

Screen Studies Training for Postgraduate Research Students

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Using Research Resources

This document offers advice on the range of resources that are available to postgraduate students in Screen Studies and how to access them.

It begins with details of some useful web addresses 'at a glance', and also points to a number of excellent websites which offer a range of resources and links for the Screen Studies researcher. There are also a number of key resources and institutions that students in Screen Studies are likely to use, and students at the University of London are fortunate to have some of these resources located nearby. These include the British Film Institute (BFI) and the British Universities Film and Video Council (BUFVC), both located in central London. There are two articles here on how to use their resources, many of which are also conveniently available via the internet. Other articles here also include details of using specific archives and libraries in France (and other Francophone countries in Europe), Germany and the USA.

Updated 13 October 2006

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Some useful UK online research resources at a glance:

The BBC

The BBC website has useful information about the Corporation's own history and includes details of how to make use of the BBC Written Archive Centre in Caversham.

www.bbc.co.uk/heritage/index.shtml

www.bbc.co.uk/heritage/more/index.shtml

British Film Institute (BFI)

The BFI not only has its own dedicated web resources, but also has details and links to a range of other web resources and information. See the [section by Phil Wickham](#) of the BFI in this handbook

For lists of archives and libraries visit:

www.bfi.org.uk/filmtvinfo/gateway/categories/archives/libraries/

www.bfi.org.uk/filmtvinfo/gateway/categories/archives/sales/

It also offers a range of other resources and information for researchers. This ranges from information about archives to booksellers, distributors and exhibitors, festivals and events as well as actual information about film and television.

www.bfi.org.uk/filmtvinfo/researchers/

www.bfi.org.uk/filmtvinfo/researchers/directory/index.php

The BFI has its own searchable film and television database, and this includes information about film and television titles, people, music groups, organisations and events.

www.bfi.org.uk/filmtvinfo/ftvdb/

British Library

This offers information about the range of British Library, the national library of the UK, and its resources and services.

www.bl.uk/

British Universities Film and Video Council (BUFVC)

The BUFVC publishes the Researcher's Guide to film, television, radio and related documentation collections in the UK. This is now available online. See the section by Murray Weston of the BUFVC for further information in this handbook.

www.bufvc.ac.uk/rgo/index.html

The Film Council

The Film Council supports film development, production, distribution and exhibition in Britain. Research and Statistics Unit publishes a range of information about film in Britain today.

www.ukfilmcouncil.org.uk/

Moving History

This is an excellent site supported by the AHRB Centre for Film and Television Studies. It has information and links to a wide range of archives, libraries and resources.

www.movinghistory.ac.uk/links/index.html

The National Archives (formerly Public Record Office)

Online catalogue: www.catalogue.nationalarchives.gov.uk

General information : www.nationalarchives.gov.uk

Ofcom

This is the current regulator for broadcasting and telecommunications in Britain and its website has information about the organisation, its activities and includes numerous reports. It also has some archives pages from its predecessors, including the Independent Television Commission.

www.ofcom.org.uk/

University of London Research Library Services

www.urls.lon.ac.uk/

List of libraries within the University of London

www.urls.lon.ac.uk/libraries/index.asp

Researching at the British Film Institute

By Phil Wickham, BFI

If you are undertaking a PhD in any aspect of Screen Studies you will discover that vast swathes of your life will now be dedicated to interacting with the *bfi*. You may well have used our services in studying for your BA or MA, but you will now find that our relationship will increase in intensity as you delve ever deeper into our collections.

Quite simply the *bfi* is the primary resource for anyone in this country –and indeed much further afield – studying film and television. Your research is likely to be through the *bfi*'s **Archive and Library**, part of the UK Wide Department. In this section you will find the main resources, services, and contacts you need to know to facilitate your study.

Primary Sources – Looking at films and TV Programmes

Unlike some other countries, there has never been a law of statutory deposit in Britain so our archive – the *bfi* **National Film and Television Archive** – relies on donations and agreements with particular companies. The emphasis in the archive is on acquiring **British** titles. The volume of material and its scope is enormous and you will find a wealth of titles that will illuminate your study. Our Conservation Centre in Berkhamsted, Hertfordshire, works to preserve our holdings. A Curatorial Unit based largely in London acquires, interprets, and catalogues our collections, and deals with enquiries about the titles we hold. It is possible to come to our offices and consult some sources yourself by appointment. The Curatorial Unit is divided into the following areas:

Non-Fiction

We hold one of the largest non-fiction collections in the world – over 100,000 titles – covering many aspects of British life, culture, and history. Our non-fiction curatorial team works to develop particular footage and collections so that they can be preserved and made accessible.

The collection ranges from major documentary works, such as titles by Jennings, Grierson, the Crown Film Unit and the Free Cinema Movement, to industrial films, training films, and home movie footage. We hold material right back to the beginnings of the moving image including the earliest actuality footage by pioneers such as Birt Acres, and the turn of the century local films produced in Northern towns by Mitchell and Kenyon.

We have acquired many major non-fiction collections over the years including the Public Record Office collection of government films; National Coal Board films; the Topical Budget newsreels from the 1920s; British Transport Films; Colonial films from a variety of sources; the ETV Collection of films from the old Soviet bloc for Leftist audiences in the West and Don Letts' 8mm footage of the early days of Punk.

This is a huge and eclectic collection, and one vital to many researchers working in Screen Studies, and indeed in many other disciplines.

You will find more information on this, and other archive collections at www.movinghistory.ac.uk. For enquiries about particular holdings and material covering events and topics you may be studying, email nonfictioncurators@bfi.org.uk

Fiction

This curatorial team acquires and interprets our holdings of fiction film made for cinema release. Again the emphasis is largely on British material, although some world titles have been acquired at

different times in the past. Rather than just create a canon of agreed great works we try to create an archive that represents the reality of what is happening in British cinema at a particular moment – so there is plenty of horror, ‘low’ comedies, and Crime ‘B’ pictures as well as Powell, Reed and Winterbottom. We also hold short films and have recently appointed a curator of artists’ moving images to promote and expand our collection of artists’ and avant-garde work. For details on the material we may hold on particular titles email fictioncurators@bfi.org.uk

Early Film

We have a fascinating collection of very early film, which tends to be more International in scope and takes in both fiction and non-fiction. This area has been of increasing interest to scholars in recent years and, as well as Mitchell and Kenyon, the *bfi* has recently mounted an International conference on Charlie Chaplin. As well as non-fiction and fiction curators, queries about our early film holdings can also be directed to our Silent Film Curator, Bryony Dixon bryony.dixon@bfi.org.uk

Television

The *bfi* holds by far the largest accessible archive of British television programmes. We have acquired shows on a number of formats since the late 1950s from broadcasters, and from 1985 have been funded to record broadcast quality material off-air. We currently have agreements with ITV, Channel 4 and Five to record programmes selected for preservation by the TV curatorial team. Some BBC material is preserved, but as the BBC has its own archive we have traditionally had more material from Independent television. However since August 1990 we have had an agreement with the BBC to off-air record all its television output (not to preservation standard) under an access scheme for researchers. This includes BBC3 and BBC4 since their inception.

TV curators are also involved with making more TV material accessible in different forms and undertaking research on the collection. We have a huge, and representative collection of programmes that tell us about the production and consumption of television in Britain over 50 years, ranging from classics like *Cathy Come Home*, Dennis Potter’s work, *World in Action* and *Steptoe and Son* to the popular quiz shows, cop dramas and makeover series that speak of their times.

For enquiries on our TV holdings email tvcurators@bfi.org.uk. There is a handy printed catalogue of our pre 1980 holdings in our library called [A for Andromeda to Zoo Time](#)

Research Viewings

So how do you actually see the films? No, we can’t make copies for you - Kathleen Dickson, our Research Viewings Officer, organises research access for scholars on our premises, under the terms of our donation agreements. Once you have clearly identified what you want to watch and whether we have viewing material available (possibly with the help of the curators) she will arrange a booking for you to come in to our basement viewing areas within 1-2 weeks from your call. Films are viewed on Steenbeck machines and there is a technician to help you. The rates are £6.25 +VAT per hour for film and £5 +VAT per hour for video. Costs are based on running times of the material you request.

Where none already exists it is possible for viewing material to be made from video master material (but not from film). This will take about 4 weeks. Also in some cases Kathleen can request material from the BBC archive that we do not hold (you will not be able to access BBC Archives). This will take up to 4 weeks too.

Contact Kathleen on kathleen.dickson@bfi.org.uk

Secondary Material: criticism and contexts

As PhD scholars you are expected to engage with critical, industrial, and other contexts around the moving image. The *bfi* **National Library** is the largest library of written material on film and Television in the world –critical, popular, and trade - and all on your doorstep! Unlike the archive the library is **International** in its scope, including some foreign language material. You may well have used it in the past but there may be resources there that you have yet to discover as well as over 50,000 books and 6,000 periodical titles (including 400 current publications).

For instance -there are microfiche of newspaper articles and publicity material on thousands of titles and personalities, from film and TV, and from Britain and abroad. We also hold audio tapes from interviews with filmmakers and stars at the National Film Theatre; from behind the camera talent recorded through the BECTU History Project, and an eclectic collection of tapes donated from the late popular culture historian Denis Gifford.

In 2002 we took on the Independent Television Commission's library with its wide range of TV material including internal reports, publicity material and audience research. We also have an interesting collection from Granada of cuttings on their shows. Most importantly we have full BARB reports from 1982-2002 detailing audiences for every programme –and earlier audience ratings data for ITV shows.

We also have a fine collection of PhD and MA thesis –and we would like yours too. For further information on the library contact

Sean.delaney@bfi.org.uk or Sarah.currant@bfi.org.uk

The *bfi*'s filmographic and bibliographic database SIFT is accessible in the reading room and has just been launched on the web. Already floating in cyberspace is our book catalogue at www.bfi.org.uk/filmtvinfo/library/catalogue/

Within the library are the expert researchers that make up our **Information Unit**. They can deal with quick enquiries through phone (020 7255 1444 and ask for information) and by email (www.bfi.org.uk/ask), if you need to confirm that key fact or need to know where to further your research. They also produce reports and research and look after some key web resources on the *bfi* site – including the Moving Image Research Register www.bfi.org.uk/filmtvinfo/researchers/mirr/index.php This is an invaluable database of academic research and you should make sure you are on it as well as scouring it for like-minded scholars.

We also have a number of special collections; including press books detailing the marketing of a film, unpublished scripts and treasure troves of private letters and papers from major screen talent – Michael Balcon, Joseph Losey, Muriel Box and Troy Kennedy Martin are just a few examples. To find out more about these valuable and unique resources contact speccoll@bfi.org.uk. Other related collections include our holdings of Stills, Posters and Designs www.bfi.org.uk/nftva/stills/

We look forward to helping you produce first class research and increase the understanding of film and television. For general information and access details look at

www.bfi.org.uk/nftva/

www.bfi.org.uk/filmtvinfo/library/

and our website offering textual and visual analysis of British film and television

www.screenonline.org.uk

Screen Studies resources at Senate House Library, University of London

By Sarah Burn, Film and Media Subject Librarian

Books

The Senate House Library's printed collection covers all aspects of film and television studies, the particular strengths of this collection are:

- Historical, critical and biographical coverage of European, U.S., Latin American and some Asian cinema.
- Film theory and criticism.
- Aesthetics and philosophy of film.
- Film music.
- Literature and adaptation.
- Practical aspects of filmmaking such as screenwriting and film production.
- Documentary filmmaking.
- General television and media studies.

The library also has good coverage of these related subject areas:

- Historical, critical and theoretical coverage of the theatre
- Performance art and theory
- Music
- Illusion and early moving images (The Harry Price Library of Magical Literature, within Special Collections)

Location

You can use the library catalogue (<http://catalogue.urls.lon.ac.uk/search>) to search for all items, including books, periodicals and DVDs. From the catalogue you can find out the **location** and the **classmark**, which are necessary to find the item in the library. You can also find out the **status** of an item, which could be REFERENCE ONLY, AVAILABLE, or a DUE date (which means the item is on loan), see the screen shot below.

location	classmark	status
FILM & MEDIA 5th Floor (3)	YXP3 Lan	AVAILABLE

The majority of books in this subject area are located in the **FILM & MEDIA** collection on the 5th floor of the library. However, material about the film and media of the United States or Latin America is located within the specific area collections of Latin American Studies (7th floor) and United States Studies (5th floor). Some material about film music is located in the Music Library (5th floor).

Classmarks

The items in the **FILM & MEDIA** collection have a numerical prefix of (3), for example the catalogue would read: **FILM and MEDIA 5th floor (3) YXP3 Cah**.

Encyclopedias of film	YXP1
Bibliography of film	YXP2
Film directors	YXP4
Film theory	YXPA
Aesthetics and philosophy of film	YXPC

Documentary film	YXPM
Early cinema	YXQ
Cinema sound	YXR
Film industry	YXS
Adaptation	YXSH
Film production and direction	YXT
History of film (general)	YXP3
UK cinema	YXP3e-YXP3ev
French cinema	YXP3f
Spanish cinema	YXP3g
Italian cinema	YXP3i
German cinema	YXP3k
Russian/Soviet cinema	YXP3n
East Asian cinema	YXP3r-YXP3t
Television studies	YZD

Books on Latin American cinema are held in the Latin American collection and have a numerical prefix of (34), for example the catalogue would read: **LATIN AMERICAN STUDIES 7th floor (34) YXP3**

Books on United States cinema are held in the United States collection and have a numerical prefix of (33), for example the catalogue would read: **U.S. Studies 5th floor (33) YXP3**

In the **Information Centre** (4th floor) there are many general and subject-specific reference works, such as the yearly *International Index to Film Periodicals*. Here are some of the titles you might find useful, followed by their classmarks:

- Abel, R., ed., *Encyclopedia of early cinema* (London: Routledge, 2005) ~ 793 [Encyclopedia]
- Newcomb, H., ed., *Encyclopedia of television* (London: Fitzroy Dearborn, 2004) ~ 793 [Encyclopedia]
- Pendergast, T., ed., *International dictionary of films and film-makers* (London: St James Press, 2000) ~ 793 [International]
- Thomson, T., *A new biographical dictionary of film* (London: Little, 2002) ~ 793 [Thomson]

Periodicals

The library holds a wide range of current periodical titles in this subject area including, for example, *Asian Cinema*, *Griffithiana*, *Film History*, *Journal of Popular Film and Television*, *Literature/Film Quarterly*, *Positif*, *Screen*, *Sight and Sound*, *Studies in French Cinema*, *Velvet Light Trap*.

Recent issues of film and media periodicals are displayed in the **Periodicals Room** (4th floor). Some older periodicals titles can be browsed on the periodicals open shelves (**PS**) on the 5th floor, however most of the older periodicals are held in the closed access stacks. The catalogue will state the location STACK SERVICE, please ask for these to be fetched for you at the Stack Service desk on the 4th floor.

DVDs

There are approximately 700 films and operas available on DVD, including films from all over the world, dating from the beginnings of filmmaking to the present day. There are a number of ways to find out which films are available in the library.

You can use the library catalogue to search for specific films and limit your search so that only film titles are returned:

- Select 'Keyword: advanced' from the main catalogue menu
- Enter the title or director in the search box
- Select FILM/VIDEO from the 'Material Type' drop-down menu
- Click on the 'Submit' button

You can browse the entire DVD collection alphabetically:

- Select 'Classmark' from the main catalogue menu
- Enter DVD in the search box
- Select Mixed/Local from the drop-down menu
- Click on the 'Submit search' button

A DVD catalogue entry would read:

INFORMATION CENTRE 4th Floor DVD [Amelie].

You can also consult a printed list available in the Information Centre.

To obtain a DVD bring your library card to the Information Centre and ask a member of staff for the film you require. You will be given the DVD and some headphones in order to view the film in the DVD suite within the Music Library (5th floor).

Electronic resources

Electronic resources such as databases can be used in the Information Centre, where printing and downloading facilities are available. Many databases can also be accessed from outside of the library, you will need to login using your name and library card number. Databases provided which contain material of relevance to this subject area are listed on the Senate House Library website under Subject Collections > Research Tools:

<http://www.shl.lon.ac.uk/subjects/guides/filmtools.shtml>

Many useful resources for Screen Studies researchers are freely available online, some of these are listed on the Senate House Library website under Subject Collections > Gateways:

<http://www.shl.lon.ac.uk/subjects/gateways/film.shtml>

Membership

University of London PhDs are eligible to join Senate House Library for free and borrow 12 books. You will need to bring your college ID and proof of address in order to join, please see <http://www.shl.lon.ac.uk/library/membership.shtml> for further information.

For details of the library's opening hours please see

<http://www.shl.lon.ac.uk/library/openinghours.shtml>

Further Help

If you need training in the skills needed for library-based research try the Library Research Skills Tutorial (<http://www.ulrls.lon.ac.uk/tutorial/>). This generic online tutorial has been developed for postgraduate researchers by the University of London Research Library Services (ULRLS), it is freely available with no need to login and no compulsory elements.

Staff in the Information Centre (4th floor) will be happy to help you use the library, they are available to answer enquiries throughout the library's opening hours in person, by phone 020 7862 8461, or by email: enquiries@shl.lon.ac.uk

Alternatively, contact the Film and Media Subject Librarian:

Sarah Burn (room 506), Tel.:020 7862 8421, sarah.burn@london.ac.uk

Using the British Universities Film and Video Council in Screen Studies Research

By Murray Weston, Director BUFVC

BUFVC Mission:

To promote the production, study and use of film and related media for higher education and research.

BUFVC Structure:

A representative body and membership organisation – offering subscription membership for institutions and individual researchers.

BUFVC Services:

- Publications
- Online databases.
- Special collections.
- Off-air recording of television.
- Online content delivery.
- Events – courses, conferences, screenings.
- Information service – advice on content, archives, ownership and access.

BUFVC Publications

- *Viewfinder* quarterly magazine
- *The Researcher's Guide*: film, television, radio and related documentation collections in the UK – every four years
- *BUFVC Handbook*, plans for an annual edition
- Occasional books – *Filming History*, *Yesterday's News*

BUFVC Online Databases

- **British Universities Newsreel Database – BUND**, 160,000 records of cinema news stories released in UK from 1911-1979. 80,000 attached downloadable print items, links to 40,000 online news stories at British Pathe, biographical database and more.

Link: www.bufvc.ac.uk/databases/newsreels open access with sign-in sections.

- **Cinemagazines and the Projection of Britain**, first release of data online January 2006, charts history of British cinemagazines from 1918-1980s, an account of all stories released – some 25,000 items, all release data contextualised with case studies, biographical data and links to available films.

AHRC funded – free access – some sections require sign-in

- **Television Index for Learning and Teaching (TRILT)**, comprehensive listings information from 2001, 330 channels – radio, television, satellite, cable, includes all regional variations, selected data included from 1995, 5.3 million recordings accumulating at the rate of over 1.3 million per annum, data enhanced by the BUFVC and Open University. The database indicates whether the BUFVC holds copies of the programmes, and records may be marked and sent by e-mail.

Link: www.trilt.ac.uk BUFVC member access only.

- **TV Times database – TVTip**, comprehensive listings information of ITV programmes 1955-1985. Earlier records carry deeper data, can search across entire database, opportunity to propose additional data, and records may be marked and sent via e-mail.

Link: www.bufvc.ac.uk/tvtip

Bournemouth University AHRC funded project, free access for UK HE/FE and BUFVC members, ATHENS authenticated.

- **This Week database**, compiled by Pat Holland and Viki Wegg Prosser, comprehensive information about this current affairs series from 1956 onwards. Can search across the entire database, opportunity to propose additional data, and records may be marked and sent by e-mail.

Bournemouth University AHRC funded project, free access for UK HE/FE and BUFVC members, ATHENS authenticated.

- **Shakespeare**, an international database of film, television and radio performances of Shakespeare's work. A three year project funded by the AHRC commenced in 2005 which will identify, describe and locate recordings of Shakespeare in performance around the world. To be released online as a database, free access, date to be announced.
- **Researcher's Guide Online (RGO)**, lists over 640 film, television, radio and related documentation collections in the UK and Eire, offers description of holdings, cataloguing, access arrangements and main contacts, links to 'Streetmap' UK for location information.

Link: www.bufvc.ac.uk/rgo/index.html

BUFVC Special Collections

- **Channel Four Press Packs**, complete file of extended press packs issued weekly by Channel Four from first transmission in November 1982 until print distribution ceased in June 2002. Physical access – BUFVC members only by appointment. BUFVC also has access to complete Channel Four electronic press pack record from January 2002 until present – downloadable as zipped files.
- **Slade Film History Register**, copies of all significant British cinema newsreel company issue sheets. Also held are extant original production documents. Physical access – BUFVC members only by appointment, but most data available online via BUND (including extant production documents which are downloadable).
- **British Pathe Collection**, assignment sheets, commentaries, shot lists, dope sheets, music cue sheets, press cuttings, programmes, issue sheets and ephemera. Physical access – BUFVC members only by appointment.
- **Norman Roper Collection**, personal papers, miscellaneous ephemera, photographs, records from British Pathe, British Paramount News, news cuttings and a small collection of film. Physical access – BUFVC members only by appointment.
- **Norman Fisher Collection**, photograph albums, slide collection, models and ephemera. Physical access – BUFVC members only by appointment.
- **David Samuelson Papers**, personal papers and miscellaneous ephemera. Physical access – BUFVC members only by appointment.

- **British Kinematograph, Sound and Television Society**, a collection of books and journals owned by the BKSTS – mainly technology focused. Physical access – BUFVC and BKSTS members only by appointment.
- **Scientific Film Association Papers**, minutes of meetings from 1948 onwards, minutes of meetings of the International Scientific Film Association (ISFA/AICS) founded in Paris by Jean Painleve. ISFA congress papers and festival catalogues. Physical access – BUFVC members only by appointment.

BUFVC UK Television Access

- **Off-Air Recording Back-Up Service**, seven channels recorded and retained – most programmes recorded from BBC1, BBC2, BBC3, BBC4, ITV1, Channel Four and Five. Amounts to some 44,000 hours per annum, library back to June 1998, up to 50 copies per annum may be provided per member. Copies supplied on VHS, DVD, or burned to CD as QuickTime or MediaPlayer files. ERA licensed BUFVC member institutions only.

Online Content Delivery

- **Newsfilm Online**, plan to release some 3,000 hours of ITN/Reuters newsfilm drawn from the ITN Archive. Project due for completion in 2007, and full service may require institutional subscription. Pilot taster downloads freely available online.

Link: www.bufvc.ac.uk/newsfilmonline JISC/HEFCE sub-licence

- **Education Media Online**, some 6,000 moving image files delivered in progressive download and available as extracts or full length content. Collections offered include content from Amber Films, Imperial War Museum, Post Office Film Unit, Education and Television Films, Films of Scotland, Anglia Television and IWF Gottingen.

Link: www.emol.ac.uk HE/FE under JISC/HEFCE sub-licence

BUFVC Information Service

(access to members)

Tel: 020 7393 1500 Fax: 020 7393 1555 e-mail: ask@bufvc.ac.uk

BUFVC, 77 Wells Street, London W1T 3QJ (nearest tube Oxford Circus).

Navigating French film archives

By Ginette Vincendeau, King's College, London

True to its reputation as the Mecca of film culture, France has amazing resources when it comes to film viewing (on film, VHS and DVD) and archival documentation. Many are concentrated in Paris, but major provincial cities (Lyon, Marseille, Toulouse, Nice) also hold important film collections. Because of the relatively high level of public funding for culture, the facilities are also often quite affordable. On the other hand, true also to the French reputation for bureaucracy, navigating these resources can be daunting, especially for the scholar not totally fluent in French (although nowadays an enquiry in English will almost always get an answer, and websites often have English-language sections).

Below are some comments and advice on how to use the main resources indicated in the chart 'Film archives and film/DVD/VHS libraries in France & Francophone countries (Europe)' which follows this section. Bear in mind that this kind of information quickly becomes obsolete, so it is always worth checking websites before embarking on any major research project, in case institutions have been relocated, or are closed – including for holidays (see 'holidays' section below).

Different types of archives

As the chart makes clear, there are two major kinds of archives relating to film:

- *Film archives* that hold celluloid prints (such as the Cinémathèque Française, Bois d'Arcy, Toulouse, etc.) and purely audio-visual archives (such as the Forum des Images), which show material on VHS/DVD.
- *Libraries*. General libraries (such as the BNF and the BPI Centre Georges Pompidou), specialist film libraries (such as the BIFI) and even municipal libraries, apart from paper-based archives, also hold audio-visual material on VHS and DVD which can, most of the time, be consulted on the premises.

The distinction between the two kinds of archives may have consequences in terms of cost (actual film archives can be costly as they charge by the amount of viewing time. The Forum des Images, on the other hand, is extremely reasonable). But the kind of archive you visit will always have consequences in terms of planning your research trip.

Planning your research trip

- *Film archives*. There was a time when French film archives were secretive or even hostile to academic researchers (when I was writing my thesis in the early 1980s I was refused entry by some archives although others, such as Luxembourg, were very helpful). That is happily no longer the case, but the fact remains that film archives need to be approached ahead of time, preferably in writing (letter, fax or email), with a list of titles and/or a justification of your project indicating a *specific* area – the more specific, the more the response is likely to be speedy and positive. Some archives have on-line catalogues (e.g. Brussels), some are in the process of doing so at the time of writing (e.g. Toulouse), but others do not yet, so a first approach with plenty of notice is a good idea.
- *The Forum des images*. The wonderful Forum des images deserves a section to itself. It is normally located in the underground mall of Les Halles in central Paris (due for reopening after refurbishment in January 2007; see www.forumdesimages.net/fr/index.php for alternative venues until then). The Forum des images consists of a large collection of films set in Paris – which of course means a huge proportion of French films, although there are

also films of other nationalities, as long as they are located in or are about Paris. There are also newsreels and documentaries about the city. You book (cheaply) a viewing station for a certain amount of time, to which the film is delivered by computer. Catalogue, opening hours etc. can be consulted on-line.

- *Libraries.* For the film researcher in Paris, the BIFI and the BNF are the main ports of call, although there are others (see below).
- **The BIFI** (Bibliothèque du Film) is the equivalent of the BFI Library in London. In late 2005 it moved to a modern complex which also contains the screening rooms of the Cinémathèque Française and an exhibition space (métro: Bercy, southeast Paris). Access to the BIFI is easy; a card can be obtained on the spot, although bring documentation to show that you are a student or an academic in order to benefit from the very advantageous discount (€15 instead of €34 for annual membership). The BIFI contains books, periodicals, etc. One fabulous resource is the ability to obtain rapid and cheap print-outs of French reviews of any film released in France, as they have been digitalised. There is a VHS/DVD collection, to be consulted on-site, which is very popular; you cannot book a viewing station ahead, so going in the morning is a good idea. There is also a stills section (*Iconothèque*), for which you need to make an appointment (by email for instance); prices of prints and slides are low. There is also a special collections section (*Espace chercheurs*) which is only open in the afternoon, and which needs to be booked ahead – well worth a visit for in-depth research.
- **The BNF** (Bibliothèque Nationale de France) is the equivalent of the British Library. Also known as the Bibliothèque François-Mitterrand, it is housed in a huge, relatively new post-modernist building (métro: Tolbiac, southeast Paris, on the opposite bank of the Seine from the BIFI). Many consider the building a monstrosity from the outside, but inside it is very spacious, quiet and comfortable [wooden chairs designed by Philippe Stark] and it holds wonders. Once you have your pass (see below) seats can be booked ahead on-line. Access to exhibitions and to the reference floor is easy, but access to the research floor (*bibliothèque de recherche*) can be tricky. To gain a pass, you must have a letter from your supervisor if you are a student, or from your publisher (or director of research) if you are an academic, to get past the often fearsome barrage of bureaucracy. Apart from your project, the letter must indicate that you have already exhausted other specialist institutions (e.g. the BIFI), and/or that you specifically need the resources of the BNF. Allow time and keep cool (mornings – except Monday when it is closed – are better)
- To complicate matters, there are three separate collections all technically part of the BNF that hold film-related material. Details are listed on the chart. If you think you may wish to consult material under (b) and (c), then you must tell the person doing admission so that it can be entered on your pass which gives you automatic access to (a) below – otherwise you will have to do the whole process again (the extra cost is minimal).

François-Mitterrand, main BNF: general holdings of books and periodicals, as well as film-related material and films on VHS/DVD in ‘Salle P’ (the film reading room). This is what the normal pass gives access to.

(a) François-Mitterrand, *Inathèque*: also (and confusingly) situated in ‘Salle P’, are the INA collections, mainly television archives. There is invaluable material there, and not just for doing television research (e.g. interviews, documentaries, etc).

- *Arts du spectacle*, Site Richelieu (the old BNF, in central Paris): this contains special collections (such as books of press cuttings from the 1930s) and other books and periodicals, which can be very useful. It is particularly good for links between the cinema and other arts such as theatre and music-hall.

Be prepared to use a range of archives

Although the BNF and the BIFI, together with Forum des images, are likely to be most people's main resources, there are a number of other, smaller, libraries, which may contain extra material. It is unlikely as a rule that one institution, however rich, will contain everything you need. As an example, here are the Paris institutions I used (in addition to the BFI and BL in London, interviews and the like) to do research for a book on the French filmmaker Jean-Pierre Melville:

- BIFI: standard and rarer film periodicals, archives, reviews, some background films
- BNF: non-film periodicals, such as daily press from the 1940s to the 1960s, books, audio-visual documents from Inathèque
- CNC (Centre National de la Cinématographie): documentation files, censorship and production files
- Forum des images: films, newsreels, documentaries
- The Army museum and the Resistance museum (trying to trace Melville's Resistance record)
- The Médiathèque Jean-Pierre Melville, a municipal library named after him.

There are of course many other specialist libraries and archives throughout Paris and French provincial cities. The Pompidou centre has a great free reference library. Most institutions now have greatly improved access and communication, especially through the internet. It is also worth asking for help. Having said that it was hard to get into the research section of the BNF, it is also the case that, once you are there, in my experience the staff is extraordinarily helpful. So, happy research! (Assuming the library is open – see below...)

Holidays/closing days

Each country has different closing days and one can have unwelcome surprises (for instance most French museums are closed on Mondays). France has a number of bank and official holidays. In addition, things slow down in July/August, especially August when many institutions may be closed. Following pressure from foreign researchers, the BNF is now open in August, but – beware! – it shuts as a result for two weeks in September. Always check websites for closing days when planning your research trip.

The following website www.jours-feries.com/holidays_2006_64.htm gives up-to-date details of such days of closure, including strike action.

Information about Film Archives and Film/DVD/VHS libraries in France and Francophone Countries (Europe)

Compiled by Ginette Vincendeau; October 2005.

For further details on the film archives, please consult the FIAF (International Federation of Film Archives) website (www.fiafnet.org); for libraries and other film archives, consult the CNC website (www.cnc.fr) or the useful 'base image' site (www.crac.lbn.fr/image) or individual web addresses as indicated, although note that addresses may not always be up-to-date.

As a rule it is better to approach the institutions in writing, by email or a visit than by telephone. Most archives indicate French and English as languages used.

Location	Name/Type of archive	Details
Paris France	CINÉMATHÈQUE FRANÇAISE / MUSÉE DU CINÉMA Film archive (& museum)	La Cinémathèque française 51, rue de Bercy 75012 Paris www.cinemathequefrancaise.com contact@cinematheque.fr M. Claude Berri Président M. Serge Toubiana Directeur Général
Bois d'Arcy France Paris suburb	ARCHIVES FRANÇAISES DU FILM DU CENTRE NATIONAL DE LA CINÉMATOGRAPHIE Film archive	7bis, Rue A. Turpault , F-78390 Bois D'Arcy Tel: 00331 3014 8000 Fax: 00331 3460 5225 www.cnc.fr M. Boris Todorovitch Directeur du Patrimoine Cinématographique Mme Michelle Aubert Conservatrice, Directrice Adjointe
Paris France	CINÉMATHÈQUE UNIVERSITAIRE Film/video/DVD archive	Centre Censier, 13 rue Santeuil , F-75005 Paris Tel: 00331 4587 4149 Fax: 00331 4587 4894 univ-paris3.fr/vieetudiante/associations/11_cinematheque-universitaire@univ-paris3.fr M. Jean Gili Président M. Michel Marie Vice-président
Lyon France	INSTITUT LUMIÈRE Film archive (& library)	25, Rue du Premier-Film , BP 8051 , F-69352 Lyon Cedex 08 Tel: 00334 7878 1895 Fax: 00334 7878 1894 www.institut-lumiere.org

		M. Bertrand Tavernier Président M. Thierry Frémaux
Toulouse France	CINÉMATHÈQUE DE TOULOUSE	69 Rue du Taur, BP 824 , F-31080 Toulouse Cedex 6 Tel: 00335 62 30 30 10 Fax: 00335 62 30 30 12 www.lacinemathequedetoulouse.com contact@lacinemathequedetoulouse.com
	Film archive (& library)	Mme Natacha Laurent Déléguée Générale
Marseille France	CINÉMATHÈQUE DE MARSEILLE	69 bd de la Libération 13001 Marseille Tel : 003341 91 50 64 48 Fax : 00334.91.50.64.48
	Film archive (& Library)	M. Daniel Armogathe Directeur
Nice France	CINÉMATHÈQUE DE NICE	Acropolis , 3, Esplanade Kennedy , 06364 Nice Cedex 4 Tel: 00334 9204 0666 Fax: 00334 9204 0747 www.cinematheque-nice.com
	Film archive	Mme Odile Chapel Directrice
Brussels Belgium	CINÉMATHÈQUE ROYALE/KONINKLIJK FILMARCHIEF	Rue Ravenstein 23 , B-1000 Brussels Tel: 00322 507 8370 Fax: 00322 513 1272 www.cinematheque.be Filmarchive@ledoux.be
	Film archive	Mme Gabrielle Claes Conservatrice
Luxembourg Luxembourg	CINÉMATHÈQUE MUNICIPALE DE LUXEMBOURG	10, rue Eugène Ruppert , L- 2453 Luxembourg Tel: 00352-4796 2644/4796 3028 Fax: 00352-407 519 www.luxembourg-city.lu cinematheque@vdl.lu
	Film archive	M. Claude Bertemes Conservateur
Lausanne Switzerland	CINÉMATHÈQUE SUISSE	Case Postale 5556 , CH-1002 Lausanne 3, Allée Ernest Ansermet , CH-1003 Lausanne
	Film archive	Tel: 0041-21 315 2170 Fax: 0041-21 315 2189 www.cinematheque.ch

		lausanne@cinematheque.ch
		M. Hervé Dumont Directeur
Paris France	BIFI (BIBLIOTHÈQUE DU FILM) Library & DVD/VHS Library	Médiathèque - BiFi 51, rue de Bercy 75012 Paris Tek : 00331.71.19.32.32 Fax : 00331.71.19.32.31 www.bifi.fr cid@bifi.fr
Paris France	BNF (BIBLIOTHÈQUE NATIONALE DE FRANCE) and INATHÈQUE Library & VHS/DVD Libraries	I - Site François Mitterrand Quai François-Mauriac 75013 Paris Tél : 00.331 53 79 59 59 Film/television material in 'salle P' Département de l'Audiovisuel Bibliothèque de recherche, Rez-de-jardin Information : 00331 53 79 57 50 Inathèque de France : 00331 53 79 57 6 (Inathèque material especially rich for TV) www.bnf.fr audiovisuel@bnf.fr II - Site Richelieu 58 rue de Richelieu 75002 Paris Bibliothèque de recherche – Arts du spectacle Tél : 00331. 53. 79. 37 .29 Fax : 00331. 53. 79. 37. 33 arts-spectacle@bnf.fr
Paris France	FORUM DES IMAGES Video/DVD library (FORUM DES IMAGES has temporarily moved until Jan '07 for refurbishing see forumdesimages.net/fr/index.php for alternative venues until then)	Porte Saint-Eustache, Forum des Halles Place Carrée, 75001 Paris Tel: 00331 4476 6200 Fax: 00331 4026 4096 www.forumdesimages.net Mme Laurence Herszberg Directrice Générale M. Jean-Yves De Lépinay Directeur des Programmes
Paris France	CNC (CENTRE DE LA CINÉMATOGRAPHIE)	Centre de ressources documentaires du CNC 3, rue Boissière, 75016 Paris

Library

Tél : 00331. 44 34 37 01

www.cnc.fr

ressources.documentaires@cnc.fr

Direction de la communication

12, rue de Lübeck – 75116 Paris

Tél : 00331 44 34 36 95

Fax : 00331 44 34 34 73

Paris
France

**BPI - CENTRE GEORGES
POMPIDOU**

Bibliothèque publique d'information (BPI)

Centre Georges Pompidou

Plateau Beaubourg, 75004 Paris

Tel: 00331 44 78 12 33

Public library & video/DVD archive

Fax: 00331 44 78 12 15

(mostly documentaries)

Paris
France

**OTHER LIBRARIES WITH
RELEVANT COLLECTIONS**

Bibliothèque de l'arsenal

1, rue Sully, 75004 Paris

Tél : 00331 53 01 25 25

(Part of Bnf with some 'art & spectacle'
publications, though most have been transferred
to the Richelieu site – see above)

(selection)

Bibliothèque André Malraux

78 bd Raspail, 75006 Paris

Tél : 00331 45 44 53 85

(Some film/tv related literature)

**Bibliothèque des hautes études de
l'information et de la communication**

CELSA

77, rue de Villiers

92200 NEUILLY

Tél : 00331 47 45 17 90

www.celsa.fr

(mostly material on the industry)

Paris
France

**BIBLIOTHÈQUES
MUNICIPALES**

**There are 64 municipal libraries listed under
the following website:**

www.parisbibliotheques.org

Municipal libraries

With VHS/DVD collections

The Libraries, spread throughout the 20
arrondissements, contain videos and DVDs as
well as books and are of easy access.

Using archives and resources to understand German audiences from the past

Original presentation by Erica Carter, University of Warwick

Understanding film audiences from the past raises a number of different challenges. This is more so if research is conducted abroad, especially so if the period being investigated is perceived as historically sensitive.

Erica Carter gave a seminar on 28 October 2005 at Birkbeck College for University of London PhD students in Screen Studies. In this seminar Erica gave a number of tips for conducting research that were informed by her own recent experience of trying to investigate German film audiences in the 1940s.

Erica provided an interesting account of the difficulties and challenges that she faced conducting her research, and advised students not to be put off or demoralised by the twists and turns that research often takes.

The points below are taken from Erica's notes for the seminar, and they include resources, materials and references that proved useful to her research and for developing a methodology.

Planning a programme of research – bibliography and filmography.

- Tips:**
- Bibliography and filmography:** organise under topic headings (these may become chapter heads; thematically organised filmographies help divide your corpus into manageable 'chunks' for each chapter.)
(Consider electronic bibliographical package, e.g. ProCite)
 - Literature Review:** selective and analytical, not comprehensive and descriptive
 - Work-in-progress paper:** use as a 'test run' for methods and approaches.
Don't yet assume you're writing the final draft.

- Outcomes:**
- Literature review
 - First research paper or equivalent

Audiences and Reception : first approaches

Research of this kind raises methodological and theoretical problems, in Erica's case there were certainly blind alleys. Another key problem is that of translatability: a key question that emerged for Erica were 'How transferable are research paradigms across cultures and historical periods?'

Sources and resources that Erica found useful

Video/DVD

- Facets Video, www.facets.org
- German Language Video Centre, www.germanvideo.com
- International Historic Films, www.ihffilm.com
- World Language Sales, www.worldlanguage.com

Film archives

- Bundesarchiv-Filmarchiv Berlin, www.bundesarchiv.de/
- Deutsches Filminstitut Wiesbaden (and in Filmmuseum Frankfurt), www.deutsches-filminstitut.de/
- Friedrich-Wilhelm-Murnau-Stiftung, Wiesbaden, www.murnau-stiftung.de
- Filmmuseum München, www.stadtmuseum-online.de/filmmu.htm
- Stiftung Deutsche Kinemathek/Filmmuseum Berlin, www.kinemathek.de/

Libraries and document sources (selected)

- Bundesarchiv Berlin, www.bundesarchiv.de/: holds files for *Ufa*, Propaganda Ministry, *Reich* Film Chamber etc., all fully indexed in *Findbücher*
- British Library, London (including Colindale press holdings)
- BFI Library, London
- Johann-Wolfgang-Goethe-Universität, Frankfurt: extensive library holdings on film, especially monographs and scholarly journals.
- Complemented by library of the Deutsches Filmmuseum, Frankfurt, www.deutscherfilm.net/pre/ft1.php?id=body&main=startindex&img=3img1&ass=1
- Filmmuseum Berlin, www.filmmuseum-berlin.de
- Hochschule für Film und Fernsehen, Potsdam, www.hff-potsdam.de: contains holdings from library of *Ufa-Lehrschau*, the educational library of the *Ufastudios* until 1945
- University of Warwick Library (see especially Harmssen collection of rare film books and illustrated film programmes)
- University of the West of England Library: extensive microfiche holdings of German film journals from early cinema through C20

Sources

- studio records (*Ufa*)
- Propaganda Ministry Files
- Trade press (*Die Bühne*, *Film-Kurier*, *Filmtechnik*, *Der Film*, *Licht-Bild-Bühne*: note *Filmkurier* on microfiche and fully indexed by *Cinegraph*)
- Film Press (*Filmwoche*, *Filmwelt*)
- Newspapers (daily and weekly, regional and national)
- Ephemera, including film programmes
- Film theory (see Hake, *Cinema's Third Machine*: also Hans Traub and Hanns Wilhem Lavies, *Das deutsche Filmschrifttum. Eine Bibliographie der Bücher und Zeitschriften über das Filmwesen*, Hiersemann 1940)

The 'research outcome': *Dietrich's Ghosts*

Erica discussed the structure of her book to indicate the way that a research thesis can evolve out of different themes and headings. The structure of the book *Dietrich's Ghosts. The Sublime and the Beautiful in Third Reich Film* (BFI 2004) is:

- aesthetics of personality and genius (not stars)
- acting and the cinema of personality
- cinema exhibition and the experience of the sublime
- the auteur as personality (Carl Froelich)
- the film star as sublime object (Emil Jannings)
- the film star as beautiful object (Marlene Dietrich)
- sublimity and the feminine (Zarah Leander)

Other publications arising out of Erica's research:

- *The German Cinema Book* (co-edited with Tim Bergfelder & Deniz Göktürk) (BFI 2002)
- 'The New Third Reich Film History', *German History*, Vol.17, No.4, 1999, pp.565-583
- 'Sweeping up the past. Gender and history in the post-war German rubble film', in Ulrike Sieglöhr, ed., *Heroines without Heroes. Reconstructing Female and National Identities in European Cinema 1945-51* (Cassell 2000), pp.91-112

Bibliography:

Surveying the field: revisionist histories

- Hake, Sabine. *Popular Cinema in the Third Reich* (University of Texas Press, 2002)
- Lowry, Stephen. *Pathos und Politik: Ideologie in Spielfilmen des Nationalsozialismus*, (Max Niemeyer, 1991)
- Rentschler, Eric. *The Ministry of Illusion: Nazi Cinema and its Afterlife* (Harvard University Press, 1996).
- Schulte-Sasse, Linda. *Entertaining the Third Reich: Illusions of Wholeness in Nazi Cinema* (Duke University Press, 1996)
- Witte, Karsten. *Lachende Erben, Toller Tag: Filmkomödie im Dritten Reich* (Vorwerk 8, 1995)

Models for a methodology

- Antje Ascheid, *Hitler's Heroines: Stardom and Womanhood in Nazi Cinema* (Temple University Press, 2003)
- Zygmunt Bauman, *Liquid Love. On the Frailty of Human Bonds* (Polity, 2003)
- Charlotte Brunson, *The Feminist, the Housewife and the Soap Opera* (Oxford 2000)
- Jan Campbell, *Film, Cinema, Spectatorship* (Polity 2005)
- Mary Douglas, *How Institutions Think* (Routledge and Kegan Paul, 1987)
- Richard Dyer, *Stars* (BFI, 1979)
- Joseph Garnarz, 'Hollywood in Germany. The Role of American Films in Germany', in David Ellwood and Rob Kroess, eds, *Hollywood in Europe. Experiences of a Cultural Hegemony* (1994)
- Sabine Hake, *The Cinema's Third Machine. Writing on Film in Germany 1907-1933* (University of Nebraska Press, 1993): excellent model of how to write historically about film criticism and theory.
- Jan Harbord, *Film Cultures* (Sage 2002)
- Annette Kuhn, *An Everyday Magic. Cinema and Cultural Memory* (I.B.Tauris 2002)
- Jackie Stacey, *Star Gazing. Hollywood Cinema and Female Spectatorship* (Routledge 1994)
- Janet Staiger, *Interpreting Films. Studies in the Historical Reception of American Cinema* (Princeton, 1992)

A User's Guide to Film and Television Research Archives in the USA

By Mandy Merck, Royal Holloway, University of London

1. The total time of your research in the US will need to be estimated in advance for costing your research trip. Ascertain the archive's holdings in advance, via websites, email inquiry, telephone calls. Some archives offer their indexes or catalogues online; others will only release this information by request or to you in person. Some (notably the Ransom Center at the University of Texas) will even offer the paid services of a research assistant to locate and photocopy material for you if you can identify what you're seeking. If you're arranging to view a film or television programme, find out the format in which it will be screened and whether you will be allowed to rewind it and for how long a period. You will NOT be allowed to purchase a video copy or to make frame stills during screening. (Permission for such illustrations needs to be arranged with the archive in advance and will not be forthcoming unless you can get permission from the copyright holder.)
2. Plan your trip to the US in advance, up to one year ahead to secure funding from your college, the British Academy, the AHRC, University of London funds or (again in the case of the Ransom Center) a grant from the archive itself. In all cases you will need to get advance permission and appointments to visit from the archive. Remember that national and institutional holidays and closed days vary. The Margaret Herrick Library is never open on Wednesday or on the annual day of the Academy Awards! The New York Museum of Modern Art's film archive is only open on Monday, Tuesday and Wednesday. Many US universities close for the major Jewish holidays.
3. Ask the archive if they have advice on inexpensive accommodation (such as a dormitory for visiting students) nearby. Los Angeles in particular is a problem -- bigger than London with extremely poor public transport. Nearby accommodation greatly reduces your work time in expensive US cities.
4. Keep in mind the value of the archive's holdings and their vulnerability to theft and breaches of copyright. Many of the paper and film holdings of the UCLA and Margaret Herrick Libraries, for example, are the property of Hollywood studios. To prevent breaches of copyright, they will (1) refuse permission to photocopy items, such as screenplays; (2) refuse to make video copies of films. To prevent theft or damage, they will not allow you to bring any container or pen into the archive, and you will be asked to open your laptop as you leave. White gloves will be issued to you to wear when handling photographs. You will also be asked to surrender your passport to security staff as identification while you use the library or archive.
5. Further rules for usage vary between institutions and often depend on user demand and staffing. (The Margaret Herrick Library has a variety of restrictions on photocopying different kinds of items to avoid overtaxing their staff. They charge 25 cents per page for photocopying and \$30 per item for a b/w still duplicate.) Acquire (on the internet or by request) a complete set of rules before you arrive. ALWAYS be polite to staff.
6. Use the expertise of the librarians and curators. Barbara Hall, Head of Special Collections at the Margaret Herrick Library, is a distinguished film historian. She can give you very useful advice about the holdings at the Herrick and other libraries, as well as relevant scholars and primary and secondary sources in your field.
7. You will need to acknowledge the archive in your dissertation or publication. Ask for a sample acknowledgement from the archivist. Personal thanks to helpful staff are also valued and the archive will gratefully receive a copy of your published book.

Useful Addresses

Margaret Herrick Library, Academy of Motion Pictures, Department of Special Collections (www.oscars.org/mhl/sc) Telephone service for reference library: 001-310-247-3020. Library Director Linda Mehr: lmerh@oscars.org. Curator of Special Collections Barbara Hall: bhall@oscars.org. Production files (budgets, scripts, correspondence, costume sketches, recorded sound), papers of major figures, Production Code Administration files, photographs, posters, artifacts. Plus a large reference library of books and journals.

UCLA Film and Television Archive

(www.cinema.ucla.edu/collections/collections.html)

220,000 films and television programmes, and 27 million feet of newsreels.

UCLA Arts Library Special Collections. Charles E. Young Research Library, Room

22478. Telephone: 001-310-825-7253. (www.library.ucla.edu/libraries/arts/speccoll/speccoll.htm)

Special Collection finding archive at Online Archive of California (OAC):

www.oac.cdlib.org/institutions/ark.

Harry Ransom Humanities Research Center, University of Texas at Austin. Telephone: 001-512-471-9124. Email: webmail@hrc.utexas.edu. For information on film and television holdings, contact Steve Wilson, Associate Curator.

10,000 film and TV scripts, posters, advertising materials, photographs.

New York Museum of Modern Art Museum Archives, MoMA Queens. Telephone: 001-212-708-9617. Email: archives@moma.org.