

DET DANSKE FILMMUSEUM

Report on the 3rd FIAF Summer School organized by Det danske filmmuseum and held in Copenhagen from August 15 to August 27, 1977, on the subject of "film documentation".

1. Participants

- Sandra Archer
British Film Institute, London
- Jan-Hein Bal
Nederlands Filmmuseum, Amsterdam
- Helga Belach
Stiftung Deutsche Kinemathek, Berlin (GFR)
- Susan Murray Blum
National Film Archives, Ottawa
- Han Su Ik
National Film Archive of the DPRK, Pyong Yang
- Karin Synnøve Hansen
Norsk Filminstitutt, Oslo
- Elizabeth Heasman
National Film Archive, London
- Li Chol
National Film Archive of the DPRK, Pyong Yang
- Rajka Mišćević
Jugoslovenska Kinoteka, Belgrade
- Jamal Hajji Aqa Mohammad
Iranian Film Archive, Tehran
- Danielle Nicolas
Cinémathèque Royale, Bruxelles
- Margareta Nordström
Svenska Filminstitutet, Stockholm
- Reinhard Pyrker
Österreichisches Filmmuseum, Vienna
- Patrick J. Sheehan
Library of Congress, Motion Picture Section, Washington
- Emily Sieger
The Museum of Modern Art, Dept. of Film, New York
- Sheba F. Skirball
Israel Film Archive, Jerusalem
- Jaime Tello
Filmoteca de la UNAM, México
- Renate Wilhelmi
Deutsche Film- und Fernsehakademie, Berlin (GFR)
- Hans Winkler
Österreichisches Filmmuseum, Vienna
- Witold Witczak
Filmoteka Polska, Warszawa

In addition various staff members from the documentation department of Det danske filmmuseum attended the sessions.

Apologies for non-attendance was received at short notice from Mr. Eckart Jahnke, Staatliches Filmarchiv der DDR, due to illness, and from Mr. P.K. Nair, National Film Archive of India.

Due to personal reasons Mrs. Helga Belach only attended the Summer School from August 15 to August 17.

Mr. Li Chol and Mr. Han Su Ik attended the Summer School from August 15 to August 22.

The remaining participants attended the full course.

2. Lecturers

The following members of the FIAF Documentation Commission fully or partly attended the Summer School as faculty:

Eileen Bowser (President)

The Museum of Modern Art, Dept. of Film, New York

Brenda Davies

British Film Institute, London

Karen Jones (Head of Summer School)

Det danske filmmuseum, Copenhagen

Alfred Krautz

Staatliches Filmarchiv der DDR, Berlin

John Luijckx

Nederlands Filmmuseum, Amsterdam

Aura Puran

Arhiva Nationala de Filme, Bucharest

Eberhard Spiess

Deutsches Institut für Filmkunde, Wiesbaden

Milka Staykova

Bulgarska Nationalna Filmoteka, Sofia

Frances Thorpe

International Index to Film Periodicals, London

The following were invited as guest lecturers:

Michael Moulds

London

Anne Schlosser

American Film Institute, Los Angeles

Michelle Snapes

National Film Archive, London

From the participants, Sandra Archer, British Film Institute, London, acted as a guest lecturer as well.

From the Danish Film Museum the following staff members contributed with lectures:

Claus Hesselberg

Arne Krogh

Ib Monty (Director)

Henning Nielsen

Lars Ølgaard

3. Syllabus

The lectures were based on subjects suggested by the Documentation Commission.

Lectures and discussions were held on the following subjects:

1. Introduction: The development & activities of the Danish Film Museum 45 min.
2. Introduction: The documentation department of the Danish Film Museum 60 min.
3. Reports by the participants on the documentation departments of their own archives 45 min. + 45 min.
4. FIAF. National & international cooperation 60 min.
5. Organization of a documentation department 45 min. + 45 min.
6. Special problems of organizing new & small documentation collections 60 min.
7. Books 45 min. + 45 min. + 60 min.
8. International standards & recommendations 45 min.
9. Slavonic languages 45 min. + 60 min.
10. Periodicals 45 min. + 45 min. + 60 min.
11. International Index to Film Periodicals 45 min. + 45 min. + 60 min.
12. Subject classification 45 min. + 45 min. + 60 min. + 45 min. + 45 min.
- 12a. Post-coordinated indexing 15 min.
13. Mechanical aids 45 min.
14. Basic reference works 45 min. + 45 min.
15. Filmographies 60 min.
16. Computerization 45 min.
17. Scripts 45 min. + 60 min.
- 17a. Union catalogue 45 min.
18. Press cuttings 45 min.
19. Microfilms 60 min.
20. Stills 45 min. + 45 min.
21. Special collections I (personal papers, company records, etc.) 60 min.
22. Posters 45 min. + 45 min.

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| 23. | Special collections II (costume & set designs, exhibitions) | 60 min. |
| 24. | Special collections III (festival material, press books & publicity material, scrapbooks, souvenir programmes, programme notes, censorship records, music scores) | 45 min. |
| 25. | Oral history | 45 min. |
| 26. | Television documentation | 60 min. |

During the open discussions during the last two days of the Summer School some of the subjects were discussed again in further detail, but there were no requests from the participants for additional subjects to be dealt with.

The teaching programme included visits to the Danish Film Museum in St. Søndervoldstræde (documentation department, exhibition, cinema, etc.) and to its film vaults in Bagsværd (film vaults, storage building for documentation material).

4. Teaching methods

The lecturing style varied from person to person, mainly depending on the type of subject.

However, it was agreed upon by the lecturers that the style should be as informal as possible, and the participants were encouraged to contribute to the discussions at all times. If this was not always successful, it was due to lack of time, rather than to unwillingness to discuss.

A very informal atmosphere was achieved right from the beginning and a pupil-teacher relationship was completely avoided. This was achieved in a completely natural way as most of the lecturers also attended the Summer School as participants.

In order that the participants should get acquainted with each others' work areas and in order to encourage everybody to contribute actively to the course, they were requested to deliver a brief oral report on the documentation departments of their own archive as subject no.3 of the programme.

Most of the sessions took place in a plenary room with all the participants present. For the discussions of some of the subjects as well as for practical exercises, the participants split into four groups, which each had a special room at their disposal. The group arrangement had been prepared in advance to ensure that each group was of an average composition with regards to experience, language, representation of smaller and bigger archives, etc. Unfortunately the schedule was too tight to allow enough time for the group discussions.

Before the Summer School started, each participant was given a teaching plan and a time schedule of the course, which with a few exceptions was strictly adhered to. Unfortunately, in some cases, the subject was rather rushed through in order to keep the schedule.

5. Study materials

A draft version of the chapter on "The documentation department" from the FIAF "Basic manual on film archives" was sent to the participants well in advance of the Summer School. The participants were asked to study in closely and during the Summer School the lecturers frequently referred to this text, which constituted the basic study material.

In order to supplement this, Karen Jones had prepared a publication on the documentation department of the Danish Film Museum. This publication describes in detail the collections and working methods of the department and includes numerous practical samples.

For nearly all subjects the lecturers had prepared an outline, which was handed out to the participants in advance of the lecture. In addition various other study materials had been prepared for a lot of the subjects. A complete list of the study materials is attached to this report as appendix no.1.

6. Additional programme of events

Excursions:

Three sight-seeing excursions were arranged: 1) a brief tour of the city of Copenhagen, 2) a half-day excursion to the castle of Elsinore and to the arts museum "Louisiana", and, 3) a full-day excursion to various sights in Northern Zealand, including a visit to a modern, untraditional group of apartment buildings.

Film screenings:

Three screenings of Danish modern and classic films were arranged at the cinema of the Danish Film Museum, and three screenings of 16mm films from the museum's collections were arranged on the premises of Schæffergården.

Social arrangements:

A reception was arranged on the premises of the Danish Film Museum in St. Søndervoldstræde on the opening day of the Summer School. At the reception the participants met with the staff of the Danish Film Museum as well as with representatives from various Danish film and television institutions and the press.

The reception was followed by a welcoming dinner at Schæffergården. A farewell dinner party was arranged in connection with the closing of the Summer School on which occasion the participants received a certificate recording their participation in the 3rd FIAF Summer School.

7. Accomodation

The participants were accomodated at Schæffergården, a seminar college in the outskirts of Copenhagen. All meals and all sessions took place here. Schæffergården turned out to be the ideal place for the occasion. The building which dates from 1750 has a marvellous location, with a surrounding park.

The participants were accommodated in single rooms, with showers available in the corridors. For the majority of the time, there were no other seminar groups present and the participants could make the full use of all the various facilities, such as drawing rooms, television rooms, ping-pong and billiard rooms, etc.

The meals were almost too sumptuous, especially the lunches, which in fact made it difficult for the participants to proceed with the afternoon sessions. For staff reasons the dinner had to be served at 5.30 p.m.- Many of the participants found it difficult to eat their dinner at this early hour, on the other hand it made the evenings long enough to go down town to the centre of Copenhagen.

The meeting facilities were quite appropriate. The Summer School disposed of one big plenary room, where the majority of the sessions took place, and 3 adjoining smaller rooms for the group sessions. A lot of reference material was moved from the library of the Danish Film Museum to Schæffergården and placed at the disposal of the participants in one of the group rooms.

The accommodation was praised by all the participants and the pleasant surroundings contributed greatly to the extremely good atmosphere of the school.

8. Financing

The Summer School was financed by the following means:

1) Fees from the participants	da.kr. 62.803,-
2) Subsidy from FIAF (B.F.35,000)	- 5.250,-
3) Grant from the Danish Ministry of Culture	- 40.000,-
4) Subsidy from Det danske filmmuseum	- 6.115,-

A fee of US \$ 500,- was charged from each student with the exception of the two delegates from the National Film Archive of the DPRK, who provided their own accommodation and consequently were invited to attend the course without charge.

The Danish Film Museum was only in a position to pay the staying costs for two members of the Documentation Commission and for three of the guest teachers. The staying costs of the Bulgarian member of the Commission was covered through the cultural agreement between Bulgaria and Denmark. The remaining members of the Documentation Commission regrettably enough had to be charged the same participation fee as the students.

The lecturers received a symbolic fee for their contributions.

A detailed statement specifying revenues and expenses has been handed over to the treasurer.

9. Assessment of the Summer School

During the meeting of the Documentation Commission preceding the Summer School it was decided that instead of having a final session on the assessment of the Summer School, it would be more practical to ask the participants to fill in an evaluation form upon the closing of the school. It also seemed likely that all the participants would express their opinions more freely that way. The evaluation form contained 13 questions (copy attached as appendix no.2). The form was completed by 16 of the participants and below you will find a summary of the answers. Forms completed by guest teachers and by members of the Documentation Commission are not included neither in the figure nor in the summary.

Re question no.1:

Most of the participants found that the working hours were o.k. Only two found them too long. Several suggested a longer break after lunch with afternoon sessions from 2.00 to 5.00 p.m. rather than from 1.00 to 4.00 p.m. One suggested fewer and shorter breaks.

Re question no.2:

13 found the size of the group o.k. Some expressed that the group should definitely not be larger, and some suggested that the group work should be extended. 3 suggested smaller groups, partly because of language problems.

Re question no.3:

12 found the number of subjects o.k. However, some of them found that 14 days was too little time to cover all the subjects and suggested a three week course instead. 4 felt that there were too many subjects, some of which were superfluous. Nobody thought there were too few subjects.

Re question no.4:

Below you will find a list of the subjects which five or more participants found the most useful, listed in order of popularity:

- Subject no.12: Subject classification
- - 10: Periodicals
- - 7: Books
- - 9: Slavonic languages
- - 20: Stills
- - 15: Filmographies
- - 17: Scripts
- - 22: Posters

Obviously the answers to this question was mainly determined by the type of work which each participant is normally involved with.

Re question no.5:

Not very many subjects were listed as less useful. 6 listed subject no.8 (International standards & recommendations); 3 listed subject no.9 (Slavonic languages); 3 listed subject no.16 (Computerization); 3 listed subject no.26 (Television documentation). A few other subjects were listed by one participant each. Most of the participants added, that it was not because they found the subjects less interesting, only because the subjects were irrelevant in connection with the work performed in their archives.

Re question no.6:

Only a few suggested other subjects to be included, such as: Collaboration between documentation department and other departments in an archive; Viewing facilities for scholars; Video. Some wanted more on classification schemes, indexing, mechanical aids, "service".

Re question no.7:

14 found the level of instruction o.k. One found that the level usually was too elementary, and one found that the level sometimes was too advanced and sometimes too elementary.

Re question no.8:

Everybody found the written materials extremely useful. There were a few suggestions for additional written materials (on computerization, storage, preservation, microfilms, etc.). One suggested that each participant should have prepared a one page description of their documentation set-up to supplement their oral report. One suggested that lecturers should expand their subjects and publish them in booklets.

Re question no.9:

Most of the participants were satisfied with the methods of presentation, except in the few cases where a lecture was read out, a method which was generally criticized. A few suggested further use of audio-visual materials. One suggested that everyone should be asked to comment on all the subjects. One suggested more use of the method of working with questions and answers after the "exposé".

Re question no.10:

Everybody found the practical exercises and small group discussions extremely useful, but the general feeling was that more time should be allowed for this. One found, however, that the different background of the participants in the groups sometimes made it difficult for the discussions to progress.

Re question no.11:

The majority thought that there was not time enough for discussion in the general sessions. 5 thought that there was time enough.

Re question no.12:

7 evaluated the Summer School as excellent, 5 as very good, and 4 as good.

Re question no.13:

As it would be difficult to summarize the different answers to this question, the answers are given in full below:

"Thank you very much for making this Summer School possible. Despite the information overload which we're all correctly suffering from, I believe that most of us have picked up many valuable suggestions & our documentation will profit from this. But more than that, the opportunity to meet & exchange ideas with others engaged in film documentation was the most important part of this Summer School for me - to know that we are all facing similar problems & can help each other. The organization & quality of the Summer School was excellent and I feel privileged to have been a part of it".

"The personal contacts, which I guess everybody is commenting on. Almost unreal that all these people could immediately come in such warm and friendly contact. I sincerely hope there in time will be another summer school concentrating on a smaller number of subjects. Which perhaps can be stated by these forms".

"Congratulations - and thank you for the learning opportunity plus the experience of meeting bright, talented and dedicated colleagues. Would it be practical to think for the future of having another summer school in those areas which people seem to "need"?".

"More papers should have been sent in advance (as promised). If people would have had time to study these it could have stimulated discussion and provide more possibility for it. Though no subjects were more useful or less useful, one thing which was useful is the personal contact you now have with each archive present here. Participants who do not speak much English should be advised not to participate to such a summer school, for obvious reasons. It was a marvellous experience and I should like to participate to a next one".

"It was most important that the Summer School established personal contacts on staff-level. The mutual understanding gained from exchange of experience and discussion of everyday-problems after sessions might bring about further improvement of international cooperation. The organization of the seminar by the Danish Film Museum was excellent, Schæffergården a marvellous place. Many thanks to Karen and all her colleagues for their overwhelming hospitality".

"It's the best way to exchange our experience and knowledge. Viva FIAF!!!".

"I wish the summer school would be continued in few years, 2 or 3, on the same level, but more details and exchange of ideas, we have made with our work after visiting the Summer School in Copenhagen".

"I think there's little doubt that the conference was a smashing success - almost perfectly organized with good information well communicated being the rule, rather than the exception. The performance of Karen and her colleagues from the Danish Film Museum was extraordinary - an impossible act to follow, I'm afraid. And the other lecturers were in general very good, after superb. The most obvious value was the opportunity to meet our working colleagues. We discovered that we're not alone with our problems and that we have a great deal to learn from each other (and have done so already). And I can't recall seeing participants in a similar situation get along with each other so well. I really have little else to say about the school itself. The few small criticisms I have are, for the most part, nit-picking. I think it fulfilled its purpose admirably. I learned a great deal about documentation and look forward to applying this practical knowledge in our archive. Karen and her colleagues on the Documentation Commission can be quite proud of their work. The future - I can't really say much about. I would very much hope these sorts of gatherings can continue, but in what form I don't know. I will try to add some ideas at a later date".

"The most important fact was that it was a meeting of the staff of the archives. The Summer School was excellently organized (accomodation, excursions, film showings, etc.). Many thanks to Karen Jones, the Danish Film Museum and the staff of Schæffergården".

"It was perfectly well organized. The lists of publications in different areas will save me a lot of work at the library".

"The personal contacts & social + business mixing was most valuable especially for future relationships between archives. Very important for the working librarians (even at the non-decision making of "flunky" level) to meet, not just executives. Many after hours discussions centered on the stodginess & conservative quality of the current FIAF executives due to age, etc. & some doubted FIAF's ability to survive. Younger people must be brought in. Also, school could be used more to initiate or even work out exchanges between archives such as the one Milke suggested for obtaining Soviet books".

"I think that the organization and hospitality was nothing short of superb! Everything ran extremely smoothly especially the distribution of papers, books, etc. This last was important as we had a wealth of material to read and absorb. All the documentation produced by the Danish Film Museum was excellent in scope, arrangement and detail".

"Il me semble qu'il serait quand même utile de se pencher (au niveau de la FIAF) sur le problème d'organisation d'un centre ou service de consultation pour les services de documentation des cinémathèques en vue de leur permettre ou bien de les aider d'éviter des solutions d'une telle ou telle question non rationnelles, trop simplifiées par comparaison avec d'autres cinémathèques, mal choisies et évidemment manquées. Ceci me semble d'autant plus justifié qu'on accorde bien souvent, relativement, peu d'attention aux soucis des services de documentation dans les archives du film".

"Thank you! This Summer School has been kind of lesson in consistency and preciseness for me".

"I suggest that, instead of putting all courses in a short time and so pass them very fast you can hold it in two different times: 1) for technical aspect like classification, 2) for theoretical aspects. If it is not possible to prepare a programme that is sufficient to cover all different members which have different knowledge, add other short courses for Asian, African, Far East and small countries in Europe. Thank you very much and best wishes for FIAF members, especially for committee".

"I found the course very comprehensive and well organised. There was real value of meeting other people in your work where it is easy to feel you might be working in isolation within your own country".

10. Conclusions and recommendations

On the basis of discussions during the Summer School, the evaluation forms, and letters received from the participants after the Summer School, the following conclusions and recommendations might be made:

1. Continuation of the Summer School

The general recommendation was that a summer school in film documentation ought to be repeated at regular intervals (every 2 or 3 years), either in the present form or concentrating on more specialized subjects, such as subject classification, a topic which seemed to be the most necessary one to deal with in detail.

2. Length of summer school

Most of the participants felt that 14 days was not time enough for the rather tight schedule. However, the best solution might be to have a fortnightly course, but to reduce the number of subjects

treated. The organizers of this Summer School were fully aware of this problem even before the Summer School started. However, we felt the need to cover all subjects as there were no plans for having a second summer school in film documentation.

3. Working hours

It might be advisable to have a less tight time schedule in order to allow more time for individual contacts and discussions among the participants. The schedule of this school exhausted the participants too much, even though some of them managed to go on discussing the subjects after working hours.

4. Subjects & teaching methods

As previously mentioned there should be a smaller range of subjects in order to allow more time for discussion, especially in smaller groups. The lecturers should avoid reading their lecture from a text and they should be encouraged to make use of audio-visual materials as much as possible.

5. Study material

The study material which was produced for this school was very comprehensive, and several participants suggested that it should be published in some form. It was also suggested that some of the lectures should be handed out in written form.

6. Accomodation

It was generally agreed that Schæffergården was a perfect place to hold the school. There are definite advantages in living and working at the same place as an isolated group, the most important being the opportunity for the participants to get to know each other so well.

7. The participants

Although the composition of the participants was rather heterogeneous as far as knowledge, experience and work areas in the respective archives are concerned, they melted into one group amazingly well. The only problem seemed to be that some of the participants had difficulties in expressing themselves in English, a problem which the organizers had not anticipated as it had been stressed in advance that it was very important that the participants should have a working knowledge of English, which was the official language of the Summer School.

However, all the participants met with a unique enthusiasm and a keen interest in learning and to benefit from each others' experiences. With the exception of one short case of illness all the participants attended all sessions with an admirable energy, considering the exhausting time schedule. Furthermore they all showed a profound film interest and film knowledge. Everybody attended all the film screenings and even suggested more.

It was really a pleasure to see that the documentation departments of the archives have such excellent staff members.

Karen Jones
Head of Documentation

Copenhagen,
January, 1978

List of materials prepared for the III FIAF Summer School

General material

- "The documentation department", edited by Eileen Bowser.
Draft version of a chapter from 'Basic manual on film archives'.
28p.
- "Programme". 10p.
- "Teaching plan". 5p.
- "List of participants & lecturers". 2p.

Material concerning the individual subjects

Subject no.1 (The development and activities of the Danish Film Museum)

"Outline". 1p.

Subject no.2 (The documentation department of the Danish Film Museum)

"Outline". 1p.

"The documentation department of the Danish Film Museum", by Karen Jones. 61p.

Subject no.4 (FIAF. National and international cooperation)

"Outline". 1p.

Subject no.5 (Organization of a documentation department)

"Outline". 3p.

Subject no.6 (Special problems of organizing new & small documentation collections)

"Outline". 1p.

Subject no.7 (Books)

"Outline". 2p.

"Bibliography" (List of basic film books), compiled by Gillian Hartnoll & Roger Manvell. 15p. (Reprinted from 'The international encyclopedia of film').

"Basic film books in Slavonic languages", compiled by Milka Staykova. 12p.+ 4p.

"List of general bibliographies of film books", compiled by Karen Jones. 3p. (Annotated).

"List of general national bibliographies", compiled by Karen Jones. 3p.

"List of catalogues of film book library holdings", compiled by Karen Jones. 2p.

"List of accessions lists published by film book libraries",
compiled by Karen Jones. 1p.

"List of current film periodicals which carry book reviews and
announcements", compiled by Lars Ølgaard. 2p.

"List of publishers" (of film books), compiled by Karen Jones,
5p. (Annotated).

"List of bookstores" (specializing in film books), compiled by
Karen Jones. 4p. (Annotated).

"List of material of general interest to the librarian" (of film
book libraries), compiled by Karen Jones. 3p.

Subject no.8 (International standards & recommendations)

"Outline". 1p.

"Bibliography", compiled by Frances Thorpe. 1p.

Subject no.9 (Slavonic languages)

"Outline". 1p.

"Study material" (1) Slavonic languages using the Cyrillic
alphabet, 2) Slavonic languages using the Latin alphabet,
3) Basic information, 4) Glossary of bibliographic terms,
filmographic terms, months, cardinal numbers, ordinal numbers),
compiled by Milka Staykova. 21p.

"Bibliolinguistics: Czech, Polish, Russian, Serbocroatian". 11p.
(Extracts reproduced from 'A manual of European languages for
librarians' by C.G. Allen. 11p.

Subject no.10 (Periodicals)

"Outline". 1p.

"Annotated list of periodicals", compiled by Lars Ølgaard. 26p.

"Bibliographies and indexes", compiled by Lars Ølgaard. 4p.
(Annotated).

"Samples of credits from 12 film periodicals". 12p.

Subject no.11 (International Index to Film Periodicals)

"Lecture" (reprinted in full), by Frances Thorpe. 7p.

Subject no.12 (Subject classification)

"Classification schemes in use by FIAF member archives", compiled
by Karen Jones. 23p.

"Classification scheme for film literature", by Michael Moulds.
27p. (Final version).

"Classification scheme for literature on television", by Michael
Moulds. 7p. (First draft).

Subject no.13 (Mechanical aids)

"List of addresses" (library furniture and lettering & labeling),
compiled by Frances Thorpe. 1p.

Subject no.14 (Basic reference books)

"Outline". 1p.

"Annotated bibliography" (of: 1) Bibliographies, 2) Catalogues of holdings, 3) Dictionaries, 4) Encyclopedias, 5) Directories), compiled by Sandra Archer. 75p.

Subject no.15 (Filmographies)

"Outline". 1p.

"Annotated bibliography" (of: 1) General & universal filmographies, 2) National filmographies, 3) National trade catalogues, 4) Special subject filmographies), compiled by Claus Hesselberg. 31p.

"Swedish filmography 1960-1969", by Berit Nordin. 4p. + 6p.

Subject no.16 (Computerization)

"Outline". 1p.

Subject no.17 (Scripts)

"Outline". 1p.

Subject no.17a (Union catalogue)

"Outline". 1p.

Subject no.18 (Press cuttings)

"Outline". 1p.

Subject no.19 (Microfilms)

"Outline". 1p.

"Use of microfilm in libraries: A select bibliography (from 1975)", compiled by Brenda Davies. 4p. (Annotated).

"Film and TV magazines available in microform and paper reprints", compiled by Brenda Davies. 8p.

"A microfilm system for press cuttings", by G. Whatmore, J. Daligan & T. Archard. (Reproduced from 'Reprographics Quarterly').

Subject no.20 (Stills)

"Outline of lecture", by Michelle Snapes. 6p.

"Sources of stills (Bookshops)", compiled by Audree Malkin. 2p.

Subject no.21 (Special collections I)

"Outline". 1p.

"Catalogue of the D.W. Griffith Collection (Museum of Modern Art): Sample pages", by Eileen Bowser. 11p.

"Catalogue of the Merritt Crawford Archive (Museum of Modern Art): Sample pages", by Eileen Bowser. 3p.

Subject no.22 (Posters)

"Outline". 1p.

"Cataloguing rules for film posters (Nederlands Filmmuseum)", by John Luijckx. 6p.

"Cataloguing rules for film posters (Museum of Modern Art)", by Eileen Bowser. 9p.

Subject no.23 (Special collections II)

"Costume and set designs: Outline", by Michelle Snapes. 1p.

"Working with set and costume designs and other pieces of art in film archives", by Alfred Krautz. 13p.

"Exhibitions", by John Luijckx. 3p.

"The exhibition of the Danish Film Museum", by Arne Krogh. 4p.

Subject no.24 (Special collections III)

"Film programs", by Eberhard Spiess. 2p. (Also available in German).

"Film program series in German-speaking countries" (bibliography), compiled by Eberhard Spiess. 4p.

"Censorship cards in Germany (before 1945) and in the Federal Republic of Germany", by Eberhard Spiess. 5p. (Also available in German).

Subject no.25 (Oral history)

"Outline". 1p.

"Oral history: A selected listing of useful books", compiled by Anne Schlosser. 1p. (Annotated).

Subject no.26 (Television documentation)

"Outline". 1p.

"Television: A selected bibliography of basic reference sources", compiled by Anne Schlosser. 5p. (Annotated).

"Television: Some additions to the select bibliography. Basic reference sources mainly related to television in the U.K.", compiled by Brenda Davies. 4p. (Annotated).

Subject no.27 (Special services)

"Outline". 1p.

A limited number of copies of most of the above mentioned materials are available from:

Det danske filmmuseum
Store Søndervoldstræde
1419 Copenhagen K.
Denmark.

FIAF members not represented at the Summer School in Copenhagen will get first priority.

III FIAF SUMMER SCHOOL

EVALUATION FORM

Please take the time to give us your comments and criticism to help us in planning future summer schools. You need not sign your name, you need not answer all the questions, and you should state your opinions openly. Thank you for your help. The form is to be completed lunchtime Saturday, August 27, and given to Karen Jones.

1. Were the working hours too long? Too short?? Or would you have preferred an alternative time schedule? Explain.

2. Was the size of the group about right? Or would you have preferred a larger or smaller group?

3. Were there too many subjects? To few?

4. Which subjects were the most useful for you?

5. Which subjects were less useful for you?

6. What other subjects would you like to have included?

7. Was the level of instruction too advanced for you?
Or too elemental?

If you wish, specify which subjects were too advanced or too elemental.

8. Were the written materials useful?

Would you like to have other written materials prepared, and if so, would you describe.

9. Have you comments on the methods of presentation?

10. Were the practical exercises and small group discussions useful? Please explain.

11. Was there time enough for discussion in the general sessions?

12. Please evaluate the summer school by checking one of the following:

Excellent Good Fair Poor Failure

13. Are there any other comments you wish to make about the summer school in general?