisboa, 1989. FIAF 1990, 143p.: 1.250 BF, 35 US$

## Technical Subjects / Ouvrages techniques

### Technical Manual of the FIAF Preservation Commission / Manuel technique de la Commission de Préservation
(containing loose-leaf publications in English and French)
A user's manual on practical film and video preservation procedures.
*(classeur contenant des articles en français et en anglais régulièrement mis à jour)*
*Un manuel sur les procédés pratiques de préservation du film et de la vidéo.*
FIAF 192p. by end 1993, 2.700 BF, 77 US$ or 3.700 BF, 105 US$ incl. "Physical Characteristics of Early Films as Aid to Identification."

### Handling, Storage and Transport of Cellulose Nitrate Film
Guidelines produced with help of the FIAF Preservation Commission. FIAF 1992, 20p.: 700 BF, 20US$

### Preservation and Restoration of Moving Images and Sound
A report by the FIAF Preservation Commission, covering in 19 chapters the physical properties of film and sound tape, their handling and storage, and the equipment used by film archives to ensure for permanent preservation. FIAF 1986, 268p. illus. 1.750 BF, 50 US$

### Physical Characteristics of Early Films as Aids to Identification
by Harold Brown. Documents some features such as camera and printer apertures, edge marks, shape and size of perforations, trade marks, etc. in relation to a number of the early film producing companies. Written for the FIAF Preservation Commission. 1980, 81p. illus.: 1.650 BF, 47 US$

## Cataloguing - Documentation / Catalogage - Documentation

### Glossary of Filmographic Terms
A polyglot dictionary (English, French, German, Spanish, Russian) with definition of film and television credits terms. Compiled by Jon Gartenberg, FIAF 1985, 141p.: 1.190 BF, 34 US$

### Glossary of Filmographic Terms, version 2
This new edition includes terms and indexes in English, French, German, Spanish, Russian, Swedish, Portuguese, Dutch, Italian, Czech, Hungarian, Bulgarian. Compiled by Jon Gartenberg. FIAF 1989, 149p.: 1.750 BF, 50 US$

### International Index to Film Periodicals vol. 25. 1996
Edited by Michael Moulds. 634p.: 95 GB£, 152 US$, 5.800 BF

### International Index to Television Periodicals 1987-1990
Edited by Michael Moulds. 636p.: 80 GB£, 135 US$, 4.800 BF

### Subject Headings (Film) 1996
123p.: 18 GB£, 30 US$, 1.110 BF

### Subject Headings (Television) 1992
98p.: 16.50 GB£, 25 US$, 900 BF
The lists of headings incorporate all the terms used in the Indexes, and are intended for use in the documentation departments of the member archives of FIAF.

### International Directory of Film and TV Documentation Collections
A publication of the FIAF Documentation Commission, this 220 page volume describes documentation collections held in 125 of the world's foremost film archives, libraries, and educational institutions in fifty-four countries. The Directory is organized by country and indexed by city and special collections. Edited by René Beauclair.
1994:50 GB£, 80 US$, 3.000 BF.

### FIAF Classification Scheme for Literature on Film and Television
by Michael Moulds. 2d ed. revised and enlarged, ed. by Karen Jones and Michael Moulds. FIAF 1992.
35 GB£, 60 US$, 2.100 BF.

### Annual Bibliography of FIAF Members' Publications
from 1979: 450 BF, 12 US$ (each)

### Bibliography of National Filmographies
Annotated list of filmographies, journals and other publications. Compiled by D.Gebauer. Edited by H.W.Harrison. FIAF 1985, 80p.: 1.080 BF, 30 US$

### Third FIAF Study on the Usage of Computers for Film Cataloguing
Provides description of computers, software

and systems in use in various archives around the world, analysing differences and similarities. By Roger Smither for the FIAF Cataloguing Commission, FIAF 1990, 59p.: 1.050 BF, 30 US$*

*Evaluating Computer Cataloguing Systems - A Guide for Film Archivists*
by Roger Smither, for the Cataloguing Commission.FIAF 1989, 35p.: 1.050 BF, 30 US$*

*These last two publications are available together at a special price of 1.750 BF, 50 US$

*Règles de catalogage des Archives de films*
*Version française de "The FIAF Cataloguing Rules of Film Archives" traduite de l'anglais par Eric Loné.*
AFNOR 1994, 280 p., ISBN: 2-12-484312-5, 1.300 BF, 35 US$

*American Film Index , 1908-1915.*
*American Film Index , 1916-1920*.
Index to more than 32.000 films produced by more than 1000 companies. "An indispensable tool for people working with American films before 1920" (Paul Spehr). Edited by Einar Lauritzen and Gunnar Lundquist.
Volume I: 1.800 BF, 50 US$ - Volume II: 2.200 BF, 60 US$. - 2 Volumes set: 3.600 BF, 100 US$.

## Programming and Access to Collections / Programmation et accès aux collections
*Manual for Access to the Collections*
Special issue of the "Journal of Film Preservation", #55 (Nov. 1997): 500 BF, 14 US$.

*The Categories Game / Le Jeu des Catégories*
A survey by the FIAF Programming Commission offering listings of the most important films in various categories such as film history, film and reality, film and the other arts, national production and works in archives. Covers some 2.250 titles, with several indexes.
*Une enquête réalisée par la Commission de Programmation de la FIAF offrant des listes des films les plus importants dans différentes catégories telles que l'histoire du cinéma, cinéma et réalité, cinéma et autres arts, la production nationale et le point de vue de*

*l'archive. Comprend 2.250 titres et plusieurs index.*
ISBN 972-619-059-2. FIAF 1995: 1.500 BF, 40 US$.

## Miscellaneous / Divers
*Cinema 1900 - 1906: An Analytical Study*
Proceedings of the FIAF Symposium held at Brighton, 1978.
Vol.1 contains transcriptions of the papers. Vol.2 contains an analytical filmography of 550 films of the period. FIAF 1982, 372p.: 1.750 BF, 50 US$

*The Slapstick Symposium*
Dealings and proceedings of the Early American Slapstick Symposium held at the Museum of Modern Art, May 2-3, 1985. Edited by Eileen Bowser.
FIAF 1988, 121p.: 950 BF, 27 US$

*Newsreels in Film Archives*
Based on the proceedings of FIAF's 'Newsreels Symposium' held in Mo-i-Rana, Norway, in 1993, this book contains more than 30 papers on newsreel history, and on the problems and experiences of contributing archives in preserving, cataloguing and providing access to news film collections. Edited by Roger Smither and Wolfgang Klaue.
ISBN 0-948911-13-1 (UK), ISBN 0-8386-3696-9 (USA), 224p. illus.: 2.000 BF, 50US$

## Available from other sources
*Handbook for Film Archives, A*
Basic manual on the functioning of a film archive. Edited by Eileen Bowser and John Kuiper. New York 1991. 200p. US$ 30. ISBN 0-8240-3533-X. Available from Garland Publishing, 1000A Sherman Av. Hamden, Connecticut 06514

*Archiving the Audiovisual Heritage: a joint technical symposium*
Proceedings of the 1987 Technical Symposium held in West Berlin, organised by FIAF, FIAT & IASA. 30 papers covering the most recent developments in the preservation and conservation of film, video and sound. Berlin 1987, 169p. DM 45. Available from Stiftung Deutsche Kinemathek, Heerstrasse 18-20, 14052 Berlin, Germany.

*Archiving the Audiovisual Heritage: third joint technical symposium*
Proceedings of the 1990 Technical Symposium held in Ottawa, organised by FIAF, FIAT & IASA. Ottawa 1992, 192p. US$40. Available from George Boston, 14 Dulverton Drive, Furzton, Milton Keynes MK4 1DE, United Kingdom.

*Il Documento audiovisivo: Tecniche e metodi per la catalogazione*
Italian version of "The FIAF Cataloguing Rules of Film Archives".
*Available from* Archivio Audiovisivo del Movimento Operaio e Democratico, Via F.S. Sprovieri, 14 - 00152 Roma, Italy.

## Available from K.G.Saur, Postfach 771009, 8000 München 71, Germany
*International Directory of Cinematographers, Set and Costume Designers in Film*
Twelve volumes related to German Democratic Republic, Poland; France; Albania, Bulgaria, Greece, Rumania, Yugoslavia; Germany; Denmark, Finland, Norway, Sweden; Italy; Spain, Portugal; Hungary; Czechoslovakia; Cuba, Soviet Union; Edited by Alfred Krautz. Compiled by FIAF.

*Terms and Methods for Technical Archiving of Audiovisual Materials*
In English, French, German, Spanish and Russian. Compiled and edited by Günter Schulz for the FIAF Cataloguing Commission and by Hans Karnstädt for the FIAF Preservation Commission, 1992. ISBN 3-598-22592-X. 87p.

*The FIAF Cataloguing Rules for Film Archives*
compiled and edited by Harriet W. Harrison for the FIAF Cataloguing Commission, 1991.
ISBN 3-598-22590-3. 240p.

*World Directory of Moving Image and Sound Archives*
Detailed listing of 577 audiovisual archives in 100 countries; compiled and edited by Wolfgang Klaue. 1993.
ISBN 3-598-22594-6. 192p.

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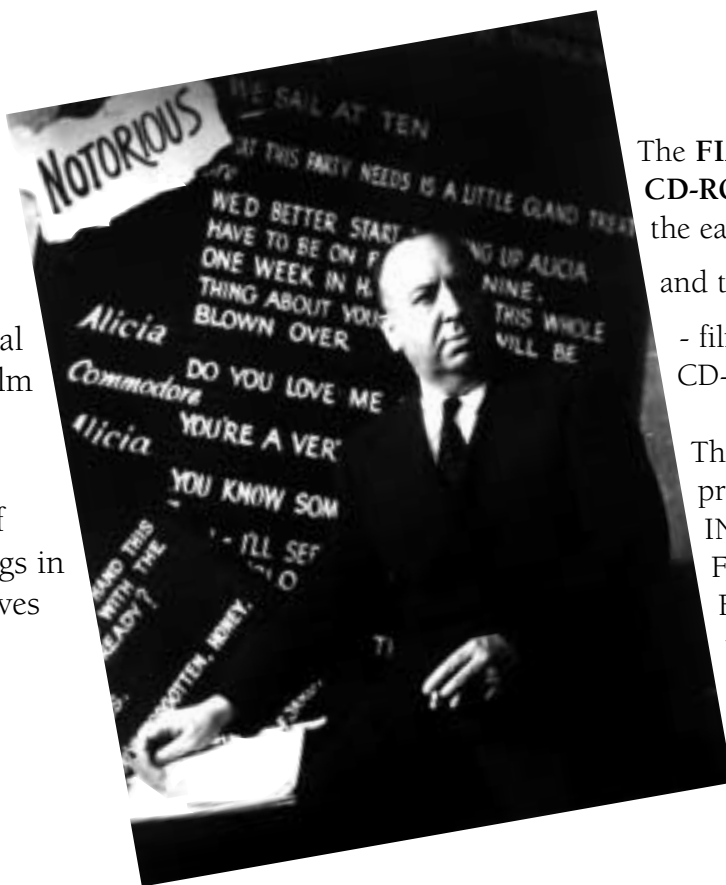
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