

**Commission
for Programming
and Access
to Collections**

Fédération
Internationale des
Archives du Film
rue Franz Merjay 190
1180 Bruxelles
Belgique
Phone (32-2) 343 06 91
Fax (32-2) 343 76 22



Some Thoughts On Accessing Film Collections

(A Work In Progress)

INDEX

O. Introduction and acknowledgments	1
I. What is Access?	4
1. Access - why?	5
2. Access, well, naturally. But...	6
3. Access - to what?	7
II. The Users	8
1. The Internal User	8
2. The External User (a Classification)	8
3. Regulating Access: Selection	10
4. Requests Made by Visitors	12
III. Communication between Users and Archives	13
1. Direct Access to the In-House Catalogue	13
A. Legal Difficulties	14
B. Complexity of the Catalogue System	15
C. Is Direct Access to the Catalogue Important?	16
2. Alternative Methods	17
A. Oral / Telephone Communication Between User and Archive	17
B. Written Communication	17
C. Personal Contact	18
D. Internet / National Moving Image Database (NAMID)	19
E. CD-ROM and Floppy Disc	22
F. Publications	23
3. Priorities and Selection	24
IV. Formalities Relating to Access	26
1. Copyright owners	26
2. Administrative Procedures	28

3. Preparations for Access	30
4. Technical Facilities	31
A. Viewing Tables	32
B. Differences in Service	33
C. Video Recorders	34
D. Projection Room and Cinema	36
5. Limitations Placed upon Viewing	36
V. Reproductions	39
1. Film on Film	39
2. Film on Video	41
3. Film on CD-ROM	42
4. Film as Photographs	43
VI. Film Distribution	44
VII. On the Relationship between Archive and User	47
APPENDIX	

0. 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.

Access to the collections in reality embraces two fundamental areas. The first, which we have in our jargon christened *active access*, covers all the programming work undertaken by archives. Programming involves presenting to the public on a regular basis and within an organized, 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 accordingly be dealt with in a separate report.

The present document thus covers what we have in our jargon termed *passive access*, in other words the access requested by different categories of users; 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 another priority task of archives. It is essential that we show them, under the best possible conditions, those films which will form the basis of their dissertations, studies, compilations, montages 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 wider audience (through publication for instance). Yet immediately certain limitations are forced

upon the archive, on the one hand in the name of "preservation", on the other in the name of "copyright". Granting access is therefore a matter of finding a subtle compromise between these two 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 can 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. Contradictions with the priorities of preservation work, potential conflicts with the depositors and copyright holders, the administrative and technical strain, the additional workload placed on already overstretched body of 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

This text was compiled 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.

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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, keeper of the collection, and 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)
- shown in a specified location, frequently one open to the public (the archive's own cinema and / or a venue it has selected),
- either under its own banner or in co-operation with another institution.

Passive Access

Passive access means that the archive generally waits until the individual (or group of) user(s) approaches it:

- with a list of requests put together in advance, then granting permission to view the requested material
- in a specified location (in the archive itself or elsewhere)
- in a form laid down by the archive (projection, viewing table etc.)
- and on condition that certain rules are observed.

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.

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

Combined Approaches

Whenever archives become involved eg in film festivals 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. 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) organized public showings, whilst the Reichsfilmarchiv in Berlin presented its films to selected audiences (eg 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.

Today accessibility is a must for an archive, even if a significant proportion sees its main task rather to consist in collecting, storing (preserving) and cataloguing as recorded in the FIAF statutes of 1977. Yet there also exist a majority of institutions whose policy is preservation / restoration for presentation.

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

² FIAF Statutes and Internal Rules, 1977, Article 1, Point d; cf. also Point b.

The 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 entails facing up to the responsibility bestowed upon an archive by the history of (not only) the audiovisual media. It entails spreading the culture and aesthetic of these media and ensuring that in a sea of teleshopping and computer games 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 daily take steps to carry it through into practice, this task is still very much regarded as secondary to the archives' other duties. On the one hand this can be traced back to the histories of many collections, on the other it is a result of the problems associated with access to the collection.

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 proves trickier than was expected.

³ Point II.6. of the declaration.

As Nancy Goldman emphasizes, 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 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. As access to the moving image because of its complexity poses most problems for the 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 consult the archive's collection. 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 outlined as followed.

Since archives are divided into several departments as mentioned above, the right of all individuals to direct access is dependent upon the respective nature of their tasks; in other words whereas a restorer 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 taboo for those employees not directly involved. Certain materials are extremely sensitive and only practised specialists can handle them without causing damage, so these are similarly made available only to a selected few. To monitor the comings and goings of reels in and out of the store 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 collection by keeping them (at least in part) a secret: as it is hardly possible to monitor whether information concerning the resources may be passed on to third parties, with possible harmful results, these 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 the 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 user does not exist, as a whole users can be divided into three recognizable groups by focusing upon similarities in their motives and goals. This categorization 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 recognizable groups each of which is handled differently, ie each of which is governed by a different set of rules developed by the archive according to the users' particular requirements:

- individual users
- groups of cultural and educational organizations
- commercial enterprises

a) Individual users consist of:

- researchers (including students) investigating a specific topic who come from educational institutions such as universities and (film) schools, archives, festivals etc.
- (film) historians
- film buffs generally interested in cinema.

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

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

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

⁵ "Report on Programmimg 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.

There are a few archives with a significantly higher number of visitors each year. This is often a result of the infrastructure; for example those archives equipped with a large personnel base, a wide range of viewing facilities and a collection which is rich (in preserved films) and highly specialized 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 film 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) shapes the policy of an archive.

3. Regulating Access: Selection

Some archives can afford to offer unlimited access (in part because they deal with relatively few requests) whereas others are forced to operate a policy of selection. They may base their judgements on the following criteria:

Seriousness

The applicant must prove 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 collection and promise new information or interpretations of the films.

⁶ Ibidem.

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 or television programme etc). (This is a requirement for access to the Library of Congress.)

Profile

The applicant must have a particular academic (or professional) background.

Exclusivity

Some archives open - on certain days - only to particular users (eg 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 (eg 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. An other distinction can be made between national and foreign productions. Some archives even limit access to films produced by national companies.

Quite frequently 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 archives have a policy of positive discrimination 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 the 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 within or outside of the archive
- to acquire reproductions of items from the collection
- to use items from the collection outside the archive itself: eg 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 (audiovisual) 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:

- titles of the films available
- production data and other identifying features
- number of copies and physical condition
- point of storage or current location of the copy(ies)
- 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 find his or her bearings. With this in mind the relevant departments of archives try to structure their catalogues according to easily understood principles and for example add classifications designed to facilitate the search for particular titles. Some archives supply the user with a small brochure or pamphlet explaining the most effective way around 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 do not allow such immediate access and 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 the other. The Anglo-Saxon law protects them through a copyright for a determined and (in the 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 (more intellectual) concept of the 'author's law', ie the rights may belong to different persons such as the director, the script-writer and the producer those creatively involved in the making of the film. 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 on them at all. In several countries

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.

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 (eg the director of a film) or a company (eg 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 very complex which may have consequences for any kind of use made of the prints. Sometimes a depositor insists on making special arrangements with the archive even if he doesn't have any rights for the print: he may object to the archive screening or allowing the print to be seen, he may even refuse for it to be used 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 institution there exists a certain amount of information which requires complete protection.

B. Complexity of the Catalogue System

Occasionally the history of an archive is such that the collection is not documented in a user-friendly way: 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 passes on the required data. Some visitors need only minimal information about each film and 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 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.

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 (eg 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 to the archive (which is willing to inform on its collection by telephone) 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 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 way of communication has a lot of advantages. The seriousness and objectives of the request can better be estimated on 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

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.

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 familiarize 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 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 (eg identification of films). Smooth, personal contact gives a visitor the impression that he or she is a guest, ie welcome and not merely tolerated; this could result in a greater show of understanding towards conditions imposed by the archive (eg 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 the research and might otherwise have been missed. Following a (brief) introduction to the system of documentation (eg 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

The Internet is a network built up of many smaller units permitting worldwide exchange of information. Initially North American institutions were the major users but in the meantime large numbers of private individuals have also hooked up. In summer 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, eg 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 will be installed on Internet. He or she can search for the information required independently (ie 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", ie they give answers only to specific questions incorporated into that system (eg production data, but no physical information about the material available). If the user wishes to learn more about the prints and about other films held in the archive which are not included in the Internet service, 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 (eg if a print appears in the institution's on-line catalogue other archivists and external users are not forced to make

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.

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.

On the other hand, there are several significant disadvantages for the archives which have to be considered. The anonymity of the service means that the 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 traditional circumstances, would never have even thought of contacting an archive.

Film studios and copyright owners also browse through the files, which could possibly have unpleasant results for the archive. The relationship between the copyright owners and the archive is unfortunately still legally undefined and may give rise to another form of greediness: eg when the existence of a print in the collection is revealed, the result is sometimes to create fresh interest in obtaining the rights to it. 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 cannot be recorded, the collection appears to be smaller than it really is, a fact which could have a detrimental effect upon the archive's reputation amongst the public. This could in turn create a certain indifference inter alios amongst sponsors.

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 (eg the rights to preserve and show prints) and accepted by all parties involved, archives have to be rather discrete 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 homogenization 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.

The 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. 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 the NAMID are granted access on a need-to-know basis.

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

The NAMID was designed for the archives involved - but will probably be available to anybody interested - to speed up the search for film material. However, this presupposes that the network users will make contact with has been brought into line with their requirements. This is impossible without filters 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. CD-ROM and Floppy Disc

Computers are becoming more and more decisive in the exchange of information, as Eileen Bowser and colleagues pointed out: "Computer-based information systems make possible a wider dissemination and greater flexibility in the manipulation and retrieval of information."¹² Floppy discs today 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 its computers. They help to save time, energy and money and give each member of staff a certain amount of independence: the installation of a computer network, for example, could allow for 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 floppy disc 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

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.

additional information concerning the existence of prints.¹³ The 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 tapes and could therefore circulate in this form within the FIAF.¹⁴

The use of CD-ROM and floppy disc 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 the archive could also profit from digitalization and take information about the collection home with them, eg 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 digitalized information and under what conditions.

F. Publications

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

Almost every institution equipped with its own cinema publishes a programme, be it on a weekly, monthly or termly basis, which enjoys widespread popularity even to the extent of becoming a collector's item. Printed programmes are, however,

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.

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 Americian Film Institute, the MOMA, UCLA and the Imperial War Museum.¹⁵

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.

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

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.

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 etc
- 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 organizational, 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 (ie, 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 (ie 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 (ie 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 archives on occasion work outside the legal framework: as already mentioned, 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 the archive
- public screenings on the premises of the archive
- other uses outside the archive either for cultural or commercial purposes

The archives respond to those 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 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.).

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.

In order to simplify the situation, many archives draw up contracts with copyright holders and depositors (a practice which in some archives dates back a long way). 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 some countries archives are generally free to act without permission.

2. Administrative Procedures

Access is normally granted only to viewing prints. For special purposes (eg 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) -they are usually reserved for internal use.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 utilize 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 (eg 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' term-time, others need their tables for restoration work etc.

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.

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

As mentioned above, administrative fees can be incurred. Usually a charge is also made for the use of viewing equipment. The projectionist must be paid and the equipment serviced, the film must be brought up from the store and made ready etc, and hence the fees.

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 (eg commercial / non-commercial)
- the length of the session (eg per hour / per film)
- the equipment used (eg viewing table, video recorder, projection in the small / large theatre)
- the service provided (eg with / without the assistance of the staff)
- the type of institution (eg state / private)

Some institutions do not charge film historians if they agree to help the archive in its work. This may involve informing it of the condition of the print, identifying films, 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 (eg Lima, which grants Peruvian researchers free access).

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

3. Preparations for Access

For the archive every viewing session requires a great deal of preparation. The screening rooms, viewing tables and video recorders 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. It normally takes several hours before films are allowed to leave the store.

In preparation for consultation the condition of prints is carefully checked: is the perforation 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 benefits the user in the end. Certain groups, however, (eg colleagues from other (FIAF) archives, members of the society for friends of the archive) are often granted access even during these periods.

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.

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 aspects:

- 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 video recorder, whereas more appropriate formats are made available to film historians, and in some cases television personnel and filmmakers. This should not be read as a two-tier system: video recorders 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, professionals of the industry, eg 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 cassettes. A number of archives

reject this outright on the grounds that the transfer to video tape and reproduction by video recorder alter 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 the prints:

A. Viewing Tables

The viewing table was and still is today the most widespread method of accessing film material. In every archive there are either one or several viewing 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 with 16mm gauge. 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 metres / feet) which allows the user to calculate the length in minutes. Frequently headphones are provided to avoid disturbing others.

Whether or not special cabins 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 Dictaphones 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".

In the cabins 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 and video cameras are normally banned.

B. Differences in Service

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

Several advantages can be mentioned here. The material is exposed to minimal danger and there is no risk of unauthorized 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 of 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, eg 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 cabins 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 forwards at normal speed, and in the most extreme cases the film stop function can even be disabled.

²⁰ See Appendix III for examples of rules governing the viewing of films.

C. Video, Laser Disc and CD-Rom

As mentioned above, 80 percent of the (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 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 the use of video for film viewings. Certain types of research are very difficult to carry out on video (eg analyzing still frames can prove sheer agony when using inferior or ageing video recorders); others are impossible (eg 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. Images in a wider format are either pan-and-scanned or "letterboxed" or even cropped on both sides. Furthermore, not all archives and/or commercial laboratories have the technology necessary to reproduce the whole silent film image 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, either an archive may choose to pay the higher price, to transfer only films running at 24 fps or to sacrifice the correct projection speed. Moreover, older video recorders can be more susceptible to breakdowns (or may even 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

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 Bulletin FIAF, 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 Bulletin FIAF, no. 46, 1993, pp. 27-38.

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

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 projectionist, 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 mask, 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. Projection however 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. As mentioned above, 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 USA 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 perforation, too many splices etc). Prints undergoing preservation or restoration work are barred from viewing.

Restriction and exclusions to specific parts of the collection

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 (eg the animated films in the Cinémathèque Québécoise).

One German archive has barred visitors from accessing propaganda films of the Nazi era; they can only be viewed under special circumstances. Political conditions until quite recently 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 or Laser Disc (and soon probably also on CD-ROM) or for rental from the "video shop round the corner". Particularly in America, a large selection of less well-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 leisurely 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 the archive beyond the confines of the archive itself, legal considerations are of prime importance. As the archive frequently has no claim to the rights to the film, 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 eg 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 in advance provide the archive 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.

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 unauthorized 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 a commission 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

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.

Conditions Placed on Reproduction

Most archives do not copy excerpts from films, only whole reels. The sections of the film not used eg 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 reproduction, for example 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 must normally be settled in advance. Fees can occasionally also be paid in kind, ie 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 shot originally 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 first of all watch the video copy of another institution's print before they decide whether it is worth the cost in transport and insurance fees etc necessary to bring it here; 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 video recorder extremely practical. Film in video form thus facilitates communication and co-operation between experts and can sometimes easily be more suited to research work than the actual film itself.

However, video raises the issue of how to protect the film from unauthorized 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 (eg in the shape of the archive logo) which appears in the 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 bodies insist that the borrower testify in writing that he or she will not make a reproduction of the cassette.

In this context the questions also arise of 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 digitalization of films has begun to spread to archives as an interesting alternative to video and laser disk. The advantages are clear: Digitalization 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 develop faults. 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 States) and can be distributed freely; the public is showing an increasing interest in early

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.

films; younger viewers have grown up with computers and large numbers of them will have monitors compatible with CD-ROM 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.

4. Film as Photographs

Policies vary widely on this point. Some archives impose a general ban upon the photographing of film images (eg 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

²⁵ On this point see also Kristin Thompson / David Bordwell, "Dear archivist ...": An Open Letter on Access to Film Collections", in Bulletin FIAF, 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 merely an indirect relationship to those of the conjoint archive, despite the fact that distribution forms part of a large number of institutions.

Nevertheless, distribution activities may extend to areas outside the town where the archive has its premises, 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 (eg MOMA); many seem to have preferred to establish a legally (and financially) independent department. Eileen Bowser emphasizes why this division is important: "However it is of great importance to set up a completely separate department or organization 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 mutual independence outlined here, the fact that the distribution department usually has its own collection and furthermore acquires (new) titles solely for its own purposes (even if they are to a large extent later assimilated into the archive's collection); for these reasons distribution can be regarded only to a limited degree as a form of access. However, since in part films from the archive's collection 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 consequently small 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, ie whether the goal is profit or rather the fulfilment of a cultural duty. For example, the Mexican Filmoteca de la UNAM runs a theatrical distribution division, most other archives a non-theatrical. 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 loan their prints exclusively to non-commercial institutions, ie to organizations 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 organizes 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 alive film culture. For with the passing of theatrical 16mm distribution, the rise of new technologies such as the Laser Disc and CD-ROM and the ever-increasing number of private sources of information (pay TV, video on demand) - let alone video rental libraries - the day is rapidly approaching when certain genres (documentary, experimental and short films, debut works and classics etc) can 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 a chance 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 to an archive can help keep alive the audience's desire for something less conventional.

Certain points must be observed 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.

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

In general the hirer 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 hirer may be required to:

- assure that he or she will not reproduce the loaned print
- provide a professional projectionist and faultless equipment for the showing of the film (format, speed atc.)
- 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; therefore it is highly recommended that the hirer should be covered by insurance
- return the print within the specified period by the fastest 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. Otherwise the print is sent not prepaid, eg by train, and carriage must be paid for at the other end.

²⁸ See Appendix V for example loan policies for film prints.

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. Today it is a relatively simple matter for cinema researchers to get to see the films, even if not all of them acknowledge the range of opportunities on offer. 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 recognize 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

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

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 center 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 (computerized or not) of most institutions are organized 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. Archivists have a wide range of duties and thus little time available for research, and like all human beings they are glad if their work does not take too long to complete.

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 opened up its catalogue to the public (eg via 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 etc. also often turns up films which the researcher may not otherwise have thought of, for example because they are not listed in the 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 cinemathèques 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". Visitors' research can benefit a great deal if they only display a readiness to see something new and deviate slightly from their 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

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.

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.

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 publicize its own work. It has never done an institution any harm to have a researcher write and talk about interesting examples from its collection.

APPENDIX I

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

Extracts

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

SURVEY ON PROGRAMMING AND ACCESS IN FIAF ARCHIVES
Technical Facilities for Viewing

Archive	Room	Table	Video	Nitrate
Beijing	X	X	X	X
Beverly Hills	---	X	X	---
Amsterdam	X	X	Students	X
Athinaï	X	X	---	---
Bangkok	X	X	X	X
Barcelona	---	X	X	---
Beograd	X	X	X	X
Berkeley	X	X	X	X supervised
Berlin	X	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	---
Gemonà	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	---
Mexico 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	---

SURVEY ON PROGRAMMING AND ACCESS IN FIAF ARCHIVES
Financial conditions for access to researchers

Archive	Fee	Research Work	Films/Researchers number per year)
Beijing	free	free	300/100
Beverly Hills	Generally free	generally free	---/50
Amsterdam	\$ 25 to \$ 50 / hour	free	250/125
Athinai	variable	free	25/65
Bangkok	Charge/free	free	120/70
Barna.	---	---	---
Beograd	generally free	free	50/20
Berkeley	Scale fee	charge/fee	900/779
Berlin	free for students/charge	charge commercial	97/33
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 NFA	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
Mexico CN	free	free	60/15
Mexico UNAM	free	free	210/190
Montevideo CU	variable fee	free	50/30
Montevideo Sodre	free/charge	free	30/7
Montreal	free/variable charge	free	150/50
Moskva	free/\$ 100/day foreigners	minimum charge	350/55
München	free	free	30/10
New York Anthology	charge/free	free	250/100
New York 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

APPENDIX II

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

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 (eg 50 Famous Films, 1915-1945, published in 1960 by the NFTVA and the BFI) organized by the archives around material from their own collections.

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

It would be very helpful if those publications which are not mentioned in the brief bibliography are pointed out to members of the Programming Commission or to the FIAF secretariat in Brussels.

I. International Film Holdings

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)

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)

Roumania

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 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: eg 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: eg Chinese Films, Vietnamese Films, Columbia Pictures)

Wisconsin Center for Film and Theater Research

Catalog of Television Holdings (Wisconsin, 1978)

APPENDIX III

Example Guidelines for Viewing Films Drawn Up by Archives for Users

The Library of Congress
Motion Picture, Broadcasting and Recorded Sound Division

Motion Picture and Television Reading Room
Room 336, Madison Building
Washington, DC 20540-4800
(202) 707-8572
Hours: 8:30 a.m.-4:30 p.m., Monday-Friday

GUIDELINES FOR VIEWING FILMS AND VIDEOTAPES

1. Viewing facilities, which are available without charge, are provided for those doing research of a specific nature leading toward a publicly available work such as a dissertation, publication, or film/television production. We regret that the facilities may not be used for purely personal study or appreciation, nor in ways--such as preview--that conflict with commercial distribution.

2. Graduate students and undergraduates in advanced classes wishing to screen films should first obtain letters from their professors endorsing their individual research projects. The facilities may not be used to make up missed classroom screenings.

3. For preservation reasons, films may not be run in forward or reverse at fast speed. Viewers may stop films and rewind scenes at normal sound speed for note taking.

4. We are unable to accommodate groups. There is a limit of two persons per machine. Both viewers must be involved in the research project.

5. All viewing is by advance appointment. Because most of our collections are stored in remote locations, an average wait of one week should be expected.

6. Viewers submitting lengthy title lists to be searched by our reference staff should expect a wait of two to three weeks. Lists should be arranged in alphabetical order.

7. A maximum of three features films, or their equivalent, may be viewed in one day. For films of less than ten minutes in length (e.g. Paper Prints), no more than fifty reels of material will be made available on a single viewing date. For video formats, no more than thirty items will be made available per day. Four consecutive weeks of viewing time may be reserved.

8. Video cameras and tape recorders are not allowed in the viewing room. Photographing images from the screen with still cameras for reference purposes will be permitted only when authorized by our reference staff.

9. Bear in mind that screening time is limited and must be scheduled. Cancellation without sufficient notice can prevent others from having access to the facilities. Please be considerate of others in this regard.



THE LIBRARY OF CONGRESS

WASHINGTON, D.C. 20540

MOTION PICTURE, BROADCASTING
AND RECORDED SOUND DIVISION

ABOUT THE FILM AND TELEVISION READING ROOM

We regret that we are not always able to greet all visitors. Please feel free either to browse through the Reading Room after signing the register or to wait by the front reference desk. One of us will help you as soon as possible. Meanwhile, here are answers to our most frequently asked questions.

MAY I LOOK AT A MOVIE?

Our viewing facilities for both films and television programs are limited to those who are doing scholarly research. This is defined by our "Guidelines for Viewing," which explains our regulations and how to arrange for appointments. Ask a reference librarian for assistance in using the card catalog of our holdings.

MAY I BORROW A MOVIE?

The Library of Congress does not lend films. We encourage you to ask at your local public library about the availability of films and videotapes. Many libraries have audiovisual collections or can get such material for you through the county or state library systems.

WHAT BOOKS AND MAGAZINES DO YOU HAVE?

Our Reading Room has a good basic collection of books and magazines about film and television. You are welcome to use any of this material in the Reading Room; none may be taken out. Most of the Library's books and older bound magazines on the subject of film and television are available to you through the Main Reading Room in the Jefferson Building; current periodicals are in the Newspaper and Current Periodical Reading Room in the Madison Building, Room LM133.

The following informational handouts are available:

Film and Television and Sound Recordings provide overviews of our collection.

Guidelines for Viewing lists the regulations for arranging appointments.

Purchasing Newsreel Footage explains what parts of our collection may be duplicated.

Guides to Audiovisual Material describes reference books for identifying and locating films and videotapes.

Film and Television Collections lists sources for purchasing footage.

Sources for Movie Stills lists sources for purchasing stills.

George Eastman House

FILM DEPARTMENT

Welcome to the Film Study Center. Please read carefully the following instructions.

In order to protect materials from damage,

- 1) Never use the Steenbeck for fast forward or rewind.
- 2) Do not rewind the film after viewing.
- 3) In order to avoid abrupt starts and stops, "squeeze" the handle slowly.
- 4) Select the identical size core (35mm) or reel (16mm) for "take up" as the film itself has.
- 5) Tape the film onto the core and on the outside when you are through.
- 6) Always ask for the assistance of a staff member if the film gets broken. If a research assistant is not available at the moment, insert a strip of paper where the break has occurred, in order to make it visible.
- 7) If the film has "tails out" (i.e., when the image is reversed), please contact a staff member. The film will be rewound and given back to the researcher. If a research assistant is not available at the moment, proceed with the next title in your viewing program until he has returned.
- 8) Always stop the reel before it runs out. Remove manually (and gently) taped end from the spindles to avoid getting adhesive on the mechanism.
- 9) If the print proves to be either unique or nitrate material, immediately stop running the film through the Steenbeck and alert a staff member.
- 10) And, needless to say: no smoking, drinking, eating in this room and in the Film Study Center area.

By following these procedures carefully, you can help us to better protect our materials, and thereby to improve the overall quality of our service. Thank you.

APPENDIX IV

Example

Guidelines for Requests to Copy Film Drawn Up by Archives for Users

Can I Get A Copy?

One of the most frequently asked questions at the Archive Research and Study Center is how a researcher can obtain a copy of a film or television program from the Archive's collection. In most cases, these rare materials have been given to the Archive on the basic condition that they be preserved and studied at UCLA. This means that, while we can provide very extensive viewing appointments on our premises, copies cannot be made available.



INSTRUCTIONAL MEDIA LAB - ARSC VIEWING FACILITY

HERE ARE SOME INFORMAL HINTS ON HOW TO GO ABOUT OBTAINING PERSONAL COPIES FROM AUTHORIZED SOURCES:

1. Visit your local video store. Video retailers maintain up to date lists of their inventories and the range of titles available on video is steadily increasing.
2. Find out who distributes the title commercially. Many current and historic titles are available for rental and purchase through commercial distributors. For both films and television programs you may want to consult basic reference books such as *The Video Source Book* (Detroit: Gale Research, 1990). For stock footage, one of the most useful references is *Footage '89: North American Film and Video Sources* (New York: Prelinger Associates, 1989).
3. Identify the current copyright owner. Call or write the Library of Congress and request a copyright search. Be aware that the Library charges a service fee for this search:

Library of Congress
Reference and Bibliography Section LM-451
Copyright Office
Washington, DC 20540
Tel: (202) 707 6850

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1. La Cinémathèque Française n'est ni un distributeur commercial, ni une Fédération de Ciné-Club. Les prêts de films ne peuvent donc être qu'exceptionnels. Ils doivent se faire dans le strict respect du droit (propriété littéraire et artistique, code de l'industrie cinématographique).
2. La recherche des ayants droit et la négociation d'un accord sont à la charge de l'emprunteur. La responsabilité de la Cinémathèque Française ne saurait être engagée si sa bonne foi est abusée ou si des litiges surviennent entre l'emprunteur et les titulaires des droits, connus ou qui se feraient connaître à posteriori.
3. Sauf accord exceptionnel des ayants droit, les films prêtés ne peuvent pas être présentés dans le cadre de projections commerciales. Aucune copie, par quelque procédé que ce soit, ne pourra en être faite, aucune rétrocession à un autre partenaire n'est autorisée. Les films sont prêtés pour une projection unique.
4. Les frais de transport aller et retour sont à la charge de l'emprunteur qui les règle directement (aller en port dû). Les frais de sortie (ou, pour un nombre limité de films dont les droits appartiennent à la Cinémathèque Française, une participation aux frais de restauration et de tirage) sont également à la charge de l'emprunteur.
5. L'emprunteur s'engage à veiller scrupuleusement à la bonne conservation des copies pendant la période où il les utilise entre le départ du Fort de Saint-Cyr au lieu de stockage et le retour à ce même lieu. Toute détérioration, vol, perte ou saisie de tout ou partie des copies engage la responsabilité exclusive de l'emprunteur.
6. Les films doivent être présentés dans les conditions techniques requises : respect de la fréquence de défilement, respect du cadre de projection. Les projectionnistes sont instamment priés de ne couper aucune image des films (montage en poste unique).
Le matériel doit être retourné dans son état d'origine, les extrémités des bandes fixées par un adhésif, avec les bobines ou les noyaux d'origine, les boîtes et les emballages qui ont servi au transport. Toute modification ou détérioration du matériel d'origine sera facturée à l'emprunteur.
7. Le bulletin de vérification accompagnant la première bobine du film témoigne de l'état du film avant sa projection. En cas de contestation de l'état par le projectionniste, celui-ci doit le faire avant la projection par l'envoi d'un télégramme à la Cinémathèque Française.
8. Au retour de la copie, les détériorations ou les lacunes nouvelles qui apparaîtront en vérification seront facturées à l'emprunteur qui devra prendre à sa charge les frais de tirages de tout ou partie d'une nouvelle copie : la Cinémathèque Française dispose d'un délai d'un mois après le retour de la copie pour prévenir l'emprunteur.
9. L'emprunteur souscrit à ses frais une assurance couvrant l'ensemble des risques encourus par les copies et doit fournir la preuve de la police actualisée qu'il a déjà souscrit pour ces risques précis.
10. L'emprunteur s'engage formellement à retourner dans les temps précisés au verso la(les) copie(s) à la date prévue à l'adresse suivante : CINEMATHEQUE FRANÇAISE, Fort de Saint-Cyr / rue du Fort de Saint-Cyr 78180 MONTIGNY-LE-BRETONNEUX.
11. En cas de retard dans le retour des copies, la Cinémathèque Française pourra facturer des indemnités de retard qui seront égales à deux fois la somme demandée pour les frais de sortie, par semaine de retard.
12. En cas de litige, la Cinémathèque Française se réserve le droit de saisir les Tribunaux de Paris.

Le Président
de la Cinémathèque Française

The Library of Congress
Motion Picture, Broadcasting and Recorded Sound Division

Public Services Office
Room 336, Madison Building
Washington, DC 20540
202-707-5623 or -0246
FAX: 202-707-2371

GUIDELINES FOR REQUESTS TO COPY FILM AND VIDEOTAPE

1. Items are only available for duplication if already protected by archival masters which have been passed as satisfactory by the Library's Quality Control Specialists. Users requesting access to unprotected items must be prepared to meet all costs involved in the making of preservation masters for the Library in order to obtain the copies they are requesting.
2. Films that are no longer within the prescribed term of copyright, i.e., 75 years from the original date of registration, or (if created after January 1, 1978) the life of the author plus 50 years, can be duplicated, except where there may be donor restrictions by terms of an instrument of gift.
3. Films whose publication dates fall within the copyright period as stated in paragraph two will need to have an official copyright search performed by the Copyright Office to determine their copyright status. It is important that a requestor ask for an assignment search and/or a search for the current copyright holder. A copy of the official search indicating "no copyright registration found" or "no renewal found" must be filed with the Public Services Office before an order can be processed.
4. Where a copyright owner is known, written permission will be necessary before a film can be copied.
5. Where motion pictures are concerned, the requestor should give careful consideration to the possible existence of underlying rights, i.e., a film based on a previously copyrighted book or play, or a film that might include a copyrighted work such as a song or a play. According to the General Counsel of the Copyright Office, "...searchers only report on the registration record of the motion picture. A search of the registration record of any underlying material included in the motion picture will only be made if it is specifically requested and if the underlying material is sufficiently identified."
6. Users should be aware that material deposited by claimants of copyright comprise the largest part of the film and television collection of the M/B/RS Division. In many cases, the copyright owner is the appropriate source for obtaining duplicated footage.
7. In addition to the copyright, many donors place restrictions on the use of the materials they give to the Library. Where such conditions exist, written permission will be required.
8. Duplication orders will be for an entire reel. No sections of a reel can be ordered.
9. Cost estimates are handled in turn as quickly as possible. However, lengthy orders require five to ten working days for evaluation and charges.
10. Users will be required to sign the division's document of conditions governing duplication of the collections before an order can be processed.
11. All orders must be prepaid by check or money order, or a purchase order from a recognized institution, and require four to six weeks for completion.
12. The user bears responsibility for materials and services ordered.

Library of Congress
Motion Picture, Broadcasting and Recorded Sound Division
Motion Picture and Television Reading Room
James Madison Memorial Building, Room 336
Washington, DC 20540-4805
(202) 707-8572
(202) 707-2371 (FAX)

SUBJECT RESEARCH AND DUPLICATION REQUESTS

The Motion Picture, Broadcasting and Recorded Sound Division is often asked to provide stock shots for use in film and video productions. As an archive, we are primarily concerned with preserving our motion picture and television collections and making them available for serious research on our own premises. We may be able to provide copies of some items in our collections but only if copyright, preservation or donor restrictions allow. Two situations place limitations on our ability to provide this service:

1. We do not maintain a list of copyright-free material. Most of our moving image collection consists of complete productions protected by copyright. While the term of copyright varies depending on the facts of registration and renewal, most films are protected for 75 years. Researchers may view copyrighted films at the Library to identify scenes of interest, but the copyright owner is usually the appropriate source for obtaining duplicate footage. Records of ownership are in the Copyright Office. Information on copyright searches may be obtained from the Library of Congress, Copyright Office, Reference and Bibliography Section, Washington, DC 20559-6306; telephone number (202) 707-6850.
2. We do not undertake subject research. Most of the works in our collections have not been fully cataloged and are accessible primarily by title. Identifying films and videos by subject often requires a variety of strategies, including keyword searches of our various manual and on-line catalogs, searching our vertical files, and compiling title lists from secondary reference sources. Our small staff cannot perform the required research for stock footage requests. Of course, they will help you or your representative undertake your own research. A list of freelance researchers in the Washington, D. C. area is also available upon request.

Historical films in our Paper Print, George Kleine, and Theodore Roosevelt collections include a wide variety of fictional and actuality films and are the most accessible collections for reuse purposes. Most are free of copying restrictions, and three catalogs describing these films have been published, each with subject indexing. These catalogs are currently out of print, but there may be copies in your local public or university library. They can, of course, be consulted in the Division.

Early Motion Pictures: The Paper Print Collection in the Library of Congress by Kemp Niver (Washington, DC: Library of Congress, 1985). Describes approximately 3,000 films made between 1894 and 1915. Some libraries may only have the previous edition: Motion Pictures from the Library of Congress Paper Print Collection, 1894-1912, by Kemp Niver (Berkeley: University of California Press, 1967).

The George Kleine Collection of Early Motion Pictures in the Library of Congress: A Catalog (Washington, DC: Library of Congress, 1980). Describes 456 motion pictures produced between 1898 and 1926.

The Theodore Roosevelt Association Film Collection: A Catalog (Washington, DC: Library of Congress, 1986). Describes 318 films relating to the life and career of Theodore Roosevelt.

For further information about our holdings and to arrange screening appointments, contact a reference librarian at the address or telephone numbers noted at the top of this form. To order copies or obtain information on duplication procedures and costs, contact the Library of Congress, Motion Picture, Broadcasting and Recorded Sound Division, Public Services Office, Washington, DC 20540-4800; telephone number (202) 707-5623, or FAX (202) 707-2371.

HUMAN STUDIES FILM ARCHIVES FACT SHEET
FOR FILM/VIDEO REPRODUCTION

Many of the films and videos in the Human Studies Film Archives are available for reproduction. Availability is determined by the following considerations which are discussed further in the HSFA's Operational Policies (copies of which are available upon request):

Permission

1. The attached application to reproduce materials must be completed and submitted to the HSFA for review. (Because of cultural sensitivities the HSFA's staff and/or advisors will exercise judgement about the ethical use of materials in the collection prior to granting permission for duplication.)
2. If the Human Studies Film Archives does not hold duplication rights for the materials requested, the user must obtain written permission from the owner of the rights. A copy of this authorization must be submitted to the HSFA.

Film and Video Reproduction

1. Copying is done of whole film and video "rolls" from master materials only (not the original or preservation copy).
2. The HSFA will specify the laboratory to be used.
3. If the HSFA holds no master materials, the user will be required to pay the costs of producing these materials which then become the property of the HSFA.

Costs

1. The HSFA will charge fees in the following manner:
 - A. For preview tapes with time code produced in-house
\$150 an hour including running time and handling time--
minimum charge of \$150
 - B. For production tapes produced in-house
\$250 an hour including running time and handling time--
minimum charge of \$250
 - C. For duplications produced at outside facilities
\$400 an hour for handling time--minimum charge \$400

2. Before duplication work commences, the HSFA must receive the following:
 - A. Preparation and handling fee.
 - B. Written permission, if required.
3. From receipt of #2 above, in-house video duplication will usually require two to three weeks to complete. Depending on complexity of work and/or amount of material being duplicated, additional time may be necessary.
4. From receipt of #2 above, all film and video duplications done in non-Smithsonian facilities will require two to three weeks for preparation and delivery of materials to that facility. Depending on complexity and/or amount of material being duplicated, additional time may be necessary. Duplication time will need to be arranged by the requester with the non-Smithsonian facility. HSFA has final authority over work being requested and can deny a request if the HSFA feels that archival materials would be endangered.
5. For non-Smithsonian facilities, costs will be paid separately directly to the laboratory. Each laboratory will specify payment requirements which will include associated costs such as courier service. Film or video materials will not be sent to the laboratory until the laboratory confirms that arrangements for work and payment have been made.

Acknowledgements

1. The following credit line will be used when materials from the HSFA collection are reproduced:

The Human Studies Film Archives, National Museum of
Natural History, Smithsonian Institution
2. The user will also acknowledge the donor/filmmaker when appropriate, as instructed by the HSFA and/or the donor.

January 1994

The Museum of Modern Art Department of Film

PROCEDURES FOR ACCESS TO THE FILM COLLECTION (COMMERCIAL USE/NON-COMMERCIAL USE)

The Department of Film collects motion pictures as works of art and for the study of the history of cinema. It is not a stock footage source and has no subject listings. Users are requested to apply to the stock footage suppliers or directly to the production companies for specific films. In most cases the Museum does not own the rights to the films in its collection. However, when the department holds material not available elsewhere, it may be made available to commercial users under the following conditions:

1. The first step to access is to write the Curator describing the project and the kinds of films wanted, or, preferably, with a list of the specific titles wanted. The curatorial staff will do its best to give guidance as to our holdings and the names and addresses of copyright owners and/or donors. If the request requires extensive research, the user will be advised and asked to pay a research fee.
2. The permission of the owner and/or depositor for the requested use must be addressed in writing to the Curator. It is the responsibility of the user to obtain such permission. In the case of films the department believes to be in the public domain, the user must supply a letter of indemnity to the Museum. Many films in the public domain are still subject to depositor agreements. The Curator has the sole responsibility to determine when a film can be made available.
3. The Museum's archive prints may not be shown in commercial theaters or on television. After the permission has been obtained, the user must pay for new prints or videotapes to be made for any such purpose. (In a few cases, the department's Circulating Film Library is able to lend 16mm circulating prints for videotaping or television use, after rights have been obtained and a fee is paid. For information, call 708-9532).
4. An order on the letterhead of the company is required, containing specific instructions as to the kind of material wanted, before the department places an order with the laboratory. Outside laboratory orders cannot be permitted to interfere with the orderly progression of our Film Preservation Program, which has our highest priority. No rush orders can be handled. The Museum's printing materials remain at all times in the control of the Department of Film and will be handled only in the laboratories selected by the department.
5. No cording off for excerpt footage is permitted. In order to protect the Museum's preservation materials, whole reels must be printed, including

double reels when the material is so mounted.

6. No silent film material will be supplied unless the user has guaranteed that it will be projected or broadcast at the correct original speed, in keeping with the Department of Film's purposes to promote the art of the film.

7. When a film has not yet been preserved, the department may require the user to pay the costs of preprint materials. When the department determines that its materials are in danger of damage from overprinting, the user may be required to pay the costs of an additional negative or master. In such cases, the service fee is usually waived.

8. The costs to the user will be double the laboratory costs. One half of the amount is the department's service fee and will be added to the Film Preservation Fund. Exceptions will be made only in cases where there are pre-existing agreements with depositors wanting access to the material they have deposited. Offers to donate films in lieu of a service fee will be given serious consideration.

9. Users must return all unused material, unless the department has agreed to a deposit in another archive or to destruction, in which case a destruction certificate will be required.

10. Should the department request it, the user will deposit at the user's expense one copy of the film or videotape produced with the help of the department's material, in the same guage as the original production.

11. Should the department request it, a credit to the Museum of Modern Art for its assistance shall be put on the completed production. However, the Museum's name is not to be used without the permission of the Museum.

12. The Museum can make no guarantee of the quality of all its printing materials. Defective material that can be proved to be the result of incorrect laboratory work done at the user's order will not be charged for, but if the laboratory can show that the defect existed in the Museum's materials, the user will be obliged to pay for it. Advance viewing of the Museum's answer prints, when they are available, will help to avoid such problems.

13. To select footage or to check in advance the quality of the materials available, it may be possible in some cases to view a 16mm print on the flatbed viewers of the Film Study Center. The amount of time available for this viewing service is quite limited, however, by other demands on the facilities. Call 708-9613 for an appointment. When selecting footage, it is important to measure the footage from the beginning of the film (from the first frame after the Museum's own head title) and stopping before the tail leader appears,

adding on the footage for each additional reel of the same film viewed.

This will make it possible for the staff to determine the equivalent reels wanted in the 35mm printing materials.

14. Requests for footage are NOT accepted May 1 - September 30 as the Archive is on hiatus from outside lab orders. Requests in writing may be sent October 1.

For additional information about access for commercial and non-commercial use, call 708-9605. However, our small staff is unable to handle extensive research by telephone. Requests should be in writing.

I have read and accept the above conditions for access:

_____ (signature) _____ (date)

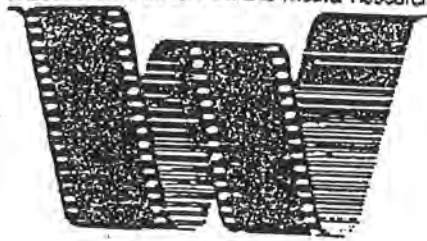
(name of company)

(Return a signed copy with your order)

APPENDIX V

Example Loan Policies For Film Prints

Wisconsin Center for Film and Theater Research



Madeline Fleckner Duwey
Film Archivist
412 State Historical Society
818 State Street
Madison, Wisconsin USA 53706

phone 608 264 6466
fax 608 264 6472

LOAN POLICY FOR MOTION PICTURE FILM PRINTS

Films in the collection of the WCFTTR are non-circulating, reserved for use by researchers and educators on the premises of the WCFTTR Film Archive. On rare occasions film prints may be loaned when, in the opinion of the director of the WCFTTR, the exhibition is for a bona fide educational purpose such as a recognized film festival or major retrospective by an established film institution and films are shown on a non-commercial basis. Films are not available for classroom use off-campus or for film societies.

Due to increased handling expenses, budget constraints, and staff shortages, effective 1 July 1993 the following terms will govern the loan of WCFTTR prints:

1. Requests for films must be submitted on our Film Loan Request form at least 30 days before the proposed screening.
 2. The borrower must acknowledge full responsibility for replacing lost or damaged prints; must secure copyright clearance or public performance licenses from the appropriate rights holder(s) and furnish the WCFTTR with written documentation of any and all clearances. Where applicable, the borrower must also obtain written permission from the donor of the film print.
 3. The borrower must take full responsibility for arranging all customs clearances for any film which leaves the United States.
 4. The borrower will bear all transportation, insurance and packaging costs, as well as costs of film expeditors/forwarding agents.
 5. Films must be returned promptly after screening. A late fee will be assessed for any film returned later than one week after the last screening of that film. (Two weeks for films shown overseas.)
 6. The participation of the Wisconsin Center for Film and Theater Research must be acknowledged in all publicity, programme notes and any other publications generated by the film screenings and the borrower must supply the WCFTTR with copies of this documentation in a timely manner.
 7. The standard loan fee will be \$100/feature and \$35/short film for one screening. The rate for additional screenings will be 25% of the standard loan fee. Loan fees are payable in advance.
- Requests will be evaluated by the director on a case-by-case basis.