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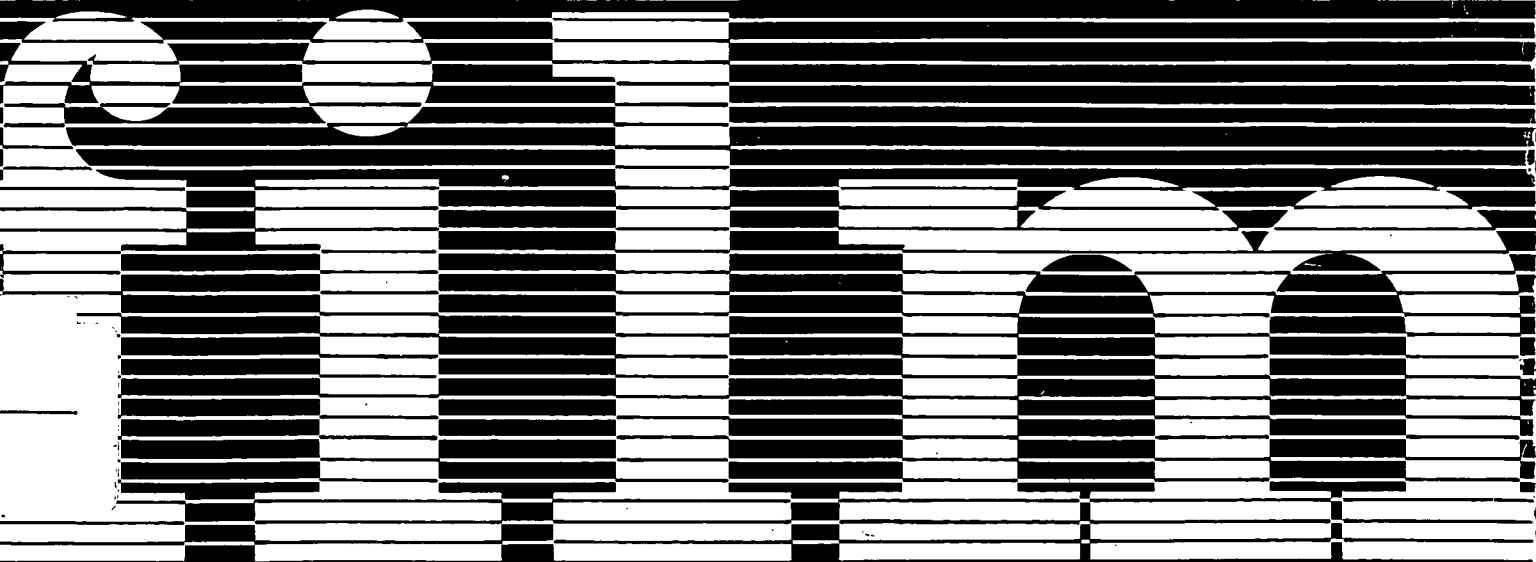
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definition
of categories
of films



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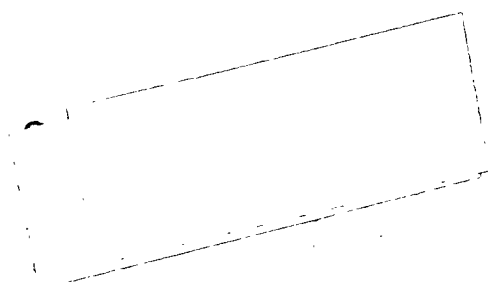
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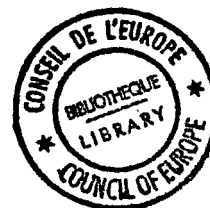


THE DEFINITION
OF CATEGORIES OF FILMS

by

DOMENICO DE GREGORIO

Council for Cultural Co-operation
Council of Europe
Strasbourg
1968



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The author wishes to thank all those who have been kind enough to reply to his questionnaire, who have given their helpful advice and who have granted permission for quotations from their works to be included in this publication.

Nevertheless, it is stressed that the opinions contained in the text are the author's own and are not to be taken as in any way reflecting the opinions of the Technical Committee for Film Activities of the Council of Europe nor of the Council itself.

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I.

THE PROBLEM OF CLASSIFICATION OF FILMS

"The cinema possesses not one aspect, but several. Like all other arts, it includes many genres. It is therefore necessary to know and to study them, so that they can be understood and appreciated."

Jean Benoit-Lévy

When people talk about the cinema, they frequently use such expressions as "feature film" or "cultural film" or "information film". The same denominations frequently recur in laws, international treaties and other official documents; moreover, the assignment of films to one or another category, whenever this is requested for its participation in specialised festivals or other screenings, is frequently a cause of bewilderment.

As a consequence of this situation, a rudimentary classification of films already exists in practice; but it is so uncertain, so empirical, that it seems necessary to submit it to a critical analysis, in order to see if it is possible to find a more "rational" approach to the problem of dividing films into categories.

Any attempt to produce a system of classification of this kind is bound to meet with scepticism and the opposition of those who believe that a film is simply a film or that its characteristics are so intermixed and overlapping that any effort to pigeon-hole it is doomed to failure.

In Appendix 2 we have collected the opinions expressed in this context by some experts, the extreme thesis being that there is no "importance or purpose in making distinctions which are after all of purely theoretical interest"; while other people think that a "classification is useful as a tool and in principle; but that it is often hard to make a clear distinction between the different types of films. Many films may treat a topic in such a way that they more or less belong to several categories".

John Maddison believes that several terms are so widely accepted that it would be impossible, even if it were convenient or useful, to modify a "de facto" situation, no matter how irrational or misleading such a definition might be. He prefers a threefold classification, but this would be little more than a useful tool for the work of the Technical Committee for Film Activities of the Council of Europe.

In our opinion, there are many and important reasons why a classification of film is necessary, as will be seen; but even when confining ourselves to "pure theory", it is worthwhile noting that science has always worked through classifications. An animal is an animal and a plant is a plant; but a Swedish naturalist, Carolus Linnaeus, introduced hundreds of years ago a classification which is still used the world over. In the same way, a book is always a book, in the sense that it is formed by a certain number of printed pages conveying a certain amount of information; but we do make distinctions between a novel and a treatise on medicine, between an atlas and a telephone directory.

In fact, a number of partial or empirical classifications are already in existence and used in everyday practice. We cannot avoid quoting them.

In the UNESCO documents, the expression "films of an educational, scientific or cultural character" occurs very frequently; the same expression is used in the Florence Agreement (May 1952), on the importation of educational, scientific and cultural material; and in the Brussels Customs Convention (8 June 1961), concerning facilities for the importation of goods for display or use at exhibitions, fairs, meetings or similar events.

This expression (films of an educational, scientific or cultural character) is far from being accurate and is obviously taken from the name itself of UNESCO (educational, scientific and cultural organisation). To accept this definition would lead to the absurdity of admitting the principle that what is scientific is different from what is cultural or that what is cultural is not educational.

Indirectly, a rough classification of films was made by Jaques Ledoux in a "Cahier" of UNESCO (No. 40: Study on the establishment of national centres for cataloguing of films and television programmes) when he stated:

"..... Film production is, moreover, steadily increasing. Every year, some 25,000 new films are issued in the world; they may be approximately classified as follows:

- some 3,000 standard-length feature films (the best-known ones, projected in commercial cinemas);
- some 10,000 short films on every kind of topic; some of them intended only for a special public; films presenting research material or information, art films, films on technical, educational, industrial, ethnographic, scientific and other matters

In his book "Les grandes missions due cinéma", Benoit-Lévy affirmed that "cinema possesses not only one aspect but several. Like all other arts, it includes many genres. It is therefore necessary to know and to study them, so that they can be understood and appreciated".

In this book, he grouped his ideas around a classification of films, dramatic films on one side, teaching, educational and information films on the other. His contribution in this field, however, is neither very clear nor rational. Urged on by his love for the cinema, he produced works of great interest, but being more a creator than a research-worker, his rather empirical classification should be used mainly as a testimony of his belief that it is possible and necessary to make distinctions among films of different categories.

For practical purposes, the German FBW (Filmbewertungsstelle), which evaluates films, has also adopted a classification as follows:

- (1) Documentaries, cultural and educational films;
- (2) Films for children and young people and fairy stories;
- (3) Fiction films.

This classification, while very convenient for the purpose it serves, is too incomplete and oversimplified to be generally used.

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The necessity for definition has been stressed on several occasions, namely:

- (a) At the Paris meeting on the international exchange of audio-visual material (25 April 1965), the French Committee for UNESCO, in co-operation with the International Film and Television Council, submitted a number of propositions, including:

"Establishment of a nomenclature for different categories of educational, scientific or cultural films: newsreels, short films, documentaries, animated cartoons, children and young people, art and essay, etc."

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- (b) The report of the Italian delegation to the Technical Committee for Film Activities of the Council of Europe (prepared by Mr. Giannelli) included among its conclusions the following observation:

"It would be necessary to define exactly what is meant by 'educational, scientific or cultural films' (term used in international agreements) and to entrust the certifying of films of this nature to an administrative authority of the exporting country, an international body being entrusted to arbitrate on any difference of interpretation."

- (c) At the annual "Film Weeks" promoted by the Council of Europe for the selection of the best "cultural and educational" films, the experts were often uncertain, for lack of a set of principles, of the characteristics required by certain films to permit their being labelled as "cultural" and therefore admitted to the selection.

A fundamental contribution to the study, if not to the solution of this problem, was given by the Berne Conference on the theatrical distribution of cultural films (organised in March 1966 under the auspices of the Council of Europe) both in its preparatory phase and in its development.

The report of the preparatory meetings for the Conference (document CCC/Cin (65) 2 rev. page 19) contains these very enlightening paragraphs:

"A comparison will have to be made of the different national definitions of 'cultural films' and of the various methods adopted at the international level to designate such films (maximum length of a short film, conditions governing the commercial exhibition of both long and short documentaries, specific features of cartoon films, identification of children's films, etc.)

These definitions are sometimes contained in legislative texts, the exact working of which it is therefore important to know, as well as the measures (even very briefly described) already applicable to films of this kind. Such definitions are sometimes no more than theoretical, but nevertheless it will be important to know them, since they may prove necessary within the Council of Europe framework

At the conclusion of the Conference, a final motion was unanimously adopted, in which the necessity for a better definition of categories of films was again stressed; in the words of the document, "certain kinds of cultural films (short films, films for children and young people and full-length documentaries) should be more widely exhibited to the general public when they are of high artistic quality, of cultural value and of popular appeal"; and "it is essential to arrive at a definition of these films on a European basis before deciding what measures should be taken in regard to them".

Our efforts must therefore be directed towards an international standardisation of the terms classifying films. Otherwise it will be very difficult, in practice, to apply those legal rules that we all advocate, i.e. to improve the knowledge and increase the circulation of those films which, because of their qualities, are most fit to promote better education and international understanding among peoples.

This classification, in addition, has to be based on "rational" principles, which must take into account not the exterior characteristics of the film (as, for example, its length) but its real nature and content.

A few experts, while accepting the idea that a classification of films is possible and useful, are preoccupied by the fact that often it might be difficult to decide to which category a given film is to be assigned, since it might possess intermixed and overlapping characteristics. (1)

We feel that these cases are, in practice, less frequent than is believed and that in the majority of instances the main character of a film is so clearcut or so preponderant that there should be no problem of classification.

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(1) We quote from Paul Louyet, who wrote:

"Although I am aware that it might be extremely useful to arrive at a Cartesian classification of different film categories, it is, at least in my opinion, difficult to enclose a field as flexible and changeable as our own within strictly defined limits."

Robert Lefranc, in a letter written in answer to our questionnaire, quotes the case of some newsreels that are used in schools, either before or after a special editing, as complementary to the teaching of history. This is not important. A newsreel concerning the Japanese attack on Pearl Harbour or the Korean war can certainly be used in the teaching of history. But this does not mean that it ceases to be a newsreel to become a teaching film. It is simply a newsreel used as a teaching film. There is a famous painting showing Catiline in the Roman Senate. This painting is reproduced in many textbooks of history. But this does not imply that it is no longer considered a painting.

On the other hand, there is nothing against the possibility of classifying - in specific or doubtful cases - the same film into more than one group. The fact that one film can be classified twice is not, in our opinion, enough reason to deny any possibility of classification.

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In the following pages we will attempt to analyse the definitions already in existence and then try to arrive at a more rational and complete framework for classification, to make available to all concerned a set of principles which can at least be used as a base if the willingness to adopt an international standard is there.

II.

THE "CULTURAL" FILM

Our assumption is that a "category" of cultural films does not exist and that any film, instead, may be cultural, provided certain conditions are satisfied. We can then consider the term "cultural" as a qualification rather than a category of films.

Some historical background is necessary to develop this thesis.

Many attempts have been made, directly or indirectly, both by individuals and organisations, to reach a definition of the cultural film.

The "Cahier" No. 20 (July 1956) edited by the UNESCO Department of Information and containing a list of 50 films on popular science states:

"The films which have been included here satisfy the definition of the documentary film: any film which, by rational or emotional methods and with the help of shots taken from life or of true and justifiable reconstructions, is aimed specifically at increasing the sum of human knowledge, as well as setting out, from an economic, social and cultural point of view, the problems involved and the manner in which they might be solved. They therefore represent a very special category of cultural films."

In the report of the London Conference on the non-theatrical distribution of "cultural" films (February 1961) published by the Council of Europe, one may read (page 13):

"..... The Conference will deal with 'cultural films' in a wide sense. Not of course in the widest sense, for in some degree, all films, being the products of human expression, are 'cultural'. But the Conference will not be concerned with commercial entertainment films, except where these have proved to be of permanent interest to those seriously interested in the art and technique of cinematography, to film societies and to student and similar groups.

Apart from this, the cultural film will be taken to include documentary, experimental, 'unusual', information, art, educational, scientific, children's and other films."

Jerzy Toeplitz, Director of the Polish Film School and President of the International Federation of Films Archives, elaborated the following definition of cultural films (see Council of Europe document DECS/Berne (66) 4):

"I would describe as a cultural film any full-length film, whether fictional or documentary, which consciously serves the cause of extending or deepening the spectator's cultural knowledge. The object of such a film must be not only to entertain but also to educate the public.

Theoretically one may conceive of full-length cultural films in every field of cinematographic creation, of whatever type (drama, comedy and so on) and category of subject. But in practice, cultural films are most frequently to be found in one of three;

1. adaptations of literary works or stage plays;
2. biographies of famous people or reconstructions of historical events;
3. films of an ethnographic or sociological nature (especially dealing with social anthropology), even though fictionalised.

The cultural film having as its end purpose the service of the cultural development of mankind, it must exert an influence in the direction of international understanding with full respect to the free exchange of ideas. All information passed on to the audience by means of the film must, of course, be objective, accurate and scrupulously checked."

According to the classification used by the German FBW, cultural films are those which "present situations, events or circumstances in the life of man. They may deal with aspects of civilisation (films devoted to the countryside or the town, scientific, technical or historical films, films on art, biographies, etc.). They may have nature as their theme (geography, biology, etc.) - any natural phenomena may serve them as a subject. They may also be an original creation and not tied to a specific theme. If they have a plot, this must be determined by the purpose for which the film is made".

The excellent report submitted by Paul Légliise to the Berne Conference on the Theatrical Distribution of Cultural Films (Council of Europe document DECS/Berne (66) 1) contains several passages which deserve to be transcribed in full:

"..... It is true that the cinema, taken as a whole, is an essential element in the culture of the modern world, but if culture can be called an appreciation of the value of something created by the hands of men, which appreciation enriches the soul, can one really say that each film, taken individually, falls within such a notion of culture? The question might be dealt with on a philosophical level. But it must never be forgotten that the cinema is also a great industry and that it sets extremely delicate problems both to the lawyer and to the economist. Cultural law and cultural economy being, unfortunately still at the embryonic stage in this world, it has proved necessary to find factors characteristic of films of an essentially cultural nature, distributed outside the usual cinema circuits - and therefore outside the economic and legal regulations normally applicable to commercial cinema - in order to ensure, nevertheless, their distribution under suitable conditions. Special rules and circuits, based on derogations to traditional laws, have therefore been laid down for them, more or less empirically.

Before the 1939 war, only educational films were spoken of - that is to say, films reserved exclusively for teaching purposes. But even at this time inroads began to be made on this limitation to teaching needs only, to the benefit of an extra-educational sector. With the creation of UNESCO, the notion of objects or material of an educational, scientific or cultural nature was spread by the effect of international agreements which provided for freer international exchange of such objects and material. From this came the expression 'cultural films', which was soon internationally adopted.

By 'cultural film' is meant one which imparts fresh knowledge or which makes a valuable contribution to the intellectual heritage of mankind. It is distinguished from an educational film by the fact that it is shown outside educational institutions (though this by no means excludes its being shown also within such institutions). It goes without saying that such a definition is far from satisfying the customary exactitude demanded by a legislator. The practice has therefore grown up of surrounding the notion of a cultural film by a certain number of well-defined conditions, which limit, more or less arbitrarily, its field of application. Thus, still thinking in terms of UNESCO, the Beirut Agreement to all intents and purposes applies only to documentary films, while the Florence Agreement demands that the films are certified as 'cultural' by certain national authorities and that they are imported, usually for non-commercial purposes, by approved cultural organisations.

The day will undoubtedly arrive when any film will be considered ipso facto as a cultural object, in the same way as books and newspapers have been for many years

In a note which he has kindly written at our request, Mr. Léglise said:

"It would not appear opportune to separate information films from imaginative ones and to retain only information films among those which may have a cultural or educational character."

"..... At the level of practical application, the educational or cultural film might be defined on the one hand by its content and the positive effect it exercises on the audience (deepening of knowledge, arousing of interest in its theme, emotion provoked by the artistic quality of the production, enriching of cinema art by a fresh technique or an original approach made by the director, experimental research, social value, etc.) and, on the other hand, by the notion of the more or less specialised or limited public which it expects to reach or by its economically marginal conditions of distribution. If the first element remains submitted to an assessment of a subjective nature (which might be compensated by the drawing-up of a nomenclature for different kinds of films; short films, films for children and young people, full-length documentaries, screen classics, etc.) the second element is concerned with more objective criteria, which will lead to a distinction being made between cultural films intended for a clearly specialised public (non-commercial sector, special performances governed by a particular statute) and cultural films destined for the public as a whole.

Such a classification would evidently determine the extent - large or small - (and even the nature) of the advantages which might be accorded to these films on the national or international level."

A certain amount of confusion is due (as Father Lunders, of the Office Catholique International du Cinéma, points out in a very interesting letter, for which we thank him) to the fact that the term "cultural film" (or Kulturfilm) was introduced some years ago in Germany, where a short documentary, so called, had to be shown in cinemas along with the feature film. The expression "Kulturfilm" (as opposed to "Lehr-" or "Schulfilm") then became popular, to indicate a short film of a documentary nature. This notion was retained in the popular acceptance of the term, but is being abandoned in these last years.

We believe enough material has been furnished to give an idea of what is the general feeling about "cultural" films.

The main idea seems to be that all films can be cultural, but that, for practical purposes, it is sometimes necessary to be restrictive. So, the London Conference, after having stated that "all films, being the product of human expression, are cultural" retains those which "have proved to be of permanent interest to those seriously interested in the art and technique of cinematography, to film societies and similar groups".

According to Toeplitz, the cultural film is the one "having as its end purpose the service of the cultural development of mankind".

Paul Léglise thinks that "the question might be dealt with on a philosophical level"; and at the Berne Conference "in order that practical and efficacious results may be achieved", it was felt necessary "to lay down conditions limiting the types of cultural films to be discussed".

In our opinion, the definitions we have considered are unsatisfactory because they are either too restrictive or based on exterior characteristics of the films (such as their length or the public for whom they are intended) or based on examples, listing some types and invariably ending up with an "etc."

Such limitations, accepted for "practical purposes", are arbitrary. We must have a guiding principle, that may be universally accepted. We should not be worried if the problem must be dealt with "on a philosophical level" or if we have to reach "Cartesian classifications".

It may be that the soundest approach to the problem is that of beginning to clarify the meaning of "cultural".

This word is an adjective, coming from "culture", a word which has the same root in most European languages. It is "culture" in English and in French, "Kultur" in German, "cultura" in Italian and Spanish, "Kultura" in Russian. It has its own history. The Latin verb from which it comes "colere" means "take care of". The Romans being an agricultural people, the first application of this verb was "to take care of the soil" "to till the soil". And this meaning still remains today. Soon after, however, the word began to be used in the sense of "cultivating the mind", "improving one's knowledge".

Let us see what definition the average European dictionary gives of the word "culture" in this sense:

The French Larousse: "Ensemble des connaissances acquises; instruction, savoir"

The American Webster: "The enlightenment and refinement of taste acquired by intellectual and aesthetic training"

The American Funk and Wagnalls Standard Dictionary:

"The training, improvement and refinement of mind, morals or taste"

The Italian Melzi: "Istruzione fine, larga elevata".

But in the course of time, and particularly from the XVIIIth century onwards, a wider meaning of this word began to prevail.

An Italian writer, Paolo Orano, in 1936 published a book under the title "Le Persone Colte" (The learned people) where he says:

"Real culture is a state of perennial, unsatisfied curiosity not only to know, to learn more and more, but to live, to penetrate, to share life, not to remain aloof or apart from any facet of existence"

The Italian Encyclopedia (Treccani) states that "culture is the equivalent of self education by man, and also of a certain level of tastes, knowledge, beliefs, both moral and religious, such as prevail in a certain environment and at a certain time".

Much more simply, but with equal effectiveness, the German Encyclopedia (Herder of Fribourg) states that "in contrast to nature, culture is anything which derives from the free and conscious creation of man".

A more elaborate definition is offered by the already quoted Funk and Wagnalls:

"The sum total of the attainments and activities of any specific period, race or people, including their implements, handicrafts, agriculture, economics, music, art, religious beliefs, traditions, language and history."

Many dictionaries quote as examples of the use of the word "culture" such expressions as "the greco-roman culture", etc.

In this wider sense, therefore, the word culture is almost synonymous with "civilisation", (a word which is both English and French and was used for the first time with this meaning by Montesquieu).

But the most modern and up-to-date definition, which announces a sociological approach, is in our opinion that furnished by the American People's Encyclopedia:

"Culture is an organised group of learned responses of a particular society, or the total round of human activities, not due to heredity, shared by members of a group. Culture is socially transmitted. Cultural behaviour is learned behaviour which each person acquires as a member of an organised group of individuals, or a society, and each personality is the product of its own unique cultural history. Culture, to the social scientist, includes all of civilisation's social and material inventions and institutions, as distinguished from the popular use of the term to signify the artistic and literary achievements of a people, such as Greco-Roman Culture. Culture is a part of the total life experience of every individual. It determines and gratifies the care he received as an infant, the training he will undergo as a child, the pattern of his marriage and family life and the manner in which he will be buried."

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We know now that there are two main meanings of the word culture: one indicating "total sum of knowledge at a high level" and the other referring to "the ensemble of things which are the product of the free and conscious creation of man", that is to say civilisation.

Which, of the two meanings we are confronted with, is to be used for the definition of "cultural" films?

The words have a meaning only because they evoke an idea which is conventionally attributed to them by men. So that, in this matter, where there is not yet a consolidated tradition, we are perfectly free to choose, adopting the solution which seems to us more convenient.

It is our belief that the general attitude today is towards the adoption of the second and wider meaning of the word "culture" as attributed to films. The word "culture" being more and more accepted as indicating the "state of being" of a certain society, the natural consequence is that a "cultural" film is the one which gives a true picture of the society which produces it.

This principle (which was clearly stated at the London Conference "..... in some degree all films being the products of human expression, are cultural") is corroborated by certain facts. The films which fit into this framework are those which, in the words of the London Conference "have proved to be of permanent interest to those seriously interested in the art and technique of cinematography, in film societies and student and similar groups". At the "Film Weeks" organised by the Council of Europe, it was decided that all films could be considered "cultural" if and when they were the expression of a "culture" in the widest sense of the word.

And, finally, we may even affirm that there is no contradiction between the two interpretations of the meaning of "cultural" when applied to the realm of cinematography. In fact, a film which is "cultural", in the sense that it is the expression of the cultural values of a society, because of this simple fact increases the amount of knowledge we can have about it, and it is "cultural" also in the narrower sense, that of enriching the sum of human knowledge.

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At this point, we can conclude that a film may be "cultural" regardless of its length, or of the way it is used, or of the audience for which it is intended or of the fact that it is fictional or non-fictional or documentary. Léglise is right when he says that we cannot distinguish between information films and feature films, and consider only the latter as "cultural".

Should, then the assumption be made that all films are cultural?

This would be in keeping with Mr. Léglise's forecast that "the day will undoubtedly arrive when any film will be considered ipso facto as a cultural object, in the same way as books and newspapers have been for many years" (see document DECS/Berne (66) 1, page 2).

But this also would be a mistake, for the simple fact is that not all films are a true expression of the culture they represent.

Many films, (like many books) are bad. They are bad because they are not a true, sincere, correct, representation of the culture which produced them. Often they are a misrepresentation or a distortion of it. Should we call them "cultural"?

All of us know that in all fields of mass communication there are products which fail to reach a minimum standard enabling them to be considered representative of the society in which they are born. This is generally due to lack of ability or sincerity in the authors, and in our experiences these cases occur frequently.

Of course, somebody could bring up the argument that even a bad film is a witness of the failure of a society and a representation, however "negative", of a culture, showing the weaknesses and mistakes of its creative people. But we do not believe that such a sophisticated and paradoxical approach to the problem can be taken into serious consideration.

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Having reached the conclusion that: (a) all films can be "cultural" provided they give a true and faithful representation of the society in which they originated; and (b) the dividing line between cultural and non-cultural films can be drawn only on the basis of their truthfulness in regard to the culture they represent: the logical consequence of this theory is that A CATEGORY OF CULTURAL FILMS DOES NOT EXIST.

"Cultural" is then only a qualification which can be attributed to any film which possesses the qualities above described. To believe in a category of "cultural films" would be as misleading as to believe in a category of "cultural" works of art.

III.

ENTERTAINMENT VERSUS INFORMATION

If we abandon the idea that the term "cultural" can be used to classify films of a certain type, i.e. those which do not aim at entertaining people but at improving their minds and increasing their knowledge, then we must find another way of making a distinction between the two large categories of motion pictures which are normally offered to us: the entertainment or "feature" film, and the rest, formerly called "cultural" and for which we must find a name.

The cinema is generally accepted as a mass medium and its study falls within the general theory of information. As with all the other mass media, the film conveys information to its viewers. How many kinds of information can we distinguish?

In his book "Mass Communication", Walter Lipman put forward the idea that there are two types of persons: those who believe that their own life is interesting, and those who feel that it is dull and are looking for more excitement. Well, those who belong to the first group are looking for information about "real" things, the others look for an escape from their monotonous life through a "flight from reality".

More scientifically, this theory is developed by Wilbur Schramm (1) who establishes the distinction between information giving immediate reward and information giving delayed reward.

Starting from Freud, whose theory of two principles of mental activity declares that man's mental processes derive from the principles of pleasure and reality, another authority, the physiologist, Sherrington (2), applies the term "consumatory reactions" to those deriving from the principle of pleasure and "anticipatory reactions" to those deriving from the principle of reality.

The consumatory reaction removes a stimulus (and therefore results in immediate reward); whereas the anticipatory reaction arouses a stimulus which is not removed until later and thus results in delayed reward.

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(1) See "Journalism Quarterly", Sept. 1949

(2) C.S. Sherrington "Integrative Action of the Nervous System", New Haven, 1906

To take the practical example of someone watching a film; he can experience a thrilling adventure without being exposed to any of the dangers or difficulties involved; he can shudder comfortably at the sight of a savage murder or shake his head sympathetically on beholding the ravages of a hurricane; he can imagine himself in the guise of a clever detective or identify himself with a champion athlete; a woman can imagine herself in the beautiful dress of a society lady or of a famous film star at a great reception.

In all these cases the spectator escapes from the threatening world around him and indulges in a "flight from reality".

This is the type of information which produces consumatory reactions and thus results in immediate reward.

If, on the contrary, the spectator chooses to view political or economic events, if he sees a demonstration of atomic energy or space flight, a historical reconstruction, a scientific demonstration, etc., he does so in order to acquire knowledge that will keep him well-informed and up-to-date. This knowledge will "protect" him if he ever finds himself obliged to use such ideas or at least to discuss them with other people, and will show that he is a man of culture or, at any rate, not ignorant.

This type of information therefore produces anticipatory reactions and can provide a delayed reward, which is felt when an opportunity of using the acquired knowledge presents itself.

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From this theory, a clear conclusion can be drawn with regard to our problem: we can consider as entertainment films those which give immediate reward; what can we call the others, those giving delayed reward?

It is a very large group which runs from the newsreel to the scientific film and it has been called different things at different times: documentary, educational, cultural, etc. We need a general and very comprehensive word to define it. We will call it INFORMATIONAL.

Again, this is far from being a perfect name. As we pointed out in the beginning, the cinema is an information medium, so any film is informational, including the feature film.

Since, however, as we stressed before, all words have a conventional meaning, in this case the best thing we can do is to pick the adjective "informational" as the best available for indicating the large group of non-fiction films.

There are well-known precedents for this.

In 1937, under the auspices of the League of Nations, a book was published under the title "The intellectual role of the cinema". This book is a collection of essays by eminent scholars, including Fayette Ward Allport, who wrote a paper on "The cinema and public opinion".

From this essay we reproduce the following pages, for two reasons: firstly, being a kind of intimation of the "immediate" and "delayed" reward theory, they indirectly support our thesis; and secondly, the word "informational" is used in the sense in which we suggest that it should be used.

This is what Allport says:

"In order to determine the two faces of cinematographic art, we must divide films into two categories: those whose aim is to influence public opinion and those which, if they influence it, do so involuntarily.

Although this may appear paradoxical, it is the second group which interests us most.

The first-mentioned group comprises that vast assembly, continually increasing, of informational films.

One finds in this category educational films, in the widest sense of the word: vocational films, which give workers a higher education, concerning different arts, trades and professions; industrial and agricultural films, showing modern methods in the factory and in the field; finally, films aimed at training employees for their jobs.

One might add to those a large variety of films arising from the specialised uses of the cinema in the service of education. It has been used with remarkable success in demonstration of technical achievements, in medicine and in surgery. Religious films occupy a more and more important place in the activities of the church. For social works, the cinema has been called upon to present well-tried methods of domestic economy, of education and of personal hygiene. Scientific films, frequently combined with micrography and radiography, slow-motion and speeding-up, have contributed to the progress of laboratory work and have stimulated public interest in scientific research.

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Outside teaching, we find numerous films of the first group employed for commercial publicity and for the dissemination of information for propaganda ends. These last may be either political and capable of reinforcing or of destroying existing political institutions, or commercial and intended to create goodwill in the public for the interests at stake, to serve or to combat legislative or other measures. Again, they may concern the numerous forms of 'self-projection' which the complexity of modern life has brought forth. War films come into this category, being films intended to form public opinion on subjects of general interest, as for example, the question of national defence.

The characteristic of all films in this group is that they seek to create a new state of mind in the spectator with respect to the subject treated, even if only a greater understanding of it.

Informational films of this sort do not generally pass by the normal distribution channels. After use, they are either returned to the producer or sent on to another user, rather than being confided to a distribution agency

The distinction laid down with regard to the projection of so-called recreational films concerns not only the place but also the public. The same public will certainly attend the two kinds of performance, but in a different state of mind. It will go to the non-theatrical performance in the expectation of being instructed and not necessarily being amused, and is prepared to react in this direction.

Films of our second group need no special introduction. They are properly speaking the 'movies' to which we have already alluded in passing.

The principal aim of these films is to entertain, not to instruct. And in fact they seek to distract and divert rather than to teach.

All other considerations are subordinated to those of legitimate pleasure. The over-estimation of which these films are the object may be considered as accidental, as a side-product of the job of entertaining."

The collective name by which to call the class of non-feature films has been a long debated subject in the United States also. We quote from a paper on this subject presented by Professor Don Williams, of the Ohio State University, to the International Congress of Cinema Schools, held in Venice on 2 September 1956:

"This type of film has been at different times called different things. It was called educational, documentary, scientific, technical; but now a new denomination prevails, that of 'information' (1).

We might also add that this denomination has been adopted even by commercial bodies. As an example, we may quote the 'Inforfilm' which is a commercial organisation, with headquarters in Brussels, created to take care of the distribution of 'informational films'."

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The distinction between the two main classes, entertainment (feature) films and informational films, corresponds, by and large, to the general feeling that there are two main groups of films, those created to give to the viewers "escape" and those produced to "inform them"; more scientifically, those which supply an "immediate reward" and those which give a "delayed reward".

It goes without saying that the producer or director of a film does not intend to place it in one category or another. To decide whether a film is to be assigned to the "entertainment" or to the "information" class, we must rather consider its real characteristics and the ends for which it can be used.

We must also consider another "variable" of the problem: the special qualifications of each viewer.

A film based on a detective story, which belongs to the entertainment category, may be an object of study to the criminologist; a feature film with episodes of racial intolerance may give delayed reward to a social scientist; etc. On the contrary, an informational film on oil drilling techniques may give "immediate reward" to a layman viewer if it contains beautiful views of foreign countries. And, finally, for those who study the history of the cinema, any film, whatever its nature, may be the object of scientific interest and therefore give a "delayed reward".

But these are "special cases", and, apart from them the distinction retains all its theoretical and practical validity.

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(1) See: Atti del Convegno Internazionale delle Scuole di Cinema e Televisione - Venezia 2 - 9 September 1956 - ed. Centro Sperimentale di Cinematografia, Rome.

In which order shall we now proceed to consider the different categories of films?

We have already noticed that, the film being a mass medium, its study falls under the general theory of information.

How many types of information then can we list?
Information can consist of: (1)

- (a) News
- (b) Documentation
- (c) Propaganda
- (d) Education
- (e) Entertainment
- (f) Art

It might come as a source of surprise that art and entertainment are classified as information. This was a controversial argument until a few years ago. But today most scholars and information specialists are convinced that "art" is a peculiar form of communication. In any creative work, as a matter of fact, we can trace the essential elements of the communication process: that is to say, somebody who conveys a message, through a mechanical medium, to a number of receivers.

And it is this message that is the informational content of a work of art.

If we place, beside each of those headings, the corresponding type of film, we see that:

- (a) News = Newsreels
- (b) Documentation = Documentary films
- (c) Propaganda = Propaganda films
- (d) Education = Teaching films
- (e) Entertainment = Feature films
- (f) Art = Films of art and essay

In the next pages we will analyse the different categories of films in this order.

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(1) See: Domenico de Gregorio - Theory and History of Information - Vol. I, page 15 - ed. BUROCRAZIA, Rome, 1964.

IV.

INFORMATION FILMS

(A) NEWSREELS

The Florence Agreement (1952), sponsored by UNESCO, includes newsreels among films for which import facilities should be granted, and gives a definition of newsreels as "films depicting events of current news value".

For the sake of accuracy, we might add the definition of news, which, in our opinion, is "the narration of real events of general interest soon after they have taken place".

The European Economic Community (EEC) directive of 15 October 1963, on the free exchange of films, defines newsreels as: "Films having as their primary purpose the regular dissemination and chronicling by means of films of day-to-day facts and events".

The two definitions do not differ very much; but we prefer the first one, even if it is older, because the difference between "facts" and "events" of the EEC definition is not clear and, besides, we do not believe that "regularity" is an essential characteristic of newsreels.

The category of newsreels is well-defined and its study does not seem to present particular problems.

We can see, however, that it possesses two distinct characteristics.

The first is that a newsreel is always a cultural film. Being a projection of real life, unless it is a distorted or technically inadequate report, it cannot help giving, even through brief flashes, a true picture of the "culture" from which the episodes it reports originated.

The second is that, after a short time, the newsreel ceases to be such and becomes documentary material. The facts shown in it, although no longer current events, do not lose their value and can be used as "documents" of the past.

As a matter of fact, it happens very frequently that extracts from newsreels are inserted into documentaries.

We must also take note of another point.

Under the influence of television, whose newscasts cause newsreels to date very quickly, this type of film is rapidly transforming itself in order to survive. It becomes the "film magazine". Instead of giving "current events", it supplies "round-ups" of different subjects. While the conventional newsreel can be compared to the daily or weekly newspaper, in its new form it has more the nature of a printed magazine.

This fact is not sufficient in itself, however, to deprive the newsreel of its principal characteristics, unless it has a marked propagandist slant, in which case it is better classified as a propaganda film.

Along these lines, some interesting things have been said by Jean Benoit-Lévy in his already quoted book, in which he stresses the fact that newsreels "must do a reporting job and avoid interpreting or editing news". "The filmed press" he adds "must above all let the facts be known; to make people understand them, is another job. It was The March of Time which created a genre missing in the information cinema. Unlike the newsreel, which presents the facts of the day, The March of Time drew its inspiration, its way of recounting facts, from the radio and was closer to the modern pictorial magazine Films of this type will become an indispensable complement to the filmed press provided they stay faithful to the same fundamental principles and, above all, respect the truth".

(B) DOCUMENTARIES

Whereas very few people have written about newsreels, the situation for documentaries is exactly the opposite: many authors have expressed their views about them.

So we believe that some background information may be useful and will start with Grierson's opinions, as reported by Arthur Swinson in his book "Writing for Television" (page 72).

"In February 1926 there appeared in the New York Sun, a review by John Grierson of Robert Flaherty's film Moana. In the course of this review, Grierson said: 'Moana, being a visual account of the daily life of a Polynesian youth has documentary value'. So the word was first used in this context: by the early thirties it was firmly attached to a certain category of film and has remained so ever since. The process

may have been helped by the fact that the French had earlier called their travel films documentaries, although a documentary is very far removed from a mere travelogue. No one has particularly liked the term 'documentary' and even Grierson himself has called it 'a clumsy description' but no one has thought of a better title and even if they did 'documentary' is now firmly established.

Some years after writing this review on Moana, Grierson defined what he then meant by documentary. He said it was 'the creative treatment of actuality'. By then he had formed and developed the Empire Marketing Board Film Unit and made films like Drifters which showed what he meant. It became evident that here was not only a new term, but a new vision. At the beginning of this period he formulated what he called the 'First principles of documentary'. They are still so vital to this whole subject that I propose to quote them at some length.

- (1) We believe that the cinema's capacity for getting around, for observing and selecting from life itself, can be exploited in a new and vital art form.

The studio films largely ignore the possibility of opening up the screen to the real world. They photograph acted stories against artificial backgrounds. Documentary would photograph the living scene and the living story.

- (2) We believe that the original (or native) actor and the original (or native) scene are better guides to a screen interpretation of the modern world.
- (3) We believe that the materials and the stories thus taken from the raw can be finer (more real in the philosophic sense) than the acted article."

Another author who has written at length about documentaries is the already quoted Jean Benoit-Lévy. In his book "Les Grandes Missions du Cinéma", which is a mine of information concerning categories of films, his slogan is: "First, define".

His definitions, unfortunately, cannot be generally accepted, because he was more of a poet than a scholar. His ideas, however, are extremely interesting and we feel it worthwhile to quote him again. Here are a few excerpts from his book, concerning the documentary film:

"The term 'documentary film' has been so vulgarised and used in such an imprecise manner, that it has lost its true signification. The precise meaning of the word 'documentary' has been stretched to cover all kinds of productions, frequently of inferior quality, and has intermingled under the same heading teaching films, publicity films, documentation films and naturalistic art films.

These films, which habitual practice has incorrectly grouped together under the name of 'documentaries' include in reality very different types, which have nothing in common save the fundamental rule regarding 'choice' which governs the whole of the cinema

Those which we have agreed should be known as documentary films are those which are taken from life in all its manifestations: the life of mankind, of animals, of nature itself, made without the help of professional actors or studios, and with the reserve that the film must be a free artistic creation.

If this definition is admitted, one is obliged to give this type of film the name 'FILMS TAKEN FROM REAL LIFE'.

It can easily be seen that we are already far from this qualification of the 'documentary', which, taken in its most narrow sense should only cover documents, that is to say facts, usually brought into prominence by the photographer's art.

It is, in reality, something quite different, because there is the insistence on free artistic creation. Such an insistence permits us to distinguish this kind of film from all those which went before, by the fact that these latter are subject to conditions imposed upon them from the beginning.

Informational films would also be able to take a place in the category of 'films for out-of-school education' because, as John Grierson puts it: 'In a democracy, they provide a means of educating public opinion.'

Going back to the definitions used by the German FBW, we see that, by a 1958 statute, no distinction is now made between cultural films and documentaries. This modifies a provision of 1954, whereby a documentary was defined as "a film presenting facts and incidents pertinent to a specific moment and by its nature having no definite plot". The new definition of "cultural films" as applicable in German law has already been quoted.

It is thus evident that, in Germany, "kultur film" is the equivalent of "documentary film".

What can be concluded from all these opinions? Let us analyse them one by one.

Grierson discovered the importance of the real world, as opposed to the artificial world of cinema which prevailed at the turn of the century; later on, a similar discovery was made by the Italian neo-realists who came to the conclusion that the real world provides the best materials, even for feature films.

Benoit-Lévy's ideas are interesting because of the distinction between the two possible interpretations of the word "documentary"; the narrow one, which accepts the meaning of "document" in the literary, photographic sense; and the wider one which accepts the prevailing interpretation, that is, drawn from life.

And, finally, the German definition, which is close to the truth, but is weakened by the need to give examples. A definition should be based on principles, not on examples.

If these definitions were consistent, they might be accepted as the product of a consolidated practice. But, contradictory as they are, they cannot be adopted in principle, and we must look for something more comprehensive and precise.

As can be seen, the name "documentary" originated by change and its use became habitual. Once adopted, it could no longer be done without. If we look at its derivation, it is obvious that it comes from "document", formerly a paper and now anything that can be taken as evidence of something else. In this wide sense, any film is a "document", and therefore a "documentary". According to Guisepppe Sala (1) the film, any film, "is an element of history, which can make clear and concrete the development itself of history".

But in our case we must look at reality and see what, in different countries, is the average concept of a documentary.

We believe we can summarise the ideas contained in the quoted texts, averaging out their content in the following definition:

A documentary is AN INFORMATIVE FILM WHICH AIMS AT GIVING A FAITHFUL PICTURE OF THE WORLD, IN ITS NATURAL ASPECTS OR THROUGH THE ACCOMPLISHMENTS OF MEN. IF THERE IS A PLOT, IT DOES NOT DETERMINE THE STRUCTURE OR DIRECTION OF THE FILM, BUT IS RATHER DETERMINED BY THE PURPOSE FOR WHICH THE FILM IS MADE.

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(1) G. Sala. "I valori filmici tra fantasia e storia" - ed. della Quercia, Rome, 1964.

According to this definition, a documentary is considered a film which has no other purpose save to "document" the world in which we live and all that it contains.

Its job is that of providing general information on given subjects, with the intention of supplying its viewers with that "delayed reward" which we have already discussed at length.

In listing the different types of information, we quoted "documentary" information as one of these types. It may be worthwhile to recall what are, in our opinion, the urges that push men towards providing documentary information.

It is a twofold urge. Firstly, it derives from the inborne drive of each man to communicate to his fellows his interpretation of world and life, and secondly from what the late French journalist Bazin used to call the "mummy complex", that is to say, the wish to erect a defence against time and death.

To make things clearer, we must explain that:

- (a) Since the time men started to communicate with each other, they have felt the urge to express their feelings through whatever mechanical means they have at their disposal, from the carved stone or rock to television. And when the motion picture came to hand they used it for the same purpose.
- (b) Moreover, men tend to keep a record of their times, to transmit a message to posterity. This is the "mummy complex" the urge to defend their work from the devastation of time and death, either their own death or the decay of the outside world.

This explains why there has always been documentary information and why it has also developed in the cinema.

Like any other type of information which supplies "delayed reward", documentary films can also be considered educational, which is why Benoit-Lévy mentions "out-of-school-education" by means of films of this category.

(C) PROPAGANDA FILMS

Propaganda is unfortunately a word with unpleasant connotations. To dispel this mistaken idea, particularly as far as films are concerned, we believe we cannot do better than to quote from some authoritative sources.

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Firstly, there is Grierson, whose extremely effective comments on this subject deserve more attention than can be given to them within the limits of this study. Here is what he says (1):

"Catholics remember that the Church long ago started the idea of propaganda, and they know that it was associated with the defence and propagation of a faith. Those who remember the last war remember something about propaganda, too. It was in those days what we now, a trifle deviously, call 'political' or 'psychological' warfare. It stood for the attempt of the Allies to preach the doctrine of parliamentary democracy to the Germans. It also stood for those stories in which we painted the Hun as a monster and ourselves as the exclusive children of sweetness and light. It was the instrument by which we sorted out simply and roughly the moral issue of the war and built up the morale of our fighting forces. Perhaps that is why we gave propaganda a bad name after the last war. We thought it put the world's issues in too strong a contrast of black and white. Like decent people, we wanted to understand; and we knew that there are grades of right and wrong in every individual and every nation. We knew that great issues are not exclusively moral issues, but also involve economics and national pride and race instincts and class instincts too. We revolted from the bottom of our hearts against any attempt to batter our minds into an over-simplified mould. We resisted what we thought to be an assault on human freedom.

The irony is that, in spite of all our protests, we have had an even greater development of propaganda since that time. We have seen Soviet Russia rise into world power and one of the tremendous forces of the war, not without a great and deliberate use of propaganda. We have seen Germany emerge from the sackcloth and ashes of a defeated nation and become an even more destructive force than before, again through the instruments of propaganda. We have today reached the point where there is no longer anything particularly gruesome in the thought that Britain and the United States are as deeply involved in the war for men's minds as other countries.

We have, of course, discovered some marvellous new propaganda weapons since the last war, and particularly the radio and the film. The Nazis saw their possibilities at once and began to use them on a Napoleonic scale, both at home and abroad. But, obviously, the instruments were not themselves responsible for the development which urged their use. The urge to propaganda is the important thing, and we are only now beginning to realise that this urge is somehow deeply associated with the nature of the modern state. Whether we like it or not, everywhere the new

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(1) See: Grierson on Documentary, edited and compiled by Forsyth Hardy; Latimer Trand and Co., Plymouth, ed. 1966, page 280

dramatic methods of appeal are being used on a colossal scale to crystallise men's sentiments and so affect their will. The relatively innocent days are over when propaganda's principal concern was whether we bought this or bought that. Today propaganda's concern is that we should feel this and not that, think this and not that, do this and not that. The scale ranges from the community which is served by a local radio station or newspaper, to the national and international hook-ups of the radio, the news services and the film. Whatever we say about propaganda, to justify or disparage it, the reality of it is with us today in every proceeding of our lives."

We cannot help quoting once more Benoit-Lévy, with some excerpts from his book:

"The general lack of understanding of the art of publicity is generally betrayed by a contempt for the publicity film. For many aesthetes, it is the lowest form of cinema, from which any suggestion of art must necessarily be excluded. Before trying to refute this argument, and in order to do so more successfully, we must go back to the origin of the publicity film, that is to say, the poster

To sum up, publicity is the art of convincing. The art of convincing belongs to the art of teaching and of educating, and we thus arrive at the rightful destiny of the publicity film which, born of the poster, reaches its highest form in the teaching or educational film and even sometimes in the drama

It is nevertheless true that the cinema and publicity possess a domain which has no limits other than those of the universe itself and that their mission is to contribute towards making men more conscious of their solidarity, with a view to the progress of the community. In the simple lesson which concerns machines and facts, may be mingled human beings and their reactions. It is mainly a question of films which belong to the category of drama, while remaining frankly publicity. It has often happened that an industrial group has tried to increase its market outlets while proving its usefulness to society; in creating for example, a state of mind capable of gaining the maximum benefit from the progress of science.

Apart from questions of domestic interest, a film of this type aims at a better organisation of social life.

Here the intellectual conviction must be duplicated by a moral conviction. It is not merely a question of making an industry better known, it is a question of stressing its social usefulness."

And finally, we must repeat here a few words from Allport's text, already quoted at page 18:

"We find numerous films of the first group employed for commercial publicity and for the dissemination of information for propaganda ends. These last may be either political, and capable of reinforcing or of destroying existing political institutions, or commercial and intended to create goodwill in the public for the interests at stake, to serve or to combat legislative or other measures.

The characteristics of all the films in this group are that they seek to create a new state of mind in the spectator with respect to the subject treated, even if only a greater understanding of it."

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We believe that, from all these quotations, enough ideas can be retained to formulate a definition for the propaganda film.

Whether they aim to spread ideologies or to sell a product (advertising is commercial propaganda), they have one thing in common: they try to modify people's ideas or to implant new ideas in their minds, in order to persuade them to a certain behaviour. So that they could be defined as follows:

PROPAGANDA FILMS ARE THOSE WHICH TEND TO MODIFY THE VIEWER'S BELIEFS OR TO IMPLANT NEW ONES IN HIS MIND, IN ORDER TO PERSUADE HIM TO BEHAVE IN A CERTAIN WAY.

(D) DIDACTIC FILMS

"For a long time, the school and the cinema were enemies. But however much the school might condemn, the local cinema continued to flourish and to attract young people avid for the moving picture. These two forces, apparently contradictory, continued to confront each other, neither the one nor the other being able to find a point at which they might meet.

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At last, educationalists grasped the fact that it was useless to ignore or to struggle against the screen's magnetic power and that it would be more advisable to capture it and to make use of it. The school therefore set itself to studying cinematography."

These words of Benoit-Lévy admirably summarise the situation during some decades in regard to the relationship between schools and the cinema. All this, however, belongs to the past, and we know that today the film has won a high place in school education. Didactic films now form a well-defined category, called in French "films d'enseignement".

We wish to stress that the term "didactic films" should be employed rather than "educational films", because the word "education" has in some languages, Italian for instance, a wider meaning, and does not necessarily convey the idea of school or teaching.

We are talking precisely now about those films which are produced specifically for use in schools, and are complementary to the work of the teacher.

Again, it is Benoit-Lévy who warns that "the cinema cannot take the place of the teacher" and that "the teaching film, conceived and produced within the framework of the school curricula, must be used by the teacher in the classroom, with the help of a screen located beside the blackboard:"

"The teaching film" - he also says - "must comply with the rules established for its use for pedagogic purposes."

All this is true as a rule, because didactic films are generally used by teachers to integrate their teaching. Still, we must contemplate the possibility of films or series of films which can teach certain subjects (particularly at the university level) without the help of the teacher or with the teacher appearing on the screen or simply giving a commentary.

In addition, we must take into consideration films for adult education, for teacher training, etc., which must be included in this category.

The German FBW has its own definition of "educational films", i.e. "films which serve to disseminate knowledge or techniques. The dramatic structure and direction must fulfil pedagogic requirements. They may have a plot, but it must nevertheless be determined by the purpose for which the film is made".

This definition is satisfactory, but we prefer to modify it as follows:

DIDACTIC FILMS ARE THOSE WHICH FULFIL PEDAGOGIC REQUIREMENTS AND ARE ABLE TO IMPART KNOWLEDGE OR TO TEACH TECHNIQUES, EITHER IN SCHOOLS OR ELSEWHERE.

This category of film is therefore less controversial, especially if, as has been pointed out, we call it "didactic" (or "pedagogic") instead of "educational", because of the variable meaning of this last adjective.

V.

ENTERTAINMENT FILMS

(A) FEATURE FILMS

According to the definition adopted by the German FBW, feature films are those in which "the dramatic structure and direction are necessarily determined by the plot".

We have already discussed this class of films at length and described how they can be recognised: they are those which give an "immediate reward" to the viewer.

The same idea is expressed more fully by Benoit-Lévy:

"Once one has thus been able to define the different kinds of film, one will recognise, even if one is not a 'fan', the artistic worth of the cinema as entertainment, and the important role which it must play in the social life of today. In providing man with a means of escape from himself, by its poetry, its dreams and its imagination, the cinema will ensure him of a stability equally necessary to his morale as to his physical health."

The definition given by the FBW is good: it does not contradict our theory; it can be accepted because it reflects reality and practice. In fact, while we can permit informational films to have a plot, the idea that the plot determines its structure and direction is exclusive to the "feature" film and typical of it.

How can "feature films" be classified?

We have already made a distinction between cultural and non-cultural, and described the qualities a film must possess to be classified as either the one or the other. This is the main division which can be made within this group of films, which will also include the category "films for children and young people", a subject which requires long and careful consideration.

FILMS FOR CHILDREN AND YOUNG PEOPLE

It may surprise many people that we have placed films for children and young people within the group of feature films, but we are convinced that this is their proper place. To explain our reasons for taking this position, we must set down clearly our point of view on this subject, for, as we all know, it is one of the most hotly debated problems in the field of the cinema.

For the sake of brevity we will talk of "films for children", it being understood that we also refer to films for young people.

Our opinion, in a nutshell, is that the problem arises from the necessity of filling a gap which exists in normal, commercial film production, because if all, or most, commercially produced films were suitable for children, such a problem would not arise. On the contrary, it is evident that the greater part of current production, because of the subjects it treats, the scenes it contains, etc. is not only unsuitable for children but generally harmful.

On the other hand, it is a good thing for children to go to the cinema as soon as they reach the age of understanding, as this not only provides them with recreation but also broadens their minds. Such a situation implies the need for special films suitable to them, and creates the problem of films for children, just as there is a problem of food for children, of clothes for children, of books and newspapers for children, etc.

In most countries, censorship committees (or other bodies, both laic and religious) deal with it by setting an age limit for the people admitted to see certain films, but this is not a solution. In fact, in the case of films which are classified, "suitable for universal exhibition", this does not mean that they are fit for children, but only that they are not harmful to them.

What we should do is to look for films particularly suited to youthful audiences, and naturally think in terms of "feature" films, not of informational films. Of course, there can be informational films fit for children, but they are teaching or didactic films. The real problem is that of finding entertaining films for children and young people and that is why we place this category within that of feature films.

Where can these films be found?

Some of them may be ordinary commercial productions. There are films produced for the general public which, by their nature, are particularly suitable for children. We can mention, for instance, most of Walt Disney's films.

These are the so-called "films suitable for children".

Furthermore, there are those expressly produced for children - different types for different age groups.

We must look for an exact definition of films for children; it may be just one definition, regardless of the fact that a film is "suitable" or "produced" for young people. For our research, in fact, we do not think it important to examine such a contingent factor as how a film for children is created, whether deliberately or accidentally. What is important is to see what we may consider a film for children.

Mary Field, quoted by Father Lunders in the paper he submitted to the Berne Conference, has stated that the film for children is difficult to define, but in his General Report for the same conference, Paul Léglise stresses (page 20) "the extreme importance which is attached to a very accurate definition of films for children and young people".

The existing uncertainty regarding films for children is proved by the fact that UNESCO, following a recommendation of the Conference on the Exhibition and Distribution of Films for Children and Adolescents (organised in 1954 by the Film Festival of Locarno), published in 1956 a list of such films, selected from 22 countries, without giving in the introduction any definition, and dividing the films listed into two groups, according to their running-time: over or under 40 minutes.

A very short and practical definition of films for children is given by the German FBW as follows:

"The subject, the dramatic structure and the direction of these films must be adapted to the lives of young people, their interest and their capabilities."

The same FBW has a definition for films based on fairy stories (Märchenfilm) as follows:

"Their subject is borrowed from the tales or legends of nations, or if it is new, is nevertheless governed by the same rules."

As anyone can see, these two definitions suit the purpose for which they were created, but are not satisfactory in principle, because of their oversimplification.

"For many years" says Father Lunders in his already quoted report to the Berne Conference "attempts have been made to define the film for children as exactly as possible. Several of these definitions are merely redundant. A serious effort was made at the last International Conference on Films for Children, held at Venice in 1950. 'It is considered, as a film suitable for children, one which is adapted to children's psychology, to their mental and moral level, and which corresponds to their aspirations, interests and the demands of their personal lives'.

This definition, while interesting in itself, is still insufficient for our needs. In fact, if we wish to obtain special advantages for films for children, the definition must contain two essential elements:

- (1) An intrinsic value, permitting it to be classed as a work of educational and cultural merit.
- (2) An external guarantee, that is, the approval of an authority competent to recognise the characteristics laid down in the definition.

The International Centre for Films for Children, during a working session at Milan in October 1963, took a step in this direction when it proposed the following definition:

'A film, of any length and in any format, is considered as suitable for young people when it is within the range of a juvenile public and when by its recreational, educational and aesthetic qualities, it contributes to the formation of moral character and encourages respect for human personality. In each country, the National Centre for Films for Children might be considered by the public authorities as the competent organ for the application of the above definition.'

The first paragraph of this definition lays down clearly the intrinsic criterion, which may be applied equally well to films produced for young people as to films suitable for young people. The external guarantee is not, however, sufficiently precise. It merely indicates the possibility of the National Centre for Films for Children being considered as the competent authority, and does not mention the need of a competent organ which public authorities could call upon, either by officially recognising one which already exists or by creating one more directly under their control."

The definition quoted above, established by the International Centre for Films for Children, does not satisfy Paul Légliise either, because, as he says in his report to the Berne Conference, it is "insufficiently precise for use in legal texts of international scope, because the limitations of this type of film are not clearly specified. From this, we may deduce that the desired measures might be extremely difficult to obtain or granted under such rigorous conditions that their effect would be extremely restricted.

For a start, therefore, it will be necessary to revise this definition and to know exactly what is wanted from it.

It seems that general opinion, discussed more fully in Father Lunders' report, has crystallised around the idea of two categories of films, the definitions of which call for the adoption of entirely different measures:

1. Films for children

That is to say, films produced especially for children under the age of thirteen (two subsidiary age groups have even sometimes been contemplated). As far as we are concerned, this carries the implication that they are intended exclusively for children, that they may be of any length, but that they may not, by their very nature, be shown during normal viewing hours in public cinemas. It is certain that a more exact definition of this category of film may bring with it the adoption of measures extremely favourable to their distribution (and even to their production) on the national and international levels.

2. Films for young people

By this is meant films of any length produced for the general public, normally distributed on the usual cinema circuits, and which, moreover, by their subject or the originality of their conception, are perfectly suitable for youthful audiences (over the age of 13). These films certainly cannot benefit from all the advantages granted to the previous category, because they have a normal commercial career. However, because they are so suitable for children and young people, they may nevertheless benefit from certain measures, of a type which we shall remark when we examine national legislations (e.g. the Scandinavian countries, the Federal Republic of Germany, France). Moreover, their international exchange could be made easier."

As we can see, both Father Lunders and Mr. Léglise seem to be mainly preoccupied, in evaluating the definition, with the possibility of practical results, that is to say, with the necessity of obtaining advantages for this kind of film.

In other words, the definition is considered insufficient, not in itself, but because it does not make it easier to reach certain ends. We ourselves, in fact, do not believe that a definition can be conceived without bearing in mind certain goals which need to be attained.

Nevertheless, a new definition was worked out by a special group appointed for this purpose at the Berne Conference. Here it is:

"A film, whatever its length or width, is a children's film if it meets, intentionally or otherwise, the requirements of children under 14 years of age and if, by its entertainment, educational, aesthetic and other qualities, it contributes to the formation of human character and respect for the human personality. There should be a competent body in each country, such as the National Children's Film Centre, to determine which films come under this definition so that they can benefit from the most advantageous policies adopted at national or international level."

We do not know how this definition will be received and judged by competent bodies when it is circulated, but we believe that it possesses all the requirements necessary for its adoption, and as all the important elements are included in it in a very clear and definite form, we are sure that it will be well received.

(B) FILMS OF ART AND ESSAY

We do not know who was the first to use the expression "film of art and essay", but we certainly would like to repeat, in this connection, Ovid's line: "Quis fuit horrendus primus qui protulit ensem?".

It is rather hard to say whether films of this group belong to the "feature" or to the "informational" class. Perhaps they might belong to both. In principle, since the "creative" qualities are foremost in them, and since they tend to give "immediate reward" (considering the cathartic quality of art) they should belong to the "feature" class, even when they have an informational approach. This is the reason why we include them in this chapter, though not without stressing the informative characteristics that some of them may happen to possess.

"The notion of a film of art and essay" says Léglise in his report to the Berne Conference "still remains very vague at the international level. At present, only the French legislation contains definite provisions for it.

In French legislation, four categories are contemplated, the first of which is divided into four sub-categories, as follows:

- Category I: (1) Films of unquestionable quality, which have not been given by the public the attention they deserve;
- (2) Films possessing the quality of novelty or of research in the cinema art;
- (3) Films reflecting life in those countries whose film production is little known in France;
- (4) Short films, which on account of their quality and appropriateness, tend to improve the programmes of the exhibitor.
- Category II: Films of artistic or historical value, usually 'screen classics'.
- Category III: Films which have been well received by both the critics and the public and which can be considered as contributing to the growth of the cinema as an art.
- Category IV: Films produced by amateurs and which possess exceptional qualities."

We might also add that the Italian legislation contemplates benefits for the "cinemas of essay" which are considered as those cinemas which, by their choice of films presented "give a continuous contribution to the spreading of cinematic culture". In this context, however, the word "essay" has been used with rather a different meaning. As a matter of fact, the "cinema of essay" tends today to be considered as one where films of art (i.e. of artistic value) and classics of the screen are presented (1).

Reversing the logical process, the definition has come to mean, not the product, but the places where the product is sold. As a consequence of this, these are not definitions at all, but merely indications of types of film which it is believed are qualified "to make up a quality programme in the cinema, so deserving special governmental aid".

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(1) The difference between "film of art" and "art film" must be stressed, the latter being a film "on art", i.e. a film illustrating masterpieces of art. This difference is clearly shown in the title of Bergamo's festival, "for films of art and on art".

A definition of "films of art and essay" was proposed by the International Confederation of Cinemas of Art and Essay (CICAE), as follows:

"Films of high quality without a large audience, research films, documentaries, screen classics."

This definition is a reasonable one, but it is rather confusing, for the following reasons:

- (a) it does not clarify whether the expression "art and essay" refers to one type of film or to two different types;
- (b) it is taken for granted that high quality films cannot have a large audience;
- (c) "screen classics" are nothing but high quality films which, in the course of time, have become "classics";
- (d) documentaries are not films of art and essay, by the simple fact of being documentaries; there are many bad documentaries which we would not dare to call "of art";
- (e) the "high quality" of a film is not sufficient to classify it as "of art and essay"; a teaching film of "high quality" does not belong to this group.

We must try, therefore, to find a more rational definition, in keeping with the natural meaning of the words used in the expression "films of art and essay" (which very often is used in the original French even in other countries).

First of all, we should decide whether the expression indicates only "one" group of films or if it includes films of two types: "of art" and "of essay". In our opinion it covers two different types and not one only.

Films of art form only one section of cultural films; it might be said that they are the aristocracy of cultural films. But not all cultural films (as they were defined by us) are films of art.

In order to be an art film, a picture must show the best products of other arts: literature, painting, sculpture, etc. What is it, in literature or painting, that makes a difference between art and non-art? What is the difference between an artistic painting and one which is not?

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This is an old question. But the general consensus of opinion is that an artistic work is the one which induces "aesthetic emotions" in the viewer or reader.

No matter which aesthetic philosophy one may choose, the fact remains that the same guiding principle is used to separate that which possesses artistic quality from that which does not, that which is beautiful from that which is not. The same principle must therefore automatically be applied to films, and in practice it works with them as it does with other creative works.

Let us take, for instance, literature. Each generation produces a large amount of literary works, only a small fraction of which is rescued from oblivion and transmitted to posterity.

The same thing happens to films. From a yearly production of thousands, only a small number will be remembered, but they will live on. They are and will be shown over and over again to generations of spectators to come. Perhaps some time had to elapse, after their creation, before they won recognition, but once it was obtained, they were admitted into the small and select company of masterpieces.

We may therefore conclude that films of art are THOSE WHICH, REGARDLESS OF THEIR FORMAT OR CONTENT, ARE ABLE TO AROUSE AESTHETIC EMOTIONS IN THE SPECTATORS AND BECAUSE OF THEIR ARTISTIC VALUE, WILL LIVE ON.

We must see now what is meant by "film of essay".

The definition proposed by CICAÉ includes the term "research films".

It seems obvious that this refers to the "films of essay", which seek new ways of expression in cinematic language; those which are considered as "avant garde".

In our opinion they might be defined as FILMS OF AN EXPERIMENTAL CHARACTER WHOSE STYLE OR CONTENT REVEAL THE INTENTION OF OPENING NEW PATHS AND NEW WAYS OF EXPRESSION TO THE CINEMA ART.

According to these definitions, therefore, films of art and films of essay are two different things: in fact, there are films "of art" which are not "of essay", because they follow a conventional scheme. Whereas, a film of essay, besides possessing artistic qualities (if it does not, it is unworthy of consideration), must also have characteristics of experimental research.

VI.

THE PROLIFERATION OF FILM LABELS

There are two dangers in our age; the proliferation of atomic weapons and the proliferation of film-labels, that is to say of new ways of grouping films on account of certain common elements.

Mario Verdone has written a pamphlet on "Five International Festivals of the Industrial Film" where he says that the technical industrial film can be divided into at least nine special sections and that this division cannot be considered as definitive, because the number of sections always tends to increase. He lists these nine special sections, but adds soon after that they are already insufficient (1).

Paul Louyet has recently proposed that a study on the "social film" should be undertaken (see Council of Europe document CCC/Cin (66) 23). In his view, the social film is that which "gives authentic expression to aspects of social life and provides a picture of the structure and specific characteristics of societies, either global or partial".

The denomination "social film" is not new: a festival of social and anthropological films has been held annually in Florence for some years, and we are glad that such a distinguished scholar as Paul Louyet has brought up the idea of a study on social films. This at least means that he believes in the definition of films.

Nevertheless, it must be admitted that it is difficult to place under one heading such different subjects as those he lists, which are quoted below.

Work: the effects of the machine-age, time and motion study, working conditions, living standards, migrant workers

Social life and structures: social classes, political parties, crowds, secret societies, religious communities, the army

Social life and basic problems: adolescents, the problem of old people, the status of women, refugees, over-population, peasant life, town-dwellers, minorities

Religious life: the cult of the dead, initiation ceremonies, magic, pilgrimages, ecstasy

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(1) Mario Verdone - Anthology of Five International Festivals of Industrial Film - Genoa, 1965, page 8.

The whole network of human behaviour and social attitudes:
prejudices, racialism, stereotypes, anti-semitism

Problems inherent in our societies: poverty, crime, unemployment,
alcoholism, vagrancy

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Let us now consider these two groups: the industrial film and the sociological film.

As Mario Verdone has remarked the nine special sections of the industrial film are insufficient to cover all the new types which will enlarge this group. Louyet lists six types of "social films", but it is evident that this number can be increased each time someone has a new idea. We cannot go on like this, if we want to have at our disposal a framework into which different types of films may be fitted. At present, we are suffering from a "proliferation" of film-labels.

What is an industrial film? According to an Italian daily newspaper, "Il Resto del Carlino", it is not simply a private endeavour to make a product or a development better known; it is also an instrument to illustrate an industry and explain its importance to the economy of a country. It may be produced for either propaganda (commercial) purposes or to serve as a document, or both.

Let us now take Louyet's social film. It may be intended to document certain social phenomena, either with or without the aim of eradicating prejudices, of creating goodwill among peoples of a certain geographic area, etc. In the first case, it is documentary; in the second either propaganda or didactic or it could be both and documentary as well.

We might also consider two other prominent types of film: the science film and the art film.

There are at least four ways in which film can be used in science: as an instrument of research, to popularise science, to teach it or to document specially important achievements.

In the first instance, the film is nothing more than a research tool, like a microscope or a cyclotron: there are certain natural phenomena which cannot be detected and studied other than by filming them.

In the second, its job is that of showing how important or useful science is, to gain new adherents: propaganda.

In the third, it is an aid to the teacher: didactic film.

In the fourth it is a documentation of happenings of exceptional importance, ranging from a very difficult surgical operation to a volcanic eruption.

Now let us consider the art film. It might simply provide a record of works of art in order to preserve their image (for instance, the Abu Simbel temples). It might be used as a visual aid in teaching the history or criticism of art. It might encourage art appreciation in the general public, thus having a propagandist aim.

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If we classify films according to their content, we are faced with a countless variety of categories. This happens to feature films. Each private or public agency which attempts to make a survey of viewers' preferences in feature films, invents its own classification. So we have the dramatic film, the historical film, the satirical film; and also the historical-dramatic film, the historical-satirical film, etc. There is the detective film, the crime film, the dramatic crime film, the satirical crime film, etc.

The consequence is that these studies on viewers' preferences are almost invariably useless because with such a variety of classifications no comparisons can be made between them. Therefore if we wish to obtain a simple and, at the same time, flexible classification system, we must take into account the purpose of each film, as has been done here.

In the case of films which possess in equal measure two or more purposes, then we can resort to cross-classification.

VII.

THE CROSS-CLASSIFICATION OF FILMS

Many of those who have expressed their doubts about the possibility of classifying films echoed a general feeling that most films do not possess a character sufficiently clearcut to enable us to decide to which category they should be assigned.

In such cases, the first thing to do is to see if one of its characteristics is so predominant that the others can be considered as unimportant; if so, the predominant character determines the category to which the film is to be assigned. Where, however, two or more characteristics are equally important, the film can be cross-classified into two or more categories.

It is the same system as that used for books in libraries. If, in the classifying of books, it is found that some possess several characteristics, then a cross-filing system is adopted and more than one index-card is prepared for each book.

Below you will find some examples of how our system will apply to films, using some of those which have been selected at the Council of Europe Film Week II held in Edinburgh in 1965.

"Birth of an Island" (Iceland) belongs to the documentary category; it is the film documentation of how a volcanic island came into being and has preserved important images which would otherwise have been lost.

"Quatre-vingt-treize" (France) is a didactic film. It can profitably be used for the teaching of history.

"In the Land of the Kangaroos" (Germany). This can be used both as a didactic film (in the teaching of natural science) and as a propaganda film (to encourage a love of nature and an interest in foreign countries). This film, therefore, can be assigned to both the didactic and the propaganda categories.

VIII.

SYNOPSIS OF DEFINITIONS

CULTURAL FILMS

Films which, regardless of their length, content, or the way they are used, are a faithful expression of the culture they represent.

There is no category of cultural films. Any film can be cultural if it satisfies the above condition.

Newsreels: Films depicting events of current news value

Documentaries: Informative films aiming at giving a faithful picture of the world, in its natural aspects or through the accomplishments of men. If there is a plot, it does not determine the structure or direction of the film, but is rather determined by the purpose for which the film is made.

INFORMATION FILMS

(which give a delayed reward)

Propaganda films: Films which tend to modify the viewer's beliefs or to implant new ones in his mind, in order to persuade him to behave in a certain way.

Didactic films: Films which fulfil pedagogic requirements and are able to impart knowledge or to teach techniques, either in schools or elsewhere.

ENTERTAINMENT FILMS

(which give
immediate reward)

Feature films: Films in which the dramatic structure and direction are necessarily determined by the plot.

Films for children: Films which, whatever their length or width, meet, intentionally or otherwise, the requirements of children under 14 years of age and which, by their entertainment, educational, aesthetic and other qualities, contribute to the formation of human character and respect for the human personality.

Films of art: Films which, regardless of their size or content, are able to arouse aesthetic emotions in the spectator and because of their artistic value, will live on.

Films of essay: Films of an experimental character whose style or content reveal the intention of opening new paths and new ways of expression to the cinema art.

A P P E N D I X I

(A) The draft Classification brought to the attention of delegates in document CCC/Cin (65) 27 of the Council of Europe is shown below:

Informational Films	Cultural	((documentaries of general information	
		((news films of perspective historical value	
		((survey films, providing research in a given field	
	Educational	((audio-visual aids	
			((for young people (
			(vocational training courses	
			(films for children	
		((teachers' training films	
		((for adults (technical films (e.g. industrial films, labour films, etc.)
			(high-level films on scientific research	

However, in consequence of suggestions received it has been completely modified and the classification reshaped entirely.

(B) This is the questionnaire which was circulated among the experts:

1. Do you agree in principle with the proposed classification for informational (cultural and educational) films?

Yes No

2. Which category of films do you believe is missing?

.....

3. Which category in the classification do you believe is a duplication or is overlapping with another?

.....

4. Any other remarks

.....

A P P E N D I X II

A preliminary scheme of classification of films was circulated in document CCC/Cin (65) 27, dated 19 October 1965, which included a questionnaire for completion and return (see Appendix I).

Nineteen answers were received, containing agreement or disagreement with the proposed classification and in most cases, useful suggestions.

The more elaborate answers were circulated by the Council of Europe Secretariat in document CCC/Cin (66) 24.

More answers have been received since, which for the sake of completeness have been included in this appendix, together with those already distributed in the above-mentioned document.

While we express our sincere appreciation to all those who were so kind as to co-operate, we wish also to point out that their suggestions were taken into consideration and helped to establish this proposed new system of classification.

The answers of the experts follow:

BELGIUM

..... "As I do not approve, in principle, of the proposed classification, I felt it necessary to write to you direct in order to let you know my point of view.

In fact, the classification which you propose stems from a fundamental distinction between information films and so-called escapist films. As in your essay you reduce the function of information films to that of satisfying different tastes, you therefore put aside many imaginative works which teach and inform the spectator of many human activities.

Continuing, you lay down a boundary between the cultural film category and the educational film category. Personally, I find that the cultural category overlaps in many places the

information film, as you have defined it and, on the other hand, enters the field of what are, properly speaking, educational films. There is therefore interpretation in many places and it seems, apart from the strictly didactic type of films, difficult to establish categories which would satisfy all the demands made upon them.

Although I am aware that it might be extremely useful to arrive at a cartesian classification of different film categories, it is, at least in my opinion, difficult to enclose a field as flexible and changeable as our own within strictly defined limits.

Nonetheless, I appreciate the value of the attempt which you have kindly submitted for contemplation by my colleagues and myself and I am grateful to you for having made us reflect on this problem."

signed: Paul LOUYET
Directeur du
Service
cinématographique
Ministère de
l'Education
nationale et de la
Culture

18 February 1966

DENMARK

..... "After consultation with the Government Film Centre of Denmark, I have pleasure to inform you that I think the note is very instructive and clearly framed. Only, I think it may be difficult - whether a wide (as here) or a narrow definition of cultural as against educational films be chosen - to fit the individual film into this conceptual framework; secondly, even if this were possible, I am not quite convinced that such a criterion would in the end be put to positive use in the work of the Committee. With these minor qualifications, allow me once more to express my appreciation of the conceptual system submitted by Mr. De Gregorio."

signed: E. DROTSBY
Ministry of
Education

3 March 1966

"The classification suggested seems as good and relevant (or irrelevant) as any other. Practically speaking, I do not see the importance or purpose of making distinctions that are after all of purely theoretical interest".

signed: W. PEDERSEN
Statens Filmsentral
Copenhagen

9 December 1965

FEDERAL REPUBLIC OF GERMANY

We fully agree with the desire to delete the questionable and misleading term "cultural film" from those used in classification. It is all the easier to say this since the term "cultural film" (Kulturfilm) which is used extremely frequently in Germany, has more opponents than supporters there.

If one accepts the categories and definitions introduced by Wilbur Schramm, the two groups - information films and entertainment films - do constitute genuinely different types, but a number of objections can be raised to categories within those two groups which must, in the last resort, be mentioned:

1. "Newsreels" should really be included in the "Documentaries". It is only a question of time before a film issued as "news" becomes part of the great body of documentary material relating to something which now belongs to a past event. Thus, this document, which was formerly topical, still exists as a constituent part of the category "documentary films".
2. The same is true of films for children, which can correspond exactly to the definition given for "feature films".
3. If the intention is to set aside the basic definitions given by Wilbur Schramm, it would be advisable to make provision for three quite different groups of films, according to the producer's intention:
 - (a) The "information film" which, as a rule, makes use of the methods used for filming and preparing documentaries, and constitutes the greater part of films which are also important for educational purposes.

(b) The motivating film, which corresponds roughly to De Gregorio's definition of a propaganda film.

(c) The "entertainment film", which usually takes the form of a "feature film".

The quotations in Mr. De Gregorio's study from the definitions put forward by the "Filmbewertungsstelle", Wiesbaden, are not unanimously accepted in Germany. They nevertheless serve as a basis for the committees responsible for assessing films. No other independent and generally accepted definitions exist. These definitions were drawn up many years ago and have since become too vague. For that reason, they are not referred to here in detail.

INSTITUT FÜR FILM UND BILD
Munich

31 January 1967

FINLAND

"The concept 'cultural film' is not used in Finland. 'Informative film' would be better from our point of view. 'Educational film' is here a concept similar to 'text-book'. If the word 'cultural film' must be used, it should include all films of cultural value of any type."

State Commission for
photographic art
Helsinki

FRANCE

(A) "The document prepared by Mr. De Gregorio for the Technical Committee for Film Activities, under reference CCC/Cin (65) 27, is a very interesting attempt to analyse and define cultural and educational films. Certainly, an accurate definition of such films is necessary, so that they may benefit from specific advantages without the usual disputes which arise concerning their exact nature."

Nevertheless, it would not appear opportune to separate information films from imaginative ones and to retain only information films among those which may have a cultural or educational character (see paragraph 2). Certainly, agreement might be reached in order to retain the conception of the philosophy of information ('mass communication') of Wilbur Schramm, who is today the recognised world authority on this subject and who distinguishes between 'information of immediate satisfaction' and 'information of deferred satisfaction'. But the intervention of the double principle of pleasure and reality in the psychic processes, according to Freud's theory, does not seem necessary; it appears, on the contrary, to distort the initial conception so that we can no longer admit the basic ideas founded on the theories of Wilbur Schramm. In which of the two categories can we now place the newsreel, information film 'par excellence' which is based on reality and sometimes on pleasure and which is, essentially, of immediate satisfaction?

In these circumstances, it seems necessary to respect the simple notion of W. Schramm and to start from this philosophic analysis in order to define, in legal language what is meant by cultural or educational films (information of deferred satisfaction) without needing to eliminate the entertainment film (paragraph 3) because then the film, whatever its nature, is itself informative.

If W. Schramm's idea must be watered-down as far as we are concerned, it should rather be in respect of economic conditions, which have not been touched upon in the present document. It is, more or less intentionally, the economic aspect of the problem which has brought about the intervention of national or international legislators and created this film category, whose boundaries are still undefined, the education or cultural film having marginal distribution which makes its possibilities of amortisation difficult or uncertain.

Consequently, at the level of practical application, the educational or cultural film might be defined on the one hand by its content and the positive effect it exercises on the audience (deepening of knowledge, arousing of interest in its theme, emotion provoked by the artistic quality of the production, enriching of cinema art by a fresh technique or an original approach made by the director, experimental research, social values, etc.) and, on the other hand, by the notion of the more

or less specialised or limited public which it expects to reach or by its economically marginal conditions of distribution. If the first element remains submitted to an assessment of a subjective nature (which might be compensated by the drawing-up of a nomenclature for different kinds of films: short films, films for children and young people, full-length documentaries, screen classics, etc.) the second element is concerned with more objective criteria, which will lead to a distinction being made between cultural films intended for a clearly specialised public (non-commercial sector, special performances governed by a particular statute) and cultural films destined for the public as a whole. Such a classification would evidently determine the extent - large or small (and even the nature) of the advantage which might be accorded to these films on the national or international level."

signed: Paul LEGLISE
Chef du Service
culturel et des
courts métrages au
Centre national de
la Cinématographie

22 January 1966

(B) "I have been all the more interested in the study of your note, circulated by the Council of Europe under reference CCC/Cin (65) 27, because each year, at the Audio-Visual Centre, I have to take up with the students the problems of the definition of the content of educational and cultural films.

Having read or published a fair number of articles on the question and having given a good deal of thought to the matter, I feel that it is very difficult to give an absolute value to the classification you propose.

Certainly, one may consider it as furnishing some useful information, but I must say that I disagree with you on the essential points.

Documentary films, said to be of general interest, may be counted among the best educational films or, to be even more precise, among the most useful teaching films. No doubt you

will be surprised to learn that the film most often requested by our school film libraries is a documentary on the story of a banana. Newsreels, which you place in the category of cultural films have, in their original form or after editing (remontages) an honoured place in the teaching of history in secondary schools.

Finally, survey films representing, you say, the fruit of research made in a given field, can replace with advantage a certain number of visits, which for practical or financial reasons cannot be undertaken by classes.

Neither do I feel that it is worth while, in your classification of educational films, to differentiate between films for young people and films for adults. Experience has taught us that very often the same films are used for both. Many technical films are, in this sense, polyvalent, and complete courses of basic education, which you reserve to young people are, on the contrary, both in France and in the French-speaking African countries which I know well, used above all for adults.

In fact, classification is difficult, because it frequently proves impractical when faced with various criteria:

- short and long films: can one say that a teaching film is necessarily a short? The whole, or part, of full-length films have their place in our film libraries and are highly prized by teachers. One may, nevertheless, admit that very short films, such as the new monovalent 8 mm, represent by their length, content and structure, the typical teaching film (which does not, however, prevent them from being used, for example, on so-called cultural television programmes intended for adults.
- the educational film may also be scientific and many research films are distributed by our efforts as educational films;
- the distinction 'didactic films' and 'recreational films' is also incorrect, because it has never been proved that the former must be boring. On the contrary, it has been proved that often the latter provide enduring lessons for the minds of children;

Everything considered, one would perhaps succeed better in overcoming the problem by speaking not of 'educational films' but of 'teaching films' (as our Anglo-Saxon friends say) and the criteria then becomes no longer a question of the film in itself, but the place in which it is used and the audience (pupils) to whom it is shown, generally by a qualified teacher

signed: R. LEFRANC
Directeur du
Centre audio-
visuel, Chargé
de mission pour
les problèmes
audio-visuels
à l'Institut
pédagogique
national

31 March 1966

HOLY SEE

"In attempting to find a definition of the cultural film, we are victims of an error of vocabulary, due to the ill-timed intrusion of the term itself. If I remember correctly, the term was introduced in Germany some ten years ago, where it was obligatory to include a 'Kulturfilm' as a part of every cinema programme. The term then meant a short documentary, called 'Kulturfilm' in order to distinguish it from a documentary intended for teaching purposes - 'Lehr-' or 'Schul-film'.

With somewhat different meanings, however, a more or less identical term has passed into certain other languages.

In order to illustrate the problem better it might be useful to make a comparison with literature. Many works have been devoted to the language of the cinema, to its techniques, its grammar, its syntax and to cinema semantics. Without wishing to probe this analogy too deeply, we may nevertheless affirm that all types of literature may be found in the cinema, from the daily paper to the novel, passing through school textbooks and books on popular science. However, one never speaks (or very rarely) of a 'cultural' or an 'educational' book.

All kinds of literature find their equivalent in the cinema, from the newsreel to the poetic essay and the abstract film.

If we wish to divide films into categories, we are faced with a dozen possibilities, according to the dividing principle adopted. We may even content ourselves simply with a division into long and short films, based simply on physical characteristics.

In taking the content of the film as a basis for division we may distinguish

- fiction film ('film de fiction, Spielfilm')
- documentary

This latter may be sub-divided into:

- teaching film: for pupils
 for adults
 for teacher training
- films on scientific research
- films on popular science
- newsreel
- etc.

Moreover, a teaching film is not limited to documentaries. In fact, the fiction film has also entered into the teaching field, not as a 'teaching aid' as such, but as 'matter for teaching', in the same way as literature has entered, whether in the form of novels or plays for analysis, or in that of a collection of 'texts for reading'.

The cultural value of a film is independent of the type to which it belongs. All printed matter, whether on paper or on film, does not possess cultural value. But cultural value cannot be denied to certain works of a purely entertaining or escapist nature.

In introducing the notion of culture into the field of the cinema, we arrive therefore at another type of division:

- films of cultural value
- films of no cultural value

The cultural value of a film is not the same as its educational value in the strict sense of the word, i.e. its didactic or teaching value. The first is based on the intrinsic worth of the film, the second on the sum of the information it brings to the spectator.

In taking the positive suitability or the admissibility of a film for a certain category of the public as a basis for division, we may distinguish:

- films for young people
- films for adults

Criteria of an educational or moral nature play a more or less important role according to the point of view from which they are regarded. In any case, the film for young people cannot be considered as a sub-division of the 'cultural and educational film'.

In conclusion, I believe that, if we wish to retain the terms 'cultural film' and 'educational film' they must be understood in the sense of 'having cultural or educational value' and we must accept all the consequences which may arise from such an understanding."

signed: L. LUNDERS, o.p.
Office Catholique
International du
Cinéma

4 April 1966

NETHERLANDS

"1. The Netherlands delegation does not agree with the proposed classification for informational films.

2. -

3. From the fact that in the past many efforts have been made to define various categories, it already follows that no effort has been successful. In our opinion all categories overlap to some extent, not only 'cultural' and 'educational', but also 'feature', 'documentary', etc.

4. In our opinion the efforts to define 'cultural and educational films' tend to limit the activities of the Council of Europe to an extent that must be detrimental to our work. All films that, in the widest possible sense, can contribute to furthering the aims of the Council of Europe, should be considered 'cultural and educational'. Our main objection to the given classification is the heading 'informational films' for both cultural and educational films. We do not think that all cultural films can be considered 'informational'. The aim of many cultural films of artistic value is not to give information but to express the feelings and emotions of the maker.

Signed: J. HULSKER
Director General for
Cultural Affairs
The Hague

12 May 1966

NORWAY

"We think your classification is useful as a tool and in principle, but in practice we are convinced that over and over again we will face the problem of choosing the right classification. It is often hard to make a clear distinction between the different types of film. Many films may treat a topic in such a way that they more or less belong to several categories."

Statens Filmsentral
Oslo

SWEDEN

"..... The terms 'educational films' and 'cultural films' always stimulate long discussions when film people meet. We have given representatives of the Swedish Film Institute, television, film distributors and educational people an opportunity to penetrate the problems, with your document as a base for discussion. Together with them, we have come to the conclusion that it is rather useless to classify films with regard to the intention of the production or to the character of the film.

In our opinion, the use of the film is the most interesting base for classification, but then it is extremely difficult to define the limits for one or other of the categories mentioned in your document. Depending upon the curricula and the teaching situation in the different countries, educational films can be found in each category listed, as you have also mentioned in your document.

The more we have discussed the question, the more we have been convinced that our answer to your first question must be 'no' and that it is impossible to define 'cultural and educational films' in such a way that the terms are applicable to our practical work with film production and distribution." ...

signed: A. ERICSSON
National Board of
Education

27 April 1966

UNITED KINGDOM

..... "My only comment about the document is that I do not agree with the breakdown into age of 'educational films'.

This includes 'audio-visual aids' under 'for young people'. Audio-visual aids are however equally applicable for adults. Again 'technical films' are put under adults - but they are also used for young people. Also under 'for young people' it puts 'films for children' which does not seem to get us any further. In short, I think that the breakdown confuses the issue.

In my view the division should be into:

1. Cultural and information films which would include films of general education interest
2. Audio-visual aids, i.e. didactic films made specifically for teaching purposes."

signed: J.A. HARRISON
Educational
Foundation for
Visual Aids

6 December 1965

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..... "Your attempt to define the categories of films the Technical Committee for Film Activities deals with goes to the heart of a question brought up at the Committee's last meeting in Strasbourg and underlying discussions on other occasions, notably at the recent conference on film distribution in Berne. This is the scope of the Committee's work and its relationship to the contemporary cinema internationally and in our various countries. The scope of our work raises in its turn the way in which the Committee is composed and functions. I would like to take your paper as the starting point for a discussion of this.

Before doing so, I ought to explain more fully why I could not fill in the questionnaire in a meaningful or helpful way. The cinema is an amorphous phenomenon of relatively recent growth, but which has already acquired for itself a considerable vocabulary of technical jargon. Thus, for example, the multi-lingual vocabulary of film terms which our Committee prepared contains a score or so of expressions to describe types of films, many of which do not appear among your categories. Cinema jargon represents then one kind of semantic pitfall. There is, in addition, the wide variation in the accepted uses of such terms as 'information'. Wilbur Schramm is a distinguished American authority on the mass media but his attempt to use this word in a particular way is a personal one and the word has many distinct and well-established other usages, philosophically going back to Descartes' use of the word 'informer' and technically in the field of electronics, cybernetics and communications science. In my own language, there is the insuperable obstacle that the word applied to films ('information film', 'informational film') is now used to define a well-recognised and specific category, that is, films made by organisations (including governments) to inform the public in their own or other countries, or customers or colleagues or interested specialists, of their work, policies, products or achievements. You yourself comment rightly on the varied interpretation of other words, 'culture' and 'cultural' and the semantic problems raised by the expression 'education'.

For these and other reasons, I think our categories of film must be rather arbitrarily defined. But we ought, I suggest, to seek to make them reflect as far as possible what I would call a reasonable consensus of usage in our various countries. They should also reflect the functions the Committee

is called upon to perform. They should take realistic account of the present and probable future composition of national delegations and the need to consider this in relation to the broadening of the Committee's work seems unavoidable. Finally, the pattern of international co-operation generally in our field, its developing structures as one sees these in the organisation and work of other film and television bodies, is an important factor.

There are two further points I would like to mention. Having participated actively in the work of the Committee and its predecessors for many years, I sense a growing and indeed irresistible feeling among us that the Committee's activities tend to disregard an undoubted and indeed inescapable fact - that the cinema is of itself, and whatever form it takes, actually or potentially, always a cultural medium. In other words, the cinema is part of European culture, equally with other forms of human expression and communication, oral or printed. You develop this to some extent at the beginning of your paper. It is, I believe, no accident that this point has been increasingly pressed recently within the Council of Europe (and in other informed circles). It reflects undoubtedly a feeling that the Committee's outlook and the present shape of its work are inadequate and incompletely thought out. Given the interest of our parent body, the Council for Cultural Co-operation, in the arts and sciences as a whole, I cannot imagine they would wish this to continue. Certainly, for me this point is fundamental and implicit in the proposals I make later in this letter

My proposal is that, for the Committee's purpose, categories of film should be linked - arbitrarily to some extent - to the main areas of their interest. Various possibilities have occurred to me, including taking those areas covered by the other standing committees and the CCC itself, but this is quite unfeasible. The division into the three areas suggested below has disadvantages but, on reflection, seems to me the best that can be devised.

The three areas of interest I suggest would be broadly those used by the Directorate of the Secretariat with which we work, 'Education', 'Science' and 'Culture'. But these would be taken as signposts only, or labels, purely to provide departure points as follows:

A. Films in education

The most easily identified category of such films is the teaching film, used in academic education. all films for use in formal or academic courses at all levels of teaching - primary, secondary and higher education.

B. Films in science

This would deal - arbitrarily - with all other films in non-theatrical use, since films about science and technology represent the largest single category of such films and by including the social sciences, we can cover most other categories of specialised films used non-theatrically. But illogically and conveniently, science teaching films covered by A would be excluded.

C. Films in culture

This would cover, since this is the basic type of cinema culture, all films made for theatrical use in cinemas, whether ordinary or experimental ones - features, documentaries and shorts. By extension, it would cover 'film society films', films for children's clubs, the art and technique of the cinema, film appreciation and its teaching. Illogically, but conveniently, it would cover all films about the arts.

Other aspects of the cinema would be allocated according to the degree to which they could be most usefully related to one or the other of the above areas."

signed: J. MADDISON
Central Office of
Information

25 May 1966

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A P P E N D I X III

As we noted in the first chapter, Paul Léglise stated that "a comparison will have to be made of the different national definitions of 'cultural films' and of the various methods adopted at the international level to designate such films".

The same proposal was put forward at the fourth meeting of the Technical Committee for Film Activities (Strasbourg, October 1966) where a working group was nominated to "discuss the problem of definition of categories of films and to draw up a document giving legal or usual definitions used at national and international level".

After a meeting of this working group, letters were sent to all international organisations and national delegations to the technical committee asking to supply information concerning the legal definitions and administrative regulations used at present.

The response to this survey was as follows:

As far as international organisations are concerned, OECD pointed out that the films in their library are divided into two main groups: technical and scientific; GATT that no attempt has been made to classify films; CEE has a "directive" dated 15 October 1963, which includes the following definitions:

- (a) Full length films: 35 mm films, 1,600 metres or more in length.
- (b) Short films: 35 mm films less than 1,600 metres in length.
- (c) Newsreels: 35 mm films 200 metres or more in length on subjects and events of current interest. Newsreels in colour may be less than 200 metres in length.

The directive applies to Belgium but it is worth noting the difference between what is considered an appropriate length for a full length film in that

country (minimum 1,800 m) and the length adopted by the Council of EEC (minimum 1,600 m), and also the minimum length designated by the Council for a newsreel.

As far as the national delegations are concerned, some of them (Denmark, Spain, Turkey) answered that there are no definitions at all in their legislations. Others (Belgium, France, Italy, Netherlands, Switzerland) gave whatever definitions are contained in their legislations.

Although these definitions, which we report below, are often of remarkable interest, a comparison among them is impossible, because of the different angles from which the problem is seen.

And here are the definitions given by the delegations:

BELGIUM

A royal decree of 23 October 1963 providing assistance for the Belgian cinema industry makes the following distinctions:

- full length films (1,800 m and over in 35 mm);
- short films (less than 1,800 m in 35 mm film but not less than 300 m in 35 mm);
- cartoons and other animated films (minimum length 150 m in 35 mm);
- newsreels (average length not less than 275 m in 35 mm, the average length being calculated over a six-month period);
- publicity films.

Only publicity films have been defined. The definition given is "publicity films are films made for the purpose of advertising a product, service, merchandise, or a commercial or industrial firm".

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A royal decree of 10 November 1964 drawn up by the Ministry of Culture introduces a system of subsidies for Belgian cultural films in Dutch. It does not define the term "cultural film".

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The royal decree dated 23 October 1963 providing assistance for the Belgian film industry, defines "Belgian" films eligible for a production grant. "Belgian" films are those which fulfil the following conditions:

"1. For all films except newsreels:

(a) The films must be produced by physical or legal persons of Belgian nationality whose principal technical and commercial activity is carried on in Belgium.

The producer, i.e. the physical or legal person referred to in the foregoing paragraph, must not be dependent on or controlled by a foreign undertaking.

Nevertheless, a foreign national who is a bona fide resident of Belgium exercising the profession of film producer in Belgium may, subject to reciprocal arrangements, be eligible to receive assistance provided for the Belgian film industry.

(b) The films must be produced in Belgium. Nevertheless exterior sequences may be filmed abroad if the scenario or climate so require. All studio and laboratory work must be carried out in Belgium, except where this is technically impossible.

(c) All workers and extras employed in making the film must be of Belgian nationality or in possession of a permit to work in Belgium.

When there are valid reasons for doing so, prior application may be made to waive points (b) and (c) to allow sequences to be filmed abroad.

(d) At least 50 per cent of remuneration and expenses due to all persons who have made an intellectual, artistic or technical contribution to the production of the film must be payable to Belgians.

Films made in pursuance of co-production agreements concluded between Belgian and foreign countries or between Belgium and foreign producers may be assimilated to Belgian films.

Such assimilation may be agreed only if the conditions of co-production have been previously approved by the Minister of Economic Affairs and Energy.

2. Newsreels:

(a) These must be produced and distributed by a physical or legal person of Belgian nationality whose principal technical and commercial activity is carried on in Belgium; managers and directors as well as editorial and technical staff must be of Belgian nationality.

The producer, i.e. the physical or legal person referred to in the foregoing paragraph, must not be dependent on or controlled by a foreign undertaking. This condition applies even to a branch of a foreign firm which has been registered under Belgian company law and to an organisation editing foreign news.

(b) They must be composed, edited, dubbed and titled in Belgian laboratories."

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The co-production agreements between Belgium and France and between Belgium and Italy apply to short as well as full-length films, but do not refer to the length of films in either category.

The co-production agreement concluded with Germany uses the terms "fiction films" and "cultural films and documentaries" but gives no definitions.

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The statistics published by the Ministry of Economic Affairs make the following distinctions:

- full-length fiction films;
- short fiction films;
- full-length documentaries;
- short documentaries.

No definitions are given.

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The Law of 30 July 1963 uses the term "full programme" in relation to commercial screening defining the term as "the screening of films (except newsreels) of a minimum length of 2,800 metres for 35 mm films and of 1,120 metres for 16 mm films".

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The regulations for the Seventh National Festival of Belgian Films (Antwerp, 19 - 26 November 1966) classify films in the following categories:

- full-length fiction films;
- short fiction films;
- documentaries;
- animated films.

They state that the projection time of a full length fiction film must be not less than sixty minutes and that the term "documentary" is to be understood "in the widest sense".

The prize list of that Festival contains the following terms:

art films
industrial films
didactic films
tourist films
publicity films

No definitions of these terms are given.

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FRANCE

Full length films (decree of 28 May 1964): "35 mm films 1,600 metres or more in length".

Short films (decree of 28 May 1964): "35 mm films less than 1,600 metres in length".

French films (decree of 30 December 1959, Article 13): "Except where derogation is authorised by the Minister responsible for cinematography, French films must comply with the following criteria:

1. An original version of the film must be made with a French sound-track by French producers; the authors, technicians and principal actors must also be of French nationality.

Having regard to the application of these provisions, foreign nationals who are bona fide residents of France, or considered as privileged residents, may be assimilated to French citizens.

2. Subject to the provisions of paragraph 1 above, persons employed in making such a film must comply with the conditions set out in the decree of 23 April 1933 which lays down the proportion of foreign workers who may be employed in entertainment establishments.

3. The film must be produced in approved studios situated in metropolitan France or in the overseas départements and territories or in places where no scenery has to be constructed.

4. The films must be developed, edited and printed in metropolitan France or in the overseas départements or territories.

The criteria governing international co-productions are established by governmental agreement."

Films not intended for commercial showing (decree of 30 July 1964):

"Films intended for screening in the following condition only:

1. Performances organised by non-commercial public services.
2. Free performances.
3. Private showings organised by cultural organisations entitled to show films.
4. Public performances for which an entrance fee is charged and which are organised, as an exceptional measure, by legally constituted groups and associations, for non-profit making purposes; such performances may not, however, exceed four a year per group or association."

Publicity Films (decree of 30 July 1964) Films which fulfil the following conditions:

"They must:

1. be produced by a company making short films or specialising in the production of publicity films;
2. be shown in addition to the normal programme, e.g. during the interval;
3. be screened subject to hire of the screen to the distributing company by the manager of the cinema.
4. require no payment to be made to the person on whose behalf the films are screened;
5. be intended to urge spectators to use a product or a service generally available to the public.

"Youth and family" films (General Tax Code, Article 1561, Section 2): "These are films for a cinema performance intended mainly for young people and families and are enumerated in a list drawn up by interministerial order".

Films of "art and essay" (General Tax Code, Annex III, Article 326 septies): "cinema performances of films of art and essay must comprise films having at least one of the following characteristics:

1. Films of unquestionable quality which have not been given by the public the attention they deserve.

2. Films possessing the quality of novelty or of research in the art of cinematography.
3. Films reflecting life in those countries whose film production is little known in France.
4. Short films which, by virtue of their quality and suitability, tend to improve the programmes of the exhibitor.

Artistic and experimental film programmes may also include:

- (a) up to 50 per cent of the programme: films of artistic or historic value, usually "screen classics".
- (b) up to 25 per cent: recent films which have been well received by both the critics and the public and can be considered as contributing to cinematography as an art.
- (c) up to 10 per cent: films of outstanding quality produced by amateurs.

Newsreels (Section 37 of the table appended to the decree of 19 June 1963): "Films of less than 330 metres in length relating to events of topical interest in the political, sports, military, scientific, literary, folklore, tourist, social and other fields."

ITALY

The law of 4 November 1965, No. 1213, setting out the "new measures providing assistance for the film industry" refers to only four categories of film: full length films, short films, newsreels and children's films, defined as follows:

- full length films: films of over 1,600 metres in length whose subject is treated in a factual or imaginative manner (see Article 4);

- short films: films of not less than 290 metres in length whose subject is treated in a factual or imaginative manner (see Article 10);
- newsreels: films of not less than 220 and not more than 250 metres in length which record, for purposes of information, facts and events of current interest, including films devoted to a single topic (see Article 14);
- children's films: such films may be either long or short, national or foreign, provided that, by their content, they comply with the particular requirement of contributing to the moral, cultural and civic training of children under sixteen years of age (see Article 16).

NETHERLANDS

In Dutch law administrative practices, no definitions for various categories of films are given.

In two instances categories of films may obtain privileges, viz:

- (a) The Board of Censors can qualify a film as having as subject science, industry, agriculture or trade. In some municipalities films with this qualification enjoy a special low rate of entertainment tax. No further definition of this category of film is given.
- (b) The law on turnover-tax opens possibilities for certain categories of film to be exempted from this tax ("services of social or cultural nature"). No further definition is given. In practice the exemption depends on the articles and regulations of the body organising the showings of the film.

SWITZERLAND

In the Federal Law of 28 September 1962 on the cinema, Executive Order No. I on measures of encouragement, and Executive Order No. II on the importation of cinema films and quotas for full length scenic films, the undermentioned definitions are given:

(a) The following distinction is made with regard to measures of encouragement:

1. Full length scenic films: this description is applied to films depicting scenic action which are not less than 1,600 metres in length (standard size), 640 metres (sub-standard size, i.e. 16 mm) or a proportionate length in other sizes.
2. Documentary, cultural or educational films: these categories are not specifically defined. Executive Order No. I merely states that full length scenic films mentioned above cannot be classified as documentary, cultural or educational films.

(b) The following distinction is made for imported films and determining quotas:

1. Full length scenic films: this category comprises all scenic action films which are not less than 1,600 metres in length (standard size), 640 metres in length (sub-standard size, i.e. 16 mm) or a proportionate length in other sizes.
2. Amateur films: this category comprises films in sub-standard sizes made by private persons for their own use and not for commercial purposes.
3. Short films: all other films.

These legal definitions are, in general, observed by cultural and professional organisations, which generally speaking, consider films of less than 1,600 metres as short films and not as scenic films, even if their content is not purely documentary but in part fictional.

