

# Introduction to Film Archives

Course Code: SMLM 045

## Brief description

This is an optional course for students enrolled on the MA Film Studies programme. It will focus on the documentation of the film production process, to challenge students' perceptions about film-making, the film industry and the finished product on the screen. It will provide a corollary both to practical film-making courses, and to the theory and critical analysis of film, as well as introducing students to the principles of archiving as part of the film production process.

## Outcomes

- A deeper appreciation of moving image culture through a study of its documentation
- An appreciation of the importance of archives for the film historian
- The ability to use film documentation archives effectively in current and future research
- To see archiving as a possible career with the film and TV industries

## Assessment regime

One 4,000 word essay, worth 100% of the module and 16.67% of the total assessment for the degree.

## Delivery

Lectures, seminars and screenings, plus a practical element in which students will have an opportunity to appraise a collection, using the principles they have learned.

## Indicative reading

- Street, Sarah, *British cinema in documents* (Routledge, 2000)
- Caute, David, *Joseph Losey: a revenge on life* (Faber & Faber, 1994)
- Eberts, Jake and Ilott, Terry, *My indecision is final: the rise and fall of Goldcrest Films* (Faber & Faber, 1990)
- Eyles, Allen, *The Granada Theatres* (Cinema Theatre Association/British Film Institute, 1998)

**Course tutor:** Janet Moat

## **Course Outline**

(Week 7 is Reading Week. Adjustment to the schedule below will be made at a later date.)

### **Week 1**

Lecture: Introduction to film and TV archives

### **Week 2**

Seminar. Collaborators: The Joseph Losey archive

Screening: *The Servant* (1963)

### **Week 3**

Lecture. Hands across the Sea: American and European connections in the Michael Balcon archive

Screening: tbc

### **Week 4**

Seminar. The film industry: David Puttnam archive

Screening: *Chariots of Fire* (1981)

### **Week 5**

Lecture. The small screen: John Schlesinger and Mike Hodges

Screening: *An Englishman Abroad* (1983)

### **Week 6**

Seminar. Reconstructing the film: From dope sheets to log books

### **Week 7**

Lecture. Exhibition: The Sidney Bernstein archive

Screening: power point presentation of digitised images from the Sidney Bernstein archive

### **Week 8**

Seminar. Marketing and publicity: Pressbooks

### **Week 9**

Lecture. Legal and financial: The London Film Productions Archive

### **Weeks 10-12**

Appraising the material: practical placement.

## Reading List

Students will consult some of the standard texts on archive management such as the most recent editions of:

Michael Cook, *The Management of Information from Archives*

Michael Cook, *Information Management and Archival Data*

Society of Archivists, *Film and Sound Archive Sourcebook*

At the present time no international standard for the management and cataloguing of film and TV-related documentation has been published, although some individual film archives have compiled their own internal guidelines. This course will follow the principles set out in the BFI Special Collections manual: 'Guidelines for Managing and Cataloguing Written Archives Relating to the Moving Image'.

Specific reading for each week will be as follows:

### Week 1

ISAD (G): the International Standard for Archival Description (General)  
[International Council on Archives, 2<sup>nd</sup> edition, 2000]

Encoded archival description: context, theory and case studies (Chicago: Society of American Archivists, 1998)

Standards for archival description: a handbook (Chicago: Society of American Archivists, 1994)

Stein, Adleheit; Keiper, Jurgen; Bezerra, Laura; Brocks, Holger and Thiel, Ulrich (2004) Collaborative research and documentation of European film history: The COLLATE Collaboratory, *International Journal of Digital Information Management (JDIM)*, March 2004, 2(1):30-39

An analysis of collaboration in three film archives: a case for collaboratories, In H. Bruce, R. Fidel, P. Ingwersen, and P. Vakkari (eds), *CoLIS4: Proceedings of the Fourth International Conference on Conceptions of Library and Information Science* (Seattle, WA, July 21-25, 2002), pp.69-83.

Street, Sarah, *British cinema in documents* (Routledge, 2000)

### Week 2

Caute, David, *Joseph Losey: A revenge on life* (Faber & Faber, 1994)

Coldstream, John, *Dirk Bogarde: the authorised biography* Weidenfeld & Nicolson, 2004)

### Week 3

Balcon, Michael, *Michael Balcon presents... a lifetime of films* (Hutchinson, 1969)

Moat, Janet, *The Aileen and Michael Balcon Special Collection: an introduction to British cinema history, 1929-1960* (Historical Journal of Film, Radio and Television, vol.16, no.4, October 1996, pp.565-575)

### Week 4

Eberts, Jake and Hlott, Terry, *My indecision is final: the rise and fall of Goldcrest Films* (Faber & Faber, 1990)

Walker, Alexander, *Icons in the fire: the decline and fall of almost everybody in the British film industry 1984-2000* (Orion, 2004)

### Week 5

Mann, William J, *Edge of midnight; the life of John Schlesinger* (Hutchinson, 2004)

Davies, Steven Paul, *Get Carter and Beyond: the cinema of Mike Hodges* (Batsford, 2002)

**Week 7**

Moorehead, Caroline, *Sidney Bernstein: a biography* (Jonathan Cape, 1984)

Eyles, Allen, *The Granada Theatres* (Cinema Theatre Association/British Film Institute, 1998)

**Week 8**

Moat, Janet, *The art of the film: some special collections at the British Film Institute* (Art Libraries Journal, vol.25, no.2, 2000)

**Week 9**

Drazin, Charles, *Korda: Britain's only movie mogul* (Sidgwick & Jackson, 2002)